

Searching for EUR-ASIA

Joseph Beuys and Nam June Paik' Life Long Collaboration

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Introduction

Following their first meeting in Düsseldorf in 1961, Joseph Beuys and Nam June Paik began their lifelong series of artistic collaborations so-called *EURASIA*. Sharing a common interest in Europe and Asia, they started to consider Europe (=West) and Asia (=East) as one continental culture, and tried to connect them as *EURASIA*.

Containing Europe and Asia, Eurasia is one continuous mass of land. Europe and Asia, or West and East are merely imaginary divisions, but once they are named Europe and Asia or West and East, this fixed division makes it difficult to understand that these two areas are in fact one continent with common roots, and that they developed through mutual influence. To realize the continuity of Europe and Asia and understand how to connect these two regions is becoming an urgent question.

In our globalized world, it is becoming impossible to uphold protection through the entity of the nation-state, which defines the enemy as being outside the nation. In order to find an alternative to the nation-state, we need to look back in history and restructure the world on a more abstract level; in other words, the sublation of Westphalian sovereignty which developed after the Thirty Years' War is now required.

Also if Asia becomes one political entity, just as Europe is becoming one political entity, the tension between Europe and Asia will be intense; it will be no different from that between nations, which caused two World Wars. As Asia, a large part of which was once colonized by Europe, begins to gain political and economical power, it becomes necessary to prepare a plan to reconcile Europe and Asia. Meanwhile, if Eurasia is united as an expansion of the nation-state, the result may be regional hegemony with a one-sided national perspective, similar to that of the Greater East Asia Co-Prosperty Sphere led by the Empire of Japan. The Eurasian Economic Union led by Vladimir Putin's Russian Federation threatens to make the same mistake. Bearing in mind the fact that the bloc economy triggered World War II, to connect Europe and Asia while eschewing regional hegemony will be crucial for our co-existence in the 21st century.

Having endured World War II, both Joseph Beuys and Nam June Paik were aware of the contradictions of modernity and the nation-state which originated in Europe. They reflected on how to overcome divisions such as those between nations, between Europe and Asia in colonial history, and between East and West during the Cold War at that time. Eliminating borders, Beuys and Paik's utopian vision of *EURASIA* is an abstract and archetypical metaphor for connecting Europe and Asia, West and East, or two opposite things into one, and it will give us a hint on how to overcome the divisions caused by modernity.

Research Position

Beuys and Paik's artistic collaboration in *EURASIA* has not been well analyzed, due to the breadth of the subject, complexity of the theme, language barriers, and the absence of an Eastern point of view. As a consequence, there is not much literature on their *EURASIA* practice to this day.

Their last collaborative performance, *Coyote III*, took place at Sogetsu Hall in Tokyo in 1984. Accompanying a solo exhibition and numerous lectures, Beuys' visit to Japan was one of his last activities, and had a large impact on the Japanese art scene. The video recording of Beuys visiting Japan in 1984 was lost for a long time, but the recent rediscovery of this video makes it possible to understand the *EURASIA* project and its background.

As a Japanese curator and art historian who studied and worked in the United States and Germany for more than a decade, I would like to write about Beuys and Paik's pioneering concept of *EURASIA*, after completing a cross continental research trip across Eurasia.¹ Through a detailed analysis both from Eastern and Western perspectives in various languages, this thesis is therefore the first detailed study of Joseph Beuys and Nam June Paik's artistic collaboration so-called *EURASIA*. It analyzes their individual interest in Eurasian themes before their meeting, their direct collaborations and some solo projects after their meeting.

Research Method

Though there is little literature on Beuys and Paik's ideas on Eurasia, various approaches to Europe and Asia from Eurasian perspective have given rise to a number of studies of diverse genres. These include Karl Jaspers' *Vom Ursprung und Ziel der Geschichte [The Origin and Goal of History]* (1949), Georges Dumézil's *L'ideologie tripartite des Indo-Européens [The Tripartite Ideology of the Indo-Europeans]* (1958), Mircea Eliade's *Histoire des croyances et des idées religieuses [A History of Religious Ideas]* (1976) and Toshihiko Izutsu's *Ishiki to Honshitsu [Consciousness and Essence]* (1983). Based on this prior research, by applying Aby Warburg's method of iconology, which deals with archetypal undercurrents flowing between Europe and Asia, this thesis analyzes Beuys and Paik's artworks trying to connect Europe and Asia as *EURASIA*.

¹ In order to realize Beuys and Paik's dream of *EURASIA*, the author traveled across the Eurasian continent from Berlin to his hometown in Shizuoka, Japan, and directed the film "Soul Odyssey – In Search of Eurasia".
<http://www.shinyawatanabe.net/soulodyssey/>

Seeing the eternal struggle between logos and myth in European art, Warburg wrote in 1918: "Athens has constantly to be won back again from Alexandria".² Despite the fact that many Christian cultures originated in paganism, pagans were excluded from Europe by the orthodoxy of Christianity. Through the constant conflict between its East and winning back Athens from Alexandria, the victorious power of Europe affirmed itself as distinct from the alien cultures to its east, which is Asia. This offers an interesting parallel to Masao Maruyama's argument about the ambiguity of the notion of orthodoxy in his incomplete book *Seito to Itan [Orthodoxy and Heterodoxy]* (1959).

However, logos and myth, Athens and Alexandria, West and East are interdependent and inseparable. Born and raised on the border between Germany and Holland, a region under the influence of Celtic cultural heritage such as the swan cult, Beuys came to understand that paganism underlay Europe. In order to sublimate the dualism and conflict between Europe and Asia, Beuys elaborated his idea of *EURASIA*, and used the method of abstraction. Since abstraction is able to connect two different things into one, contrary to information created by dualistic differentiation, it possesses a monistic power to unite.

In his abstract drawings, Beuys overlapped images of Christian symbols with pagan symbols. In order to understand his abstract artworks, a hermeneutic approach is therefore necessary. By using Warburg's method of iconology, which deals with archetypes common to Europe and Asia, this thesis will analyze the artistic challenge of *EURASIA*, which tried to connect Europe and Asia.

In addition, this thesis uses Charles Sanders Peirce's method of abduction. According to Peirce, abduction, which is non-deductive inference, is the only way to find a new gestalt, while avoiding tautological deduction from axioms. Considering the discovery of new gestalt as the purpose of academic research, this thesis will use the scientific methods of hermeneutics, iconology and abduction in order to find the new gestalt of *EURASIA* in Beuys and Paik's abstract and metaphorical works.

Questions and Objective of the Thesis

This thesis asks what Beuys and Paik's intention was in their project for *EURASIA*, what their actual collaboration was, and also what their artworks related to *EURASIA* were. Deeply related to their biography, their tackling of *EURASIA* is particularly complex, and historically and philosophically founded.

² Warburg, Aby, and Kurt W. Forster. *The Renewal of Pagan Antiquity: Contributions to the Cultural History of the European Renaissance*. Los Angeles, CA: Getty Research Institute for the History of Art and the Humanities, 1999. Print. p. 650.

The Cartesian philosophy of existence based on Platonism cannot overcome the issue of division, since any Platonic ideal cannot cover all ideals, but can only cause differentiation. Trying to overcome these divides, Western philosophy which developed as a footnote of Platonism is not enough, or rather tautological. Saying “Modernism cannot solve the problem,”³ Beuys knew that Western modernity, starting from Descartes’ *cogito* - the existence of the self - caused the so-called “mind-body problem” and also the division between self and others. These problems could not be solved within the structure of Western modernity. Therefore, Beuys approached Eastern pre-modern philosophy and religion through Rudolf Steiner’s anthroposophy.

Beuys said, “Most people ignore the fact that their own bodies also belong to the environment. They think only that which surrounds them is their environment.”⁴ Beuys was aware that his existence became possible as part of nature, almost like the existence of Europe became possible as part of its relation with Eurasia. Europe needs to be connected to Asia in order for both to sustain their existence as part of a unity, Eurasia, just as the thinking self needs to be connected to nature in order to sustain its own existence. Just as the Cartesian existence of the self is a fiction, the existence of Europe and Asia is also a fiction. Once this imaginary existence of Europe and Asia is fixed, it becomes difficult to understand that both are actually fictional, and are in fact one entity as Eurasia.

While criticizing materialism in the Western capitalist bloc, Beuys tried to overcome the Western philosophy of existence, under the influence of Rudolf Steiner’s *Ost-West-Aphorismen* [*East-West Aphorism*]. By connecting “intuitive Eastern man” and its counterpart “rational Western man,”⁵ Beuys tried to unite the highly developed Western economy with the highly developed Eastern spirituality as a means of resisting against materialism. Also it was his challenge to overcome the ideologies which separated Western capitalism and Eastern communism at that time. Beuys expressed these visions in his 1958 *Projekt Westmensch*, which led him to the equation “Plastik=Alle [Plastic=All]”, later to become the concept of *Soziale Plastik* [*Social Plastic*]. In 1958, he created the sculpture *Eurasier* [*Eurasian*], which was the first work to use the name of Eurasia, and also to use felt as a sculptural material.

Born in 1932 in Korea under Japanese occupation, Nam June Paik was aware of the issue of modernity and colonialism. Despite being of Korean nationality, Paik's family fled Japan at the outbreak of the Korean War: one of the richest merchant families in Korea, it had supported Japanese military occupation, and so was considered by the Communists as traitors. While visiting Hong Kong as his father’s interpreter, Paik realized that his father was involved in

³ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon’s, 1979. Print. p. 78.

⁴ Filliou, Robert. *Teaching and Learning as Performing Arts*. Cologne, Verlag Gebr. König, 1970. Print. p. 171.

⁵ Rudolf Steiner, *Ost-West-Aphorismen*, in *das Goetheanum*, I. Jahrgang, Nr.45, 18.6.1922. Print. p. 68.

the weapon trade to fight against communist North Korea. At that time, he decided not to continue his father's business, but to become an artist to change the world.⁶

At the outbreak of the Korean War in 1950, Paik's family fled from Seoul to Japan, which was then under American occupation. His house in Kamakura, Japan, was located on the site of a Zen temple, leading to his first encounter with Zen Buddhism. While studying musicology, art history, and philosophy at the University of Tokyo, Paik encountered TV for the first time. Paik recalled that he was excited to see the match North Korean wrestler Rikidozan fought against the American Sharp Brothers in 1954.⁷ The TV technology of Japan was developed as an extension of transistor radio technology, which was developed by Japan's NEC and SONY by American order for military use in the Korean War.

To continue his studies, Paik moved to West Germany in 1958. Being aware of his Korean genes, Paik expressed his entire life as a way to reconceive contemporary art, which had evolved as Western Art since the Renaissance.⁸ Paik said, "I question again myself why was I interested in 'most extreme'? It is because my Mongolian DNA. – Mongolian – Ural – Altair horse back hunting people moved around the world in prehistoric age from Siberia to Peru to Korea to Nepal to Lapland. They were not center-oriented like Chinese agrarian society. They saw far and they see a horizon far away, they had to go and see far more."⁹ In Germany, he realized that Japanese TV technology was much more advanced, and started to think of using TV as a new medium for art. When Paik came to West Germany, he dreamed of having an interview with Karl Jaspers, who tried to create a non-western centric alternative history called Axial Age.

Right after their meeting in Düsseldorf in 1961, Beuys and Paik shared the same fascination for Mongolia, shamanism and Eastern philosophy, and quickly became friends despite eleven years of age difference. Describing their spiritual friendship, Paik said, "We actually met in 1943 when Beuys crashed in the war."¹⁰ At that time, both Germany and Korea were divided into west and east and south and north by communist and capitalist ideologies, so overcoming these divides by hoping to connect separated the WEST and the EAST, capitalist and communist, Europe and Asia was the driving force of their collaboration called *EURASIA*.

The aim of this thesis is to understand what their *EURASIA* project really was, and try to clarify their intentions. By assessing their artistic activities in the past, it will show the meanings

⁶ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1997. Print. p. 12 – 13.

⁷ Paik, Nam June. *Time Collage*. Tokyo, Isshi Press, 1988. Print. p. 75.

⁸ Paik, Nam June. *Time Collage*. Tokyo, Isshi Press, 1988. Print. p. 12.

⁹ Nam June Paik, LP liner notes for *My Jubilee is unverhemmt* (Edition Lebeer Hossmann; Hamburg and Brussels, 1977)

¹⁰ Interview with Peter Moritz Pickshaus "Nam June Paik", *Energien/Synergien 7*, published by Kunststiftung NRW 2009. Print. p. 98.

and values of these collaborative artworks for today, and will light the way for the future of all mankind.

Main Structure

Because both artists' works are deeply related to their respective biographies, this thesis principally follows a chronological order in four chapters. **Chapter I: The Creation of EURASIA** analyzes Beuys' biographical background and his interest in Eurasia and some related art works such as *Dschingis Khans Tochter reitet auf dem Elch* [*Genghis Khan's Daughter Riding on an Elk*] (1956), *Eurasier* [*Eurasian*] (1958) and *4 Bücher Aus: Projekt Westmensch* [*4 Books from: Western Man Project*] (1958), until 1961 right before his meeting with Paik. In **Chapter II: Meeting of Joseph Beuys and Nam June Paik** analyzes their early collaborative works and activities related to the *EURASIA* theme after 1961, including Beuys' first Fluxus performance *Sibirische Symphonie 1. Satz* [*Siberian Symphony, First Movement*] (1963), the *Agit-Pop* Fluxus Action in Aachen on July 20, 1964, *24 Hours* at Galerie Parnass and Paik's art robot *K-456* (1963 - 64). **Chapter III: Development of EURASIA** discusses the expansion of their vision of *EURASIA*, such as Beuys' *Free Democratic Socialist State EURASIA* (1967), which became the sources of the German Green Party, and Paik's invention of *Electronic Super Highway* (1974), which became one of the origins of the Internet. **Chapter IV: Encounter and Farewell** will discuss their late collaborations including *In Memoriam George Maciunas* (1978) and *Coyote III* (1984), until the death of Beuys in 1986.

Chapter I: The Creation of EURASIA

Joseph Beuys until 1945

Beuys and His Childhood in Kleve

Joseph Heinrich Beuys was born on May 12, 1921 in Krefeld, as the son of Josef Jakob Beuys and his wife Johanna Maria Margarete Beuys. (fig. I -1-01) In fall 1921, the family moved to Kleve [Cleves], a Catholic German city with Celtic influence located on the border between Germany and Holland. Since the city's coat of arms displays three clovers (In German "Klee", Low German "Kliev"), the city's name is sometimes linked by folk etymology to the clover,¹¹ a holy flower for Celts.¹² Beuys often showed his special attachment to the city of Kleve, a crossing point of Celts, Romans, Burgundians, Batavians, Franks, Germans, Dutch, British, Frenchmen and Spaniards. This origin no doubt explains why not only local but all mythology and history accompanied him throughout his life and work.

Beuys' old friend and his collector Franz Joseph van der Grinten wrote, "Joseph Beuys grew up in modest bourgeois circumstances in the country, but the village of his childhood, which dates back to the time of the Romans, and the neighboring town, for merely a residential city and spa, are situated in the middle of the Lower Rhine beneath a large sky permitting an unhindered view. This outward extensiveness that also opens up a broad inner view or the pensive mind, is crossed by a border which when he was young, separated him from his more distant ancestors, but it could never really withhold the virtually Flemish-Burgundian, and never inner-German, cultural heritage from his home region."¹³

The curator of Joseph Beuys' exhibition at the Guggenheim Museum, Caroline Tisdall, wrote that there can be few places in Northern Europe stranger than Kleve and the countries that surround it. Referring partly to the superstition of its inhabitants and partly to the atmosphere that prevails over dune and marsh as the Rhine and Maas flow towards the sea, outsiders call it a "terror landscape".¹⁴ Describing the flat landscape around the lower Rhine, Beuys said that it was "as if the ice age had continued into the present."¹⁵ To the east it becomes the great plain of Eurasia, crossed by nomads in prehistoric times and also by animals such as the hare.¹⁶

¹¹ Grootaers, L, and G G. Kloeke. *Nieuwe Noord En Zuid-Nederlandse Dialectbibliotheek*. Leiden: E.J. Brill, 1939. Print. n. pag.

¹² A young sprig of clover, shamrock, is the national flower of Ireland. Around 432, St. Patrick used a three-leafed shamrock to illustrate the doctrine of the Holy Trinity, which made pagan Celts convert to Christianity. This legend exists until today, celebrated as St. Patrick's day in Irish pubs, by drinking Irish Guinness beer with a drawing of a shamrock on top of it.

¹³ Beuys, Joseph. *Joseph Beuys: Euràsia: Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuijos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 298.

¹⁴ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 10.

¹⁵ Beuys interviewed by Rolf-Gunter Dienst, 1969, in Dienst 1970, p. 26. (qtd. in Parallel Process p. 130 text by Ulf Jensen)

¹⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 10 – 12.

Kleve also influenced European history to a certain extent. Anne of Cleve briefly became the fourth wife of King Henry VIII of England in 1540, only because her portrait painted by Hans Holbein the Younger was so well painted. Considered to be the first modern psychological novel, Madame de La Fayette's novel *La Princesses de Clèves* published in 1678 described events that took place at the royal court of Henry II of France in 1558. Johann Moritz von Nassau-Siegen [John Maurice of Nassau] of the House of Orange partly realized his seventeenth-century vision of an ideal spiritual city plan in Kleve, such as the marvelous Tiergarten and Cupido-säule [cupid column] as a trophy of the Thirty Years' War. His ideal city plan was later applied to Berlin, in what became the Tiergarten and Großer Stern [Great Star] with Siegestsäule [Victory Column].¹⁷ (fig. I-1-02)

Beuys' family lived in a house on Kermindahlstrasse 16 in Kleve. From this house, the castle called Schwanenburg [Swan Castle] can be seen towering above. Beuys says, "when as a child I looked up at the castle I always had the swan before my eyes."¹⁸ Beuys entered Catholic primary school in Kleve in 1927.¹⁹

Joseph Beuys' father Josef Jakob Beuijs²⁰ (fig. I-1-03), born in Geldern, Germany, had a Dutch family background.²¹²² Together with his brother Hubert Beuijs, Josef Jakob Beuijs opened a fodder store in the empty dairy in Rindern, the city next to Kleve. Because of this new business, the Beuys family moved to Rindern in 1930.²³ ²⁴ (fig. I-1-04) (fig. I-1-05) Although an only child, Beuys was left pretty much to his own devices while his mother Joanna helped other, more prolific branches of the family.²⁵ Therefore, Beuys frequently visited his friends the Sanders brothers and also his uncle Hubert by taking the tram, and getting off at a stop²⁶ called Eisener Mann [Iron Man].²⁷ (fig. I-1-06)

¹⁷ Interview with Franz Sanders by the author, March 30, 2014. Also see Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 280.

¹⁸ Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 15.

¹⁹ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 22.

²⁰ Riegel suggests that the Beuys family may have change their name from "Beuijs", which sounds more Dutch, to the more German "Beuys" during National Socialism. (From Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 11.)

²¹ Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 18.

²² The family name Beuys may be of Dutch origin. According to Louwrien Wijers, the traditional Frisian name for the first son is Boie, and the son of Boie is called Boyers. (From the Interview with Louwrien Wijers by the author, December 14, 2011.) It is noteworthy that Joseph Beuys named his first son Boien Wenzel Beuys.

²³ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 12 - 14.

²⁴ In Rindern stands the house of Anacharsis Cloots, a revolutionary who lost his head to the guillotine because of his idea of spreading the revolution beyond France. Beuys later created works related to Anacharsis Cloots.

²⁵ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 13.

²⁶ Later Beuys created the work *Straßenbahnhaltestelle [Tram Stop]* (1977), by quoting Samuel Beckett's memory of trams and childhood in his play *That Time* (1976). For more details, see Tisdall, Caroline. *Bits & Pieces: A Collection of Work by Joseph Beuys from 1957-1985* Assembled by Him for Caroline Tisdall. Edinburgh: Richard Demarco Gallery, 1987. p. 32.

²⁷ Beuys, Joseph. *Joseph Beuys, "Strassenbahnhaltestelle": Ein Monument Für Die Zukunft*. Kleve: Museum Kurhaus, 2000. Print. p. 7.

Young Beuys's relationship with his Family and Friends

Beuys recalls his relationship with his parents and friends as follows.

“My relationship with my parents cannot be characterized as a close one. On the contrary, I had to take care of myself from the time I was quite young. Times were hard and had a tremendously threatening and oppressive effect on me as a child. Certainly, I had a very lasting attachment to the lower Rhine region and to Kleve. There were, among our neighbors, certain men whom one could look upon as a model. Johannes Sanders, for example, who had a great influence on me, had a big laundry near my parents' house which was bombed during the war and therefore no longer exists. This laundry was a dark building with huge chimneys. Sanders himself was a progressive spirit who regularly experimented with all sorts of equipment. There was always interesting equipment at his place, such as boilers and heating fixtures, ironing machines and centrifuges with enormous flywheels. As a youngster all this naturally fascinated me; it was fantastic and grotesque at the same time.”²⁸

Franz Sanders, the younger brother of Johannes Sanders who was the best friend of Beuys, pointed out that the house which Beuys family lived on Kermindahlstrasse 16 was owned by the Sanders family, and the relationship between Beuys and his parents was good.²⁹ However, since he was an only child, he often went to play at the Sanders brothers' house. They did not play football, as ordinary children might,³⁰ but created their own games. Sanders recalls that Beuys created a game consisting in going down the entrance stairs of the house by bicycle, and they often played with a Kaninchen [rabbit] belonging to the Sanders family.³¹

Not only did the rabbit thus appear already in his childhood, but also an interest in the Eurasian theme. Considered one of his oldest existing artworks, *Architecture (Mongolian Palace)* (1937) (fig. I-1-07) depicts the imaginary architecture of Mongolian Khan which resembles the Brandenburg Gate of Berlin.

“When titles such as “Stag Leader“ or “Ghenghis Khan's Grave“ appear, they can be interpreted as fundamentally psychological: early experiences, some of which are dreams, which one really experiences as a child; dreamlike or extraordinary subjective images

²⁸ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 10 – 11.

²⁹ Interview with Franz Sanders with the author, March 30, 2014.

³⁰ Joseph Beuys is known for his disinterest in football. It is noteworthy that Rudolf Steiner prohibited football in his first Waldorf (Steiner) School opened in Stuttgart in 1919, because he considered that it is the only human activity that uses the head as an instrument; constantly kicking around a head-shaped ball unconsciously incites violence. Beuys' disinterest in football may be inseparable from his interest in Steiner.

³¹ Franz Sanders stressed that they played with their Kaninchen [rabbit], but not with the Hase [hare]. Interview with Franz Sanders with the author, March 30, 2014.

which appear later in life as coherently objective. As a child, one experiences these things in a fairly pictorial way: at least this was the case with me, in that whatever was conveyed to me by experience, I acted out. I can still remember that for years I behaved like a shepherd: I went around with a staff, a sort of “Eurasian staff”, which later appeared in my works...³²

Schooling Period and Joining the Hitler Youth

After graduating from Catholic primary school, Beuys entered Hindenburg Gymnasium in Kleve. His many scientific interests led him to organize a makeshift laboratory at home. He often visited the artist studio of sculptor Achilles Moortgat, also a pianist and cellist,³³ and also learned the piano from a Russian lady teacher.³⁴ Moreover, Beuys was very impressed by photographs of Wilhelm Lehnbrück’s sculpture of a simple torso. Beuys said, “They gave me my first real feeling for sculpture, the feeling that something tremendous could be created with form.”³⁵

In this period, the oppressive and threatening political situation in Germany had intensified as the Nazis came into power. On January 30, 1933, Adolf Hitler was appointed chancellor of a coalition government of the Weimar Republic, and after March 6, the Hakenkreuz [swastika] flag started to flutter on the top of Kleve’s Swan Castle. On March 24, 1933, the Reichstag adopted the Enabling Act, which caused the end of the Weimar Republic and ratified Hitler’s dictatorship. On June 30, Hitler became an honorary citizen of Kleve, and in July 1934, a National Socialist Party member Dr. Wilhelm Schiefer was appointed head of the Gymnasium in Kleve.³⁶

The influence of the Nazis was somewhat limited in remote Kleve, where the majority of the population were strict Catholics. Nevertheless, as Beuys said, “everyone went to church, and everyone went to the Hitler Youth.”³⁷³⁸ Before the actual bloody war began, there were no doubt many youths akin to the innocent hero Ferdinand in Louis-Ferdinand Céline’s novel *Journey to the End of the Night* (1932), who just followed the soldier’s march because he found it cool. Becoming a member of the Hitler Jugend [Hitler Youth], Beuys participated in a Hitler Youth march called *Sternmarch* to Nürnberg in 1936. (fig. I-1-08)

³² Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 12.

³³ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 13.

³⁴ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 26.

³⁵ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 15.

³⁶ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 30.

³⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 15.

³⁸ In 1933/34 nearly 50 percent of the youth became members of Hitler Youth in the whole of Germany, and more than 80 percent of Hitler Youth from the Gymnasium (high school) students in Kleve were ready to apply for the SA, SS or the Flieger Sturm [Flight Units]. (From Gieseke, Frank, and Albert Markert. *Flieger, Filz Und Vaterland: Eine Erweiterte Beuys-Biografie*. Berlin: Elefanten-Press, 1996. Print. p. 17.)

"I had no scruples about it; perhaps my parents did. One must admit that, in contrast to today, the situation was to a certain extent ideal for young people to live a full life. There can be no question that we had been manipulated; well, you stood in line with the members and wore a uniform, but otherwise we felt we were free and independent. Nevertheless, I constantly perceived myself, out of a feeling of inner protest, to be an outsider both at home and at school - from which I was often threatened with expulsion - and also in the Hitler Youth."³⁹

As a member of the Hitler Youth, Beuys participated in the burning of book in the schoolyard, where most of the high school's library was burned.

"It was quite impossible to understand why many of those books had been put on the index. Naturally I stole some from the bonfire, books I still have today, like *Systema Naturae* by the Swedish naturalist Carl von Linné."⁴⁰

Later, Beuys recalled what happened in Kleve on the day of the Crystal Night.

"Yes, I know of one or two cases of Jewish students [...] during Crystal Night the synagogue was also burned down in Kleve, and then two students disappeared from the school, two Jewish students. [...] Yes, they went to America. [...] So at least it was, over there, that they were unawares of all the revolting things that happened."⁴¹

In this schooling period in Kleve, Beuys received many scientific, intellectual and artistic inputs, which ranged from the writings of Kierkegaard, Schiller, Goethe, Hölderlin or Novalis, to the music of Richard Wagner, Erik Satie or Richard Strauss, and the paintings of Edvard Munch.⁴² One of his teachers loved Scandinavian history, Icelandic sagas and even Teutonic tribes, and from him, young Beuys learned Nordic mythology⁴³ and folklore as a form of traditional European humanism.⁴⁴

Air Force Period: JU-87 Bomber and Tatar Legend

³⁹ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 13. Translated by the author.

⁴⁰ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 15.

⁴¹ Platner, Geert. *Schule Im Dritten Reich, Erziehung Zum Tod: Eine Dokumentation*. Bonn: Pahl-Rugenstein, 2005. Print. p.118. "Joseph Beuys im Gespräch mit Schülern der Gerhart-Hauptmann-Schule, Kassel, 8. 3. 1982." (qtd. Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 31.) Translated by the author.

⁴² Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 14.

⁴³ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 36.

⁴⁴ Because of its association with Nazism, the theme of Nordic mythology or the Aryan in the Indo-European language group became almost taboo in Germany. It is sad that German scholars in my generation no so unnaturally little of their own cultural history.

In the Easter of 1941, Beuys took his final examination at the Hindenburg Gymnasium in Kleve. Because of his obvious scientific talent, Beuys decided to begin a premedical course to become a pediatrician, in spite of his artistic interest. Nevertheless, he ended up registering in the air force as a volunteer.⁴⁵

“It was difficult for me to commit myself in any way; besides, the goal of becoming a pediatrician was never anything concrete. This idea was only a manifestation of my strong interest in science and technology, as was my decision to join the Air Force.”⁴⁶

In May 1941, Beuys' military training started at the air news company at Poznan [Posen] airport, which is located today in Poland. Beuys trained first as a radio operator, and then as a pilot cadet.⁴⁷ During student holidays at Poznan, he attended some lectures at the Reichsuniversität [Imperial University] Posen. (fig. I-1-09) He was shocked especially by the lecture on amoebas, half-way between plant and animal, and at that time, decided to become an artist or a scientist after the war.⁴⁸

In December 1941, Beuys was transferred to the on-board radio operator's training company in Erfurt. At the end of 1942, Beuys became a sergeant in the Air Force News School 2 in Königgrätz [Hradec Králové]. (fig. I-1-10) On January 24, 1943, Beuys wrote to his parents in Kleve:

“You wanted to know whether I was trained as a pilot or not. No, I'm still a radio operator, although because I am mainly a gunner of JU87, all the radio operator stuff has considerably stepped into the background.”⁴⁹

As a radio operator and gunner, Beuys was assigned to the dive-bomber unit, and sent mainly to Southern Italy, Croatia, Ukraine and the Crimea peninsula.⁵⁰ (fig. I-1-11)

“Over there [in Southern Italy], there is such a mix of things, and through this, you find yourself plunged into the midst of the cultural links between the pasts of ancient cultures, that hark far back to Oriental cultures, or also Egyptian culture, or Cretan and others. You can find these meeting points everywhere there. The entire cultural background of the development of humanity stands before you, and can be experienced, and it remains an always positive experience, that means, it must surely have something to do with the

⁴⁵ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 14.

⁴⁶ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 14.

⁴⁷ Riegel suggests that Beuys may not have been able to become a pilot, because he may have red-green color blindness. (From Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 49.)

⁴⁸ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 15.

⁴⁹ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p.15. Translated by the author. The letter is a part of the estate of Joseph Beuys.

⁵⁰ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 15.

geographic location. (...) Also this: when you look at a map of Europe, Italy is like a sensor hanging into the sea, in a basin along the coasts of which the entire cultural space of the past has taken place. It hangs there as purely as a feeler, as a sensor, that can scan a great deal, and where of course many things are stored, including indeed all the influences that can be found in Italy of Phoenician, Saracen, Norman, Celtic, even German cultures, Swabian etc., of very ancient Mediterranean cultures, all are available there.”⁵¹

Moreover, his visit to the Russian steppes had a noteworthy influence on Beuys' later works. His impressions of a foreign region and its inhabitants, with their Mongolian-Slavic mentality, had a lasting effect.⁵² Later in his *Notizzettel [Note Pad]* (1961)⁵³, Beuys left a record of the places he visited during the war.

“Places that were touched during the war:

Significant impressions: The Slavic countries

Poland

Czechoslovakia (Prague)

(Mähren)

Russia

(Southern Russia)

Significant impressions: the Black Sea

the Sea of Azov

the Rotten Sea

The Russian Steppe (Kuban) - habitat of the Tartars

Tatars wanted to take me in their family.

The Nogai Steppe

The Crimea

The places: Perekop, Kerch, Feodosia,

Simferopol, Backschisaraj

Jailogebirge

The Colchis of the Greeks!

(Golden Fleece)

Odessa, Sevastopol.

⁵¹ Martin Kunz. “Gespräch mit Joseph Beuys“ in *Joseph Beuys: Spuren in Italien, Kunstmuseum Luzern 22.4-17.6.79*. Luzern: Kunstmuseum, 1979. Print. n. pag. Translated by the author. (qtd. in Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 16.)

⁵² Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 16.

⁵³ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 47.

Romania (Danube Delta) - Hungary (steppe)

Croatia (Sava)

Vienna (Huns and Turks before Vienna)

Southern Italy: Puglia.

Western theater of war: as a paratrooper in North Holland - Oldenburg to the North Sea coast.”⁵⁴

By visiting these places and feeling the sites' nature during the war, Beuys started to connect his knowledge of history, mythology, geography and the natural sciences, and this later played an important role in the elaboration of Eurasia in his related artworks.

“Since my childhood, sceneries of nature for me very simply characterize nomadism, and everything that nomadism evokes, such as Genghis Khan, images of shepherds, animal pictures, etc., carries these traits.”⁵⁵

In 1943, Beuys left his first drawings with a cross; two drawings of a nurse. (fig. I-1-12) They were probably drawn while Beuys was in a military hospital. On May 18, 1943, Beuys wrote to his parents from Italy, saying “I have decided that I will become a sculptor after the war.”⁵⁶

The crash of his Junkers “Stuka” dive bomber, or in short JU-87, during a snowstorm in the Crimea was determining. (fig. I-1-13) According to the flight log, radio operator and gunner Beuys and his pilot colleague Hans Laurinck flew their JU-87 towards Sevastopol in the early morning of March 16, 1944, and on their return flight at 8:55 am, an accident happened and their airplane crashed⁵⁷ in a village called Znaminka, located in the middle of Crimea.⁵⁸ Beuys reported this airplane crash, which is now known as the “Tatar Legend”⁵⁹, in many different ways.

⁵⁴ “Selbstbiographie”. (From Joseph Beuys from Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 17.) Translated by the author.

⁵⁵ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 18. Translated by the author.

⁵⁶ Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 31.

⁵⁷ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 65.

⁵⁸ According to the research of an art historian Vladimir Nikolaevich Gurkovich in Crimea, two local residents remembered that a German pilot came out from the crashed airplane alone, and one lady who was a little girl at that time remembered that this German soldier presented some preserved food to the girl's mother. Nikolayevich concluded that this man was Joseph Beuys. (From an interview with Vladimir Nikolaevich Gurkovich with the author, July 31, 2013.)

⁵⁹ Jörg Herold undertook intensive research on the Tatar Legend. For more details, see “Projekte Heldenfriedhof” in Herold, Jörg, and Susanne Pflieger. *Jörg Herold: Zeugnisse Und Schriften Der Reise Eines Dokumentararchäologen 2000-5 = Material Remains and Written Records from the Travels of a Documentary Archaeologist 2000-5*. Ostfildern-Ruit: Hatje Cantz, 2006. Print.

There are many arguments about whether his rescue by the Tatars actually happened or not,^{60 61}
⁶² but here, I would like to quote Beuys' words published in Götz Adriani's book *Joseph Beuys*.

“During the interception of a hostile aircraft, our plane was hit by a Russian gun. We succeeded in bringing the machine behind the German border, but a sudden snowstorm caused the altimeter to break down, so that the aircraft went out of control, and I was thrown out at the crash. Tatars discovered me in a total wasteland there at the bottleneck of the Crimea near the ruins of the JU 87, and took care of me until a German search commando ordered my transfer to a military hospital. I was unconscious for days, and then became conscious again only after twelve days, when I was already lying in a German military hospital. And all the pictures that I had had did not return in full consciousness; they came more in a translated form, one could say. The Tartars cooperated with the Germans and were later deported partly to Königsberg.”⁶³

About Beuys' encounter with Tatars, Franz Joseph van der Grinten says, “Tatars did not recognize the border they were crossing as a real one. In them Joseph Beuys met Asia while still on European soil.”⁶⁴

In this airplane crash, Beuys lost his colleague pilot Hans Laurinck.⁶⁵ Also in the war, Beuys lost his friend Fritz Rolf Rothenburg who had introduced him to Rudolf Steiner's anthroposophy and his idea of a new social organism,⁶⁶ in the Sachsenhausen concentration camp;⁶⁷ this incident later appears in his biographical artwork *Lebenslauf/Werklauf [Life Course/Work Course]*.

In February 1945, Joseph Beuys was reassigned to a paratrooper unit in North Holland called "Ghost Division Erdmann (Earthman)", which had been hastily formed from diverse, partly untrained and badly equipped troops. During this last mission before the war end, Beuys was

⁶⁰ Beuys' admission to the military hospital 179 Kurman-Kemeltchi was registered on the next day, March 17th. (From Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 66.

⁶¹ Benjamin Buchloh severely criticized Beuys' Tatar Legend. For more details, see Buchloh, Benjamin H.D. "Beuys: The Twilight of the Idol". *Artforum*, vol.18, no.5 (January 1980), p. 35 - 43.

⁶² Describing their spiritual friendship with Beuys, Paik says, "We actually spiritually met in 1943, when Beuys crashed in the war." Interview of Peter Moritz Pickshaus with Nam June Paik. In Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 98.

⁶³ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p.17 Translated by the author.

⁶⁴ Beuys, Joseph. *Joseph Beuys: Euràsia: Genguis Khan, Xamans, Actrius: Olis, Aiguades I Dibuxos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 298.

⁶⁵ Interview with Vladimir Nikolaevich Gurkovich with the author, July 31, 2013.

⁶⁶ Based on Rudolf Steiner's idea of a "threefold social order", Beuys later developed his social political concept. Beuys read Steiner first in 1941, then intensively after the war. (From Harlan, Volker, Joseph Beuys, Rainer Rappmann, and Schata. *Soziale Plastik: Materialien Zu Joseph Beuys*. Achberg [West Germany: Achberger Verlag, 1980. Print. p. 106.)

⁶⁷ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 18.

wounded again for four times. For his last serious wounds he received the Wound Badge in Gold. On May 9, 1945, he came into British captivity in Cuxhaven.⁶⁸

On August 5, 1945, Beuys reported his return from captivity in Rindern. He started to live with his parents in Kleve, in the house at Tiergartenstraße 187 where they had moved in 1944 after his father Josef Jakob separated from his brother Hubert and his business in Rindern.⁶⁹ Although his parents would have preferred their son to work for a margarine factory in Kleve, Beuys maintained the decision he had taken in 1943 to become a sculptor.⁷⁰

2. Joseph Beuys 1945 - 1962

Entering Düsseldorf Academy and Meeting His Teacher Ewald Mataré

On April 1, 1946, Beuys started to study at the National Academy of Fine Arts in Düsseldorf. As an art student, Beuys often spent his days discussing every possible aspect of philosophy, literature and art theory.⁷¹ In the winter semester of 1947, Beuys took the class of sculptor Ewald Mataré.⁷² Mataré is known for his stylized wood and bronze animal sculptures, and commissioned sculptural works for churches. The bronze doors of Cologne cathedral's South Gate were ornamented with colored mosaic panels in 1953 by Beuys and Gertrud Kortenbach after a design by their master.⁷³ As a student of Ewald Mataré, Beuys obtained a studio in the old wing of a school which was torn down after the war.⁷⁴ Beuys recalls his meeting with his teacher Mataré.

“There is an epoch throughout which there is an influence. Certainly what concerns these animal representations lies partially in an earlier time; I showed them to Mataré when I applied for admission, and he was very taken by them, even though he thought that I could never be a sculptor. ‘No,’ he said, ‘you can never be a sculptor! You are a painter.’ In spite of this he accepted me.”⁷⁵

Under the influence of his teacher Mataré and also as a result of his deep interest in science, Beuys started to use archetypical representations of human figures, (fig. I-2-01) religious motifs and animals. Growing up in the farming land of Kleve, Beuys had been familiar with animals, which for him maintained primitive nature untouched by civilization and technology. From that

⁶⁸ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 18.

⁶⁹ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 18.

⁷⁰ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 19.

⁷¹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 23.

⁷² Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 19.

⁷³ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 20.

⁷⁴ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 36.

⁷⁵ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 28.

time and throughout his entire career, various animals such as swans, hares, deer, moose, sheep and also bees were represented in his works.

Using Taboo Materials for the Healings of War Wounds

After the war ended, Germany was divided into East and West, into the Eastern Communist state of the Deutsche Demokratische Republik [German Democratic Republic, GDR] and the Western capitalist state of the Bundesrepublik Deutschland, BRD [Federal Republic of Germany, FRG.] Subsequently, Beuys lived in the capitalist state of West Germany.

In the 1950s, the Germans were still traumatized by the experience of the Nazi period, and mentally deeply wounded. Their feeling of guilt led to a denial of their traditional values. Because of its spiritual taboos, West German society became more materialistic in outlook than the rest of the post-war Western bloc.⁷⁶

For example, in German mythology, the oak tree is home to the thunder god Donner (or Thor). Because of its large size and strength which can resist strong winds, the oak symbolizes German power and had long been the national tree of Germany. Subsequently, oak furniture had been considered as good furniture. Then “the value of oak as national tree was used by the Nazis as propaganda”, says Bazon Brock, a philosopher and one of the artists who collaborated with Beuys in Fluxus. For example, the highest military award of the Third Reich was the *Ritterkreuz des Eisernen Kreuzes* [*the Knight's Cross of the Iron Cross*] (fig. I-2-02) on which oak leaves were arranged above two swords.⁷⁷ Also as a symbol of German strength, oak trees were given to 1936 Berlin Olympics gold medalists by Adolf Hitler. Because of these practices, people started to have negative feeling towards the oak after the war. Afraid of being accused of nationalism or Nazi fanaticism, German people started to throw their traditional oak furniture away, and to purchase new items.

Beuys was not an exception. In 1949, his war trauma became a real illness, and he could not adjust to the new social values of capitalist West Germany. His work *Torso* (1949-51) (fig. I-2-03) shows how badly Beuys was worn out physically and mentally. Moreover, insufficient employment as an artist made Beuys doubt his artistic talent. Experiencing economical problems and a difficult love affair,⁷⁸ Beuys suffered a deep depression from 1956 to 57, and underwent medical treatment. His depression appears in the eerie object *Tür mit Reiherschädel und Hasenohren* [*Door with Heron Skull and Rabbit Ears*] (1954-56) (fig. I-2-04), and the sufferings of a broken heart appear in an archaic drawing of *The Future Wife of the Son* (1956) (fig. I-2-05), in which a future wife is drawn almost like the Venus of Willendorf, the goddess of fertility.

⁷⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 21.

⁷⁷ Interview with Bazon Brock by the author, May 30, 2014.

⁷⁸ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 40.

From April to August 1957, Beuys worked at the farm of his close friends the brothers Hans and Franz Joseph van der Grinten in Kranenburg near Kleve for rehabilitation.⁷⁹ Known as one of the biggest collectors of Beuys, the brothers Hans and Franz Joseph van der Grinten had already purchased 20 drawings by Beuys in the fall of 1951,⁸⁰ and in 1953, Beuys had his first exhibition *Josef Beuys, Plastik, Graphik* at their farmhouse.⁸¹ Through this rehabilitation at the van der Grinten brothers' farm, Beuys slowly recovered from his illness, and regained energy to create new art works.

“Certainly incidents from the war produced an aftereffect on me, but something also had to die. I believe this phase was one of the most important for me in that I had to fully reorganize myself constitutionally; I had for too long a time dragged a body around with me. The initial stage was a totally exhausted state, which quickly turned into an orderly phase of renewal. The things inside me had to be totally transplanted; a physical change had to take place in me. Illness are (sic) almost always spiritual crises in life, in which old experiences and phases of thought are cast off in order to permit positive changes.”⁸²

“The positive aspect of this is the start of a new life. The whole thing is a therapeutic process. For me it was a time when I realized the part the artist can play in indicating the trauma of a time and initiating the healing process. That relates to medicine, or what people call alchemy or shamanism, thought that should not be overstressed.”⁸³

Through this suffering, Beuys realized that artists can heal trauma by indicating it. This is close to the notion of “catharsis”, the purification and purgation of negative emotions for renewal and restoration through art.⁸⁴ From then on, Beuys started to deal with materials related to the trauma of Nazi Germany. Beuys says,

“So I sought for a method that could most intensively set right again that which presents itself as guilt, to me as an individual, but which can also be found as collective guilt, for example amongst the Germans. [...] how to develop a method to build something against the causes of such catastrophes, to give form to something that that can transform such tragic chains of events into positive human cooperation in the future.”⁸⁵

⁷⁹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 54.

⁸⁰ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 26.

⁸¹ Carmen Alonso in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 70.

⁸² Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 56.

⁸³ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 21.

⁸⁴ Catharsis was a metaphor which was firstly used in Aristotle's *Poetics*, comparing the effects of tragedy on the mind of the spectator to the cathartic effect on the body.

⁸⁵ Joseph Beuys Gespräch mit Peter Struycken, 19. April in: Beuys, Joseph, Peter Struycken, and Elbrig. Groot. *Beuys in Rotterdam: Diskussie Joseph Beuys-Peter Struycken, 19 April 1980, Museum Boymans-Van Beuningen: Integrale*

His first oak-leaf drawing appeared in 1957 (fig. I-2-06), which was later published as a series of *Bits and Pieces* by Caroline Tisdall.⁸⁶ Tisdall says, “Beuys always said, it is terrible to deny the ‘oakness’ of your countryside just because of the Nazis. If you do that, you deny your own culture, your own history.”⁸⁷

The Birth of Braunkreuz

In the late fifties to early sixties, Beuys developed his iconic material called *Braunkreuz* [Brown Cross]. (fig. I-2-07) Before *Braunkreuz*, Beuys often used the image of a cross in his sculpture and drawings since he drew two nurses in 1943. Looking down through narrow eyes, these nurses are looking at a patient who may be Beuys himself.⁸⁸ So one of his inspirations in using the cross must have come from his own war experience; being wounded and cared for by nurses with a Red Cross cap.

The image of the cross is clearly the symbol of Christianity, but also contains the image of emergency, Red Cross⁸⁹, hospital, grave, and even Hakenkreuz [swastika] of German fascism or Krückenkreuz [Cross Potent], the emblem of fascist Austria. Moreover, Beuys’ *Braunkreuz* has a clear art historical reference to Kazimir Malevich’s 1915 *Black Cross*. (fig. I-2-08)

As the director of the State Institute of Artistic Culture in Leningrad and as a teacher in what he titled “Department of Bacteriology of Art,”⁹⁰ Malevich developed a practice of aesthetic treatment by “doses” of Suprematism. Malevich said that the art school “considers all painters as medicine considers the sick... The Department of Painting of GINKhUK finds that various kinds of illnesses exist in the field of art, too, that artists also can be classified according to various kinds of these wonderful illnesses or states, thanks to which an artist’s organism produces one or another form of behaviour, what we call art or artistic culture. According to their form of behaviour, artists can be classified as naturalists, realists, geometricians, romantics, lyrical, mystics, metaphysicians, etc. and prescribed treatment according to the diagnosis.”⁹¹

Tekstweergave Van Het Tweegesprek. Rotterdam: Museum Boymans-van Beuningen, 1981. Print. p. 22. (qtd. Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir: Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 294.) Translated by the author.

⁸⁶ Caroline Tisdall in conversation with Sean Rainbird, 2001. (From Rainbird, Sean. *Joseph Beuys and the Celtic World: Scotland, Ireland and England, 1970-85*. London: Tate, 2005. Print.)

⁸⁷ Caroline Tisdall in conversation with Sean Rainbird, 2001. (From Rainbird, Sean. *Joseph Beuys and the Celtic World: Scotland, Ireland and England, 1970-85*. London: Tate, 2005. Print.)

⁸⁸ Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 86.

⁸⁹ The Red Cross is strongly associated with the image of Crimea. Known as “Angel of the Crimea”, Florence Nightingale inspired the founding of the Red Cross.

⁹⁰ Souter, Gerry, and Kazimir S. Malevich. *Malevich: Journey to Infinity*. New York: Parkstone Press International, 2008. Print. p. 192.

⁹¹ Souter, Gerry, and Kazimir S. Malevich. *Malevich: Journey to Infinity*. New York: Parkstone Press International, 2008. Print. p. 192.

The development of *Braunkreuz* was contemporary to Beuys' appointment as a professor of monumental sculpture at the Kunstakademie Düsseldorf in 1961. Just as as Malevich attempted to treat sick painter students with doses of *Suprematism*, Beuys mixed his sculptural material called *Braunkreuz*. Through its abstractness and multiple meanings, *Braunkreuz* reflects the sickness inside the viewers, and through this, Beuys tried to cure their wounds in a manner similar to homeopathy.

Beuys' showed abstract yet shocking images, in order to help the viewer find his or her mental wounds and complex feelings, and examined their reaction and interpretation. This method coincides with Carl Gustav Jung's Assoziationsexperiment [association test]. Probably aware of this psychoanalytical treatment of the soul, Beuys may have applied the same method in the visual arts in order to heal mentally wounded German people after the war.

In the case of the work *Der Schwamm [The Sponge]* (1948-68) (fig. 1-2-09), Beuys first drew a crucified bleeding Christ in 1948, then, twenty years later, painted the *Braunkreuz* mixture over the original pencil drawing to complete it.⁹² This abstract reddish color, which evoked the color of blood, intensifies the passion of the crucified Jesus, who was offered vinegar in a holy sponge. Beuys did not consider *Braunkreuz* as a color, but rather a medium for sculptural expression. About *Braunkreuz*, Beuys says,

"Red is a primary color, a primal force, it is overlaid by all sorts of materials, and for this reason this red functions for me not as a color, but as a plastic substance. I also choose brown to represent a plastic substance in order to express something that applies to all forms of substantiality. [...] With the brown color, I try to tap on this area of the representation of substantiality, not as a painter, but more as a molder, as a feeler of substances."⁹³

"In itself it isn't a colour - in my understanding of the term - but a form for substance. Simply for an overlying material. [...] Indeed, it's really a hidden red, earth, or mother. It can also be regarded as a sculptural substance."⁹⁴

The material *Braunkreuz* is an alchemy of industrial paints, oils, rusts and blood, and this abstract reddish-brown color reminds us of the image of blood and soil. This color of blood could be the metaphor of the blood of the crucified Jesus or of the battles of World War II, or even of

⁹² Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 86.

⁹³ Beuys, Joseph, Heiner Bastian, and Jeannot Simmen. *Joseph Beuys: Zeichnungen = Tekeningen = Drawings* : Museum Boymans-Van Beuningen Rotterdam, November 1979-Januar 1980, Nationalgalerie Berlin, Staatliche Museen Preussischer Kulturbesitz, März-Mai 1980, Kunsthalle Bielefeld, Juni-Juli 1980, Wissenschaftszentrum Bonn, August-September 1980. Berlin: Nationalgalerie Berlin, Staatliche Museen Preussischer Kulturbesitz, 1979. Print. p. 37. Translated by the author.

⁹⁴ Beuys in conversation with Hagen Lieberknecht in 1970, in St. Gallen 1971, p. 15.

menstruation connected to cosmology and the image of birth. Also soil as a material reminds us of nature, or the earth mother goddess Erda, who appears in Richard Wagner's opera *Der Ring des Nibelungen* [*The Ring of the Nibelung*], as a mother of three Nornes and Brünnhilde and also the wife of Odin [Wotan].

Regarding *Braunkreuz*, Caroline Tisdall says, "For Beuys, Brown Cross (Brawnkreuz)(sic) is a German oak, and the brown color means the terrible Nazi 'blood and earth (Blut und Boden)'.⁹⁵ Beuys took these histories as a material, and reinstated them to express 'Germanness'.⁹⁶ After choosing these taboo and shocking materials, Beuys changed the raw materials into more abstract and less shocking materials, and by using these abstract materials in his art works, he tried to accustom German people to these traditional values again, almost as homeopathy with a cathartic function. By doing so, he tried to reinstall his identity as a German, and tried to cure the wounds of post-war Germany.

Encountering Shamanism

As a reflection of World War II starting in Europe, there was a tendency amongst European intellectuals in the early post-war period to look for alternative civilizations or cultures outside the Western world. In 1951, Mircea Eliade published *Shamanism: Archaic Techniques of Ecstasy*, the first intensive survey of shamanistic practice in human history and its origin mainly in Siberia and Central Asia. Shortly after its publication, Eliade's *Shamanism* became a classic, and this book clearly states the role of animals in shamanism.

"From the most distant times all animals have been conceived either as psychopomps that accompany the soul into the beyond, or as the dead person's new form. Whether it is the 'ancestor' or the 'initiatory master', the animal symbolized a real and direct connection with the beyond. In a considerable number of myths and legends all over the world the hero is carried into the beyond by an animal."⁹⁷

Reading Eliade's *Shamanism*,⁹⁸ Joseph Beuys started to connect the role of the shaman with healing, and started to apply this in his art.

⁹⁵ Blut und Boden [Blood and Soil] is an ideology focusing on ethnicity based on descent blood and territory. It values the relationship of people to the land and rural living. Together with systemic eugenics program, it was accepted as Nazi ideology, and urban culture was decried as a weakness, and sometimes became a code for Jewish influence.

⁹⁶ Caroline Tisdall in conversation with Sean Rainbird, 2001. (From Rainbird, Sean. *Joseph Beuys and the Celtic World: Scotland, Ireland and England, 1970-85*. London: Tate, 2005. Print.)

⁹⁷ Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton, N.J.: Princeton University Press, 1972. Print. p. 93 - 94.

⁹⁸ The first German translation of Mircea Eliade's book appeared as *Schamanismus und archaische Ekstasetechnik* in 1957, and Gérard A. Goodrow pointed out that Joseph Beuys certainly could have had access to these works. (From Harlan, Volker, Dieter Koeplin, and Rudolf Velhagen. *Joseph Beuys-Tagung, Basel 1 -4. Mai 1991*. Basel: Wiese, 1991. Print. p. 98.)

“I take this form of ancient behavior as the idea of transformation through concrete process of life, nature and history. My intention is obviously not to return to such earlier cultures but to stress the idea of the transformation and of substance. That is precisely what the shaman does in order to bring about change and development: his nature is therapeutic.

Of course the shaman can operate genuinely only in a society that is still intact because it lies in an earlier stage of development. Our society is far from intact, but this too is a necessary stage. It's the point of crisis that sets in at every stage of history and which we can observe in the past. Once in the intactness has gone, a kind of metamorphosis begins. So while shamanism marks a point in the past, it also indicates a possibility for historical development. It could be described as the deepest roots of the idea of spiritual life, deeper even than the mythological level of Greek or Egyptian cultures for example. But even the Greeks and the Babylonians retained their link with shamanistic or magical behavior. The mythological view of the world, the designation of particular places as sacred, and the building of temples like Acropolis all belong to a later stage. They mark the beginning of the spiritual manipulation, in terms of visible and invisible substance, to which we are heirs.”⁹⁹

Not only Eliade, but also Michael de Ferdinandy's 1958 book *Thingis Khan: Der Einbruch des Steppenmenschen* [*Genghis Khan: The Invasion of the Steppe People*] was discovered on Beuys' bookshelf.¹⁰⁰ Influenced by these readings, Beuys' long fascination with Mongolia and Eurasia since his childhood started to re-appear in his art works, such as *Gundfana des Westens - Dschingis Khans Flagge* [*Warflag of the West - Genghis Khan's flag*]¹⁰¹ (1953) (fig. I-2-10), *Der mächtige Geist der Mongolen* [*The mighty spirit of the Mongols*] (1954), *Im Haus des Schamanen* [*In the house of the shaman*] (1954) (fig. I-2-11), *Grabbeigaben* [*Grave Goods*] (1956), *Dschingis Khans Wiege* [*Genghis Khan's Cradle*] (1956) (fig. I-2-12), *Grab des Dschingis* [*Grave of Genghis*] (1957) (fig. I-2-13), *Tatarenhäuser auf der Krim* [*Tatar Houses in the Crimea*] (1957) (fig. I-2-14), *Tatarische Imkerin* [*Tatarische Beekeeper*] (1957) (fig. I-2-15), *Frieden im Zelt des Khan* [*Peace in the Tent of the Khan*] (1959) (fig. I-2-16), *Nachricht des Dschingis Kahn I and II* [*Genghis Khan's Message*] (1959) (fig. I-2-17) (fig. I-2-18), *Dschingis Khans Post* [*Genhis*

⁹⁹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 23.

¹⁰⁰ Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthaus Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthaus Zürich, 1993. Print. p. 253.

¹⁰¹ In the exhibition catalog *Parallel Process*, the production year of *Gundfana des Westens - Dschingis-Khan's Flagge* is given as 1953, but other catalogs indicate 1961-70. In *Project Westmensch*, *Gundfana des Westens - Dschingis Khan's Flagge* appears with the year 1961. Probably these differences come from the year of adding branchless spruce with two tin elements to the flag. *Gundfana* means “Kriegsfahne” (*Gundfana* = Anglosaxon, *gundfano* = old high German). (From Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 55.) The Mongolian army was the first to use a flag semaphore, therefore Beuys may have given Genghis Khan's flag the title “*Gundfana*” which has linguistic connection with England and Germany, which Beuys heirs.

Khan's Post] (1960) (fig. I-2-19), and *Mangkol Ost-West [Mangkol East-West]* (1960) (fig. I-2-20).¹⁰² However, these early works are extremely abstract, and difficult to understand.

Meanwhile, Franz Joseph van der Grinten talks about Beuys' work showing an elk carrying a woman, which he made after his recovery of 1957.

“His production continued, there was much continuity, and a joining of old themes and images; there was one theme whose creation we stimulated, namely that of the elk and the elk carrying a woman. From this period comes a whole series of watercolors which deal with the theme of the elk and the woman and the elk. There were also echoes of previous themes, such as pictures of the intelligence of swans or of the life of bees or the mother-child problem. Death images and pictures of the grave frequently came to the forefront during this period and then receded. The dominant theme was the theme of the prehistoric grave, where someone like an Egyptian was throwing dice sitting on a stool in an open grave....”¹⁰³

In 1956,¹⁰⁴ Beuys made a drawing called *Dschingis Khans Tochter reitet auf dem Elch [Genghis Khan's Daughter Riding on an Elk]* (fig. I-2-21), which is probably based on an elk riding custom of the nomadic Yakuts. In this artwork, an elk carries Genghis Khan's daughter, almost as a shamanistic hero, as Eliade suggests. Shortly after this, Beuys created the work *Dschingis Khans Tochter [Genghis Khan's Daughter]* in 1957 (fig. I-2-22) and 1960 (fig. I-2-23). Regarding these two art works, Beuys says,

“Genghis Khan's daughter riding on an elk is a representative of the overlooked historical heroine: Official history as it stands in the books is made by man, and the influence of women is practically unacknowledged. So they become underground figures. Here Genghis Khan's daughter carries a message that makes her more important than her father; a plan for the historical organization of the future. Inside her head are the vital elements: the horse's head of the Mongolian nomads, a hind, the cosmic sponge, fontanel communication tube and the sign of equality. The head is based on the same simple geometry of squares and circles as the *Virgin*.

The figure of Death is scarcely imaginable as a female. It relates back to the fundamental skeletal character of the male. In the old Germanic tradition of Death and the Maiden see woman as the symbol of life that grows older and disappears: But my

¹⁰² About the word “Mangkol”, according to Franz Joseph van der Grinten, “The symbol of “Mangkol”, which Beuys formed and which bears the more ancient name of Mongols, unites the East with the West through its sun and cross.” (From Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuijos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 299.)

¹⁰³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 56.

¹⁰⁴ The production years of Beuys' early works remains unclear. Some resources say 1956, and some says 1958.

representations are essentially a confrontation of male and female powers, different abilities and different constructions.”¹⁰⁵

According to Beuys' comment, we can understand that in the official history, the “influence of women is practically unacknowledged”, but woman has “a plan for the historical organization of the future”, which is “equality”. Also compared to man's skeletal character, the image of death cannot be imagined on the basis of the round female figure.

Moreover, Franz Joseph van der Grinten pointed out that for Beuys, Genghis Khan was the Eastern counterpart of Charlemagne who created the Western world, and Genghis Khan's daughter riding on an elk was created as a counterpart to the abduction of Europa by Zeus (fig. I-2-24). Transformed into a beautiful white bull, Zeus abducted the Phoenician king's daughter Europa from Asia Minor to Crete, and her name became the origin of the name “Europe”.

In his song of Eleu, the poet of myth Rudolf Pannwitz (1881-1969) gave this story its counterpart. According to the final prophecy, Eleu, in the shape of a bull, will abduct princess Asi, who will turn out to be the avenger of the age. Franz Joseph van der Grinten pointed out that “some watercolors by Beuys, in which an elk carries off a woman, seem to take their subject from this source, even if their title does not refer to it; while they were being painted, Beuys was preoccupied with Pannwitz. European culture as an Asian settlement.”¹⁰⁶

Therefore, by quoting the traditional motif of the abduction of Europa, which became the origin of the name Europe, Beuys gave an Asian woman “a plan for the historical organization of the future”, which is “equality”. *Genghis Khan's Daughter* shows Beuys' early vision of connecting Europe and Asia equally as *EURASIA*.

Alan Khoa connecting Europe and Asia

Beuys created another artwork of mythical Mongolian woman riding an Elk; *Die Fahne Alan Khoa [The Flag of Alan Khoa]*. (fig. I-2-25) The name of Alan Khoa is unfamiliar to most of us. Who is Alan Khoa, and what was his intention?

Alan Khoa (阿蘭豁阿, Alan Gua, Alan Ghuu-a) is a legendary ancestor of Genghis Khan of Mongolia. According to the oldest surviving Mongolian-language literary work *元朝秘史 [The Secret History of the Mongols]*, Alan Khoa is a daughter of Qorilartai Mergen and Baryujin Khoa.

¹⁰⁵ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 50.

¹⁰⁶ Beuys, Joseph. *Joseph Beuys: Euràsia: Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 299.

Meaning "Alan the Beauty"¹⁰⁷, Alan Khoa married Dobun Mergen, and bore two sons, Begünütei and Belgünütei, and three more, Bukha Khatagi, Bukhatu-Salji and Bodonchar Munkhag, after the death of her husband.

Alan Khoa is known for an anecdote called "five arrows." The two older sons of Alan Khoa started to suspect their three younger sons of having different fathers. This made the three younger sons also suspect the two older sons. Hearing of this incident, Alan Khoa summoned her five sons and gave them one arrow each, then asked them to break it. Each of her sons could break the single arrow, so she made a bundle of five arrows.¹⁰⁸ Then she asked them to break the bundle of five arrows, but no one was able to break it. This strengthened the brotherhood of the five sons, and Alan Khoa's five sons became the ancestors of the various Mongol clans.¹⁰⁹

This became the birth of a Mongolian nomadic state called Rouran (柔然), Nirun Khaganate, which existed from 330-555 AD. According to one hypothesis, Rouran corresponds to the Eurasian Avars who later entered Europe in the 4th Century AD.¹¹⁰ (Fig. I-2-26) By expanding his imagination to connect his own roots to the Eurasian nomads who actually entered and create a base for Europe¹¹¹, Beuys may have created his artwork *The Flag of Alan Khoa*. Similar to *Genghis Khan's Daughter*, by giving it the name of the woman who is practically unknown in Europe, Beuys exhibited the wisdom of woman, the brotherhood of man, and peaceful and equal, lively and fertile historical organization for the future. Beuys' approach of an alternative history of Eurasia echoes the concept of *Axial Age* expounded in the book *Vom Ursprung und Ziel der Geschichte [The Origin and Goal of History]* (1949) by Karl Jaspers, whom Nam June Paik wanted to interview upon his arrival in Germany.

"Grauballe Man": Beuys' Interest in Germanic Paganism

¹⁰⁷ The given name "Alan", such as Alan Turing or Alain Delon is not originated in Christianity, but derived from the name of the Alans, the nomadic horse riders. Some scholar points out that Catalonia in Spain means "Land of the Alans." Meaning "Alan the beauty", Alan Khoa's name may be derived from the Alans, which share the same etymology as Aryans.

¹⁰⁸ Under the influence of this Mongolian "five arrows" anecdote, Mori Motonari's 三子教訓状 [*Sanshi Kyokunjo - Three arrows*], which he wrote for his three sons in 1557, may well have been based on the influence of the Mongolian "five arrows" story. This "three arrows" anecdote often appears in Japan, such as in the name of the soccer team Sanfreche Hiroshima (Three Arrow Hiroshima) and also the "three arrows" of Abenomics, the economical strategy of Shinzo Abe cabinet of Japan.

¹⁰⁹ *The secret history of the Mongols* (Translated by Francis Woodman Cleavens) Harvard University Press Cambridge, Massachusetts London, England 1982, Chapter I, p. 2, 3.

¹¹⁰ Findley, Carter Vaughn. (2005). *The Turks in World History*. Oxford University Press. p. 35.

¹¹¹ Crimean Tatar artist and researcher Ismet Shaykh-Zadeh pointed out that horse-riders such as the Scythians and Huns entered Europe, and their influence remained in various European names. According to him, the etymological root of the word "London" is "Irandon", which means "snake river" in the Hun language, and that the word "Thames" means "clean river". Moreover, the German word "Bayer" means "rich land", and the Russian word "Krim", in Kremlin, means "fort", and "Moscow" means "pregnant bear". Furthermore, the French word "Cognac" means "sunny side", and the word "Armagnac" means "forest side" in the Hun language. From the Interview with Ismet Shaykh-Zadeh by the author. (July 30, 2013).

Beuys made many art works not only on shamans, magic and healing, but also on Nordic mythology; in other words Germanic paganism before Christ. One good example is the sculpture *Grauballe Man* (fig. I-2-27) in 1952.

On April 26, 1952, a well-preserved bog body called "Grauballe Man" was discovered in a peat bog near the village of Grauballe in Jutland, Denmark. (fig. I-2-28) Grauballe Man lived in the early Germanic Iron Age of the late 3rd century BC.¹¹² His wounds showed that he was most likely killed for human sacrifice, an important rite of Germanic paganism in the Iron Age. According to one analysis by Joseph Beuys' son, Boien W. Beuys the bowel and the stomach of Grauballe Man was emptied, so he became the sacrifice for the celebration of the winter solstice.¹¹³

Fascinated by the discovery of Grauballe Man, Beuys made an artwork called after him in 1952. By laying this sculpture in a wooden box as a coffin on bed-like figure, the sculpture resembles a corpse. Similar to the true Grauballe Man, this iron sculpture does not have internal organs, but the iron rods evoke the function of human ribs. Supported by the spinal column, these iron ribs create the form of an imaginary body, and these forms remind us of the sun's path through the sky. (fig. I-2-29) In the myth of the *Genesis*, god created the first woman by using the rib of Adam, but by creating the planetary iron ribs of *Grauballe Man*, Beuys may have tried to unite the microcosm of the human body and the macrocosm of the solar system in pre-Christian Germanic paganism.

Since these iron ribs are connected to the spinal columns, Beuys may have been influenced by the idea of Chakra which is connected to the spinal column. (fig. I-2-30) Meaning "wheel" or "turning" in Sanskrit, Chakra is the system of energy points in Hinduism which was later adopted by the Anthroposophy of Rudolf Steiner. The idea of Chakra was also used in Buddhism, and this wheel became associated with reincarnation, and so by referring to this cycle through Anthroposophy, Beuys, like Goethe's *Faust*, may have tried to save the dead Grauballe Man's soul.

Boien W. Beuys points out that Joseph Beuys owned the book *The Bog People* written by P. V. Glob (Frogmore/St.Albans 1973), of which he annotated certain pages¹¹⁴, (fig. I-2-31), and it seems like his fascination for the tribal figure of the bog people and their rituals later became the inspiration of the suffering human face of his iconic work *Strassenbahnhaltestelle [Tram Stop]* (1961–1976).

¹¹² Asingh, Pauline; Lynnerup, Niels. *Grauballe man: An Iron Age bog body revisited*. Aarhus: Aarhus University press. 2007. p. 17, 31.

¹¹³ Boien W. Beuys in Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 330.

¹¹⁴ Boien W. Beuys in Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 330.

SåFG-SåUG: Geography of Nordic Land

Not only archeology, but his fascination with the winter solstice festival of German paganism and Nordic geography appears in his bronze and iron relief sculpture *SåFG-SåUG* (fig. I-2-32) dating from 1953 - 1958. According to Hans van der Grinten, *SåFG-SåUG* is an abbreviation of the German word *Sonnenaufgang-Sonnenuntergang [Sunrise-Sunset]*, and the sculpture deals not only with the metaphysical power of everyday life, but also with much larger themes, such as earlier times and the end of this world.¹¹⁵ With its Swedish title, this sculpture clearly depicts the rising sun on its right, and the setting sun on its left. The vertical form of the right panel shows the movement of the rising sun, and the opposite hanging panel shows the movement of the setting sun. Accompanying the axe-like figure at the bottom, the rising sun in the form of a perfect circle shows the sun's full energy, while on the opposite panel, the circle of the setting sun is smaller, after having been smashed by the axe-like object.

The perfectly circular sun disc of the right panel evokes an embryo, so that the axe would function as sperm entering the embryo, as in the docking of the Jupiter¹¹⁶ Mission in the film *2001 Space Odyssey* directed by Stanley Kubrick. (fig. I-2-33) On the other hand, the left sun cracked by the axe may be the image of midwifery just as Athena was born of the cracking of Zeus's head by an axe.¹¹⁷ (fig. I-2-34) So this may be an attempt by Beuys to overlap the Nordic myth and Greek and Roman myth.¹¹⁸

Moreover, the diminishing sun disc on the left by an axe-like figure could be a metaphor of the winter solstice. The day of winter solstice on December 25th was considered to be that of the death and rebirth of sun the god Mithra (or Mitra) who was worshipped in central Asia and also in Rome. When the Roman Empire later made Christianity a state religion, this ritual of celebrating the winter solstice as the death and rebirth of the sun god was adopted by Christianity. This became Christmas, the birthday of Jesus Christ.¹¹⁹ In 1959 - 65, Beuys left a drawing saying "Geburt 25. Dez Geburt Jesu, 6. Januar Erscheinung d. Herrn Geb. Christi [Birth 25 Dec Nativity of Jesus, January 6 Appearance of. Mr. Born Christ]" (fig. I-2-35). It shows that Beuys was aware that the birthday of Jesus on January 6th, the day of Epiphany was changed to December 25th under the influence of Mithraism.¹²⁰

¹¹⁵ Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthau Zürich, 1993. Print. p. 10.

¹¹⁶ The equivalent of the Roman Jupiter in Greek mythology is Zeus.

¹¹⁷ For Beuysian iconology, the image of the axe is not only the image of midwifery cutting the umbilical cord, but also of the ability of individuals, which is different from genetic information, conveyed by the umbilical cord.

¹¹⁸ I suspect that Caesarian section, the procedure by which incisions are made through a mother's abdomen and uterus to deliver a baby, was a Roman incorporation of the Greek myth of the birth of Athena from Zeus' head enabled by the midwifery of Hephaistos, in order to give Julius Caesar the same rank as the Greek Zeus.

¹¹⁹ This sun god Mithra was also accepted by Buddhism, and became Maitreya [弥勒菩薩]. Japan's first national treasure is the Maitreya Buddha statue in Kōryū-ji in Kyoto.

¹²⁰ Later Beuys made the drawing *Mithras, Nerthus, Magna Mater* (1974). (fig. I-2-36) In this drawing, Beuys tried to unify Mithras with Nerthus, a Germanic goddess associated with fertility, and Magna Mater [Great Mother]. Great

Recent archaeological research has proved that bulls were slaughtered on the day of winter solstice around the town of Stonehenge,¹²¹ so Mithra slaying the bull (fig. I-2-37) may symbolize the death and rebirth of the sun god Mithra. Beuys may have instinctively use these metaphors of the setting sun diminished by an axe as an evocation of the bull slayed by the sun god Mithra.

Moreover, Beuys' symbolic attempt to destroy the sun with an axe may be a reaction to Kazimir Malevich's first *Black Square* (fig. I-2-38), which was exhibited on the curtain of the Russian Futurist Opera *Victory Over the Sun* (fig. I-2-39), premiered in 1913 in Saint Petersburg. Malevich tried to overcome history and the everyday by creating a new icon, the *Black Square* declaring "victory over the sun". *Black Square* was exhibited at the first and the last Futurist exhibition of painting "0.10" (fig. I-2-40) in 1915, according to the Hegelian principle of the end of history. About the relationship between the head and the sun, Malevich says, "Man's skull represents the same infinity for the movement of conceptions. It is equal to the universe, for in it is contained all that sees in it. Likewise the sun and whole starry sky of comets and the sun pass in it and shine and move as in nature... Is not the whole universe that strange skull in which meteors, suns, comets and planets rush endlessly?"¹²² No doubt Beuys was influenced by Malevich's concept of the skull and the sun. By applying this concept of the skull and the sun depicting the head of Genghis Khan's daughter as a cosmic sponge, Beuys may have tried to connect these cosmic images to Nordic and Greek myth in his own manner.

In German, another name for the Orient is "Morgenland [Morning Land]", and its opposite, the Occident, is called "Abendland [Evening Land]". By locating the rising sun on the right and the setting sun on the left, Beuys tried to show the imaginary plain of Eurasia, with the Orient (=Asia) on its east, and the Occident (=Europe) on its west. Moreover, as a reader of Oswald Spengler's 1918 book *Der Untergang des Abendlandes [The Decline of the West]*¹²³ which predicted the regression of the Western world, Beuys may connote the decline of Western modern civilization in the title *S&FG* (German: Sonnenuntergang, English: sunset)." Moreover, by

Mother refers to several goddesses, such as Isis in Egypt, Rhea in Greek, Cybele and Maia in Rome, and when Great Mother entered Mahayana Buddhism, she became Prajnaparamita (般若波羅蜜多). Beuys sometimes tried to identify himself with Anacharsis Cloots, a Prussian revolutionary born near Kleve who changed his name by borrowing a Scythian hero name on the occasion of the French Revolution, and sometimes even signed "Joseph Anacharsis Clootsbeuys!" (Beuys, Joseph, Klaus Vierneisel, Gottlieb Leinz, and Franz J. Grinten. *Hauptstrom Jupiter: Beuys Und Die Antike: Aus Dem Museum Schloss Moyland, Sammlung Van Der Grinten*. München: Schirmer/Mosel, 1993. Print. p.6.) Herodotus reports that, born in the royal family of Scythia, Anacharsis, a talking partner of Solon and considered to be one of Seven Wise Men, brought back the Great Mother, the Greek night cult god, to Scythia, and because of this, was killed by his brother, king Saulius. (Herodotus, Robin Waterfield, and Carolyn Dewald. *The Histories*. Oxford: Oxford University Press, 2008. Internet resource. p.261, 654.) In other words, Beuys identified himself with a revolutionary using a Scythian name born near Kleve at the time of the Napoleonic war, on which he overlapped stories of nomads; the nomadic Scythian and also nomadic Tatars, who are supposed to have saved Beuys life.

¹²¹ Stonehenge Winter Solstice Tour

<http://stonehenge-tours.com/stonehenge-winter-solstice-tour.htm>

¹²² Malevich, Kazimir, *God is not cast down*, translated by Timothy Lavenz. (qtd. Ottinger, Didier. *Futurism*. Paris: Éditions du Centre Pompidou, 2009. Print. p. 65.)

¹²³ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 51.

giving the Swedish title *SåFG-SåUG*, he also tried to show a sunset which is particular to Sweden. Because of its high latitude, Sweden has a midnight sun in midsummer. The Swedish title may point to the midnight sun, with the setting sun still visible above the horizon. Beuys' archaic and religious vision of the world echoes Swedish film director Ingmar Bergman's *Silence of God Trilogy*, and Beuys may have created the work *Silence* (1973), (fig. I-2-41) consisting of a galvanised reel of Bergman's *Silence* (1963), as a "pair category" to the "silence" of Marcel Duchamp, which was, according to Beuys, overrated.

Sweden has a Germanic tradition of celebrating midsummer as a festival of new life; boys stand round the Maistang [Maypole], and girls collect mayflowers. The celebration of the summer solstice is the counterpart of the winter solstice ritual during which Grauballe Man may have been killed in a Germanic pagan ritual. For Beuys, the natural phenomenon of Sweden's Midsummer Day in *SåFG-SåUG* counterbalances Denmark's human sacrifice in *Grauballe Man* just as the two opposed festivals counterbalance one another: the summer solstice and the winter solstice of Germanic ritual and cosmology. So here, the opposites of life and death, summer and winter solstice are considered as "pair categories" according to Rudolf Steiner's concept.

Similar to the orbits of planet earth in the solar system, or the path of the sun on the celestial sphere, Beuys' sculptural iron ribs in *Grauballe Man*, running on the same orbit, imply that our body is also a part of nature. Here again, Beuys tried to overlap the "pair categories" of the macrocosm of the universe and the microcosm of the human body.

3. Auschwitz-Birkenau Memorial Eurasian Perspective for Homeopathic Healing

On July 2, 1957, an association of Holocaust survivors announced the international competition for the Auschwitz-Birkenau memorial, for which British sculptor Henry Moore chaired the jury.¹²⁴ Beuys, one of the 426 applicants, sent his application on the day of the deadline, March 15th, 1958, receiving the registration number K-283.¹²⁵ His design plan (fig. I-3-01) and application letter give an overview of his project and testify to his early concern with theme of Auschwitz and genocide.

His design consisted of three sculptural elements located in the concentration camp of Auschwitz. Two emblems made of concrete stand along the railway leading from the main

¹²⁴ Ray, Gene, Lukas Beckmann, and Joseph Beuys. *Joseph Beuys, Mapping the Legacy*. New York: D.A.P., 2001. Print. p. 60.

¹²⁵ Franz Joseph van der Grinten and Hans van der Grinten, *Joseph Beuys: Wasserfarben/Watercolours 1936- 1963*, Frankfurt/Main, 1975, fig. 71, and accompanying text. p. 48, 49.

entrance to its end, (fig. I-3-02) and beyond it, the actual memorial monument is installed on the site of the former crematory. (fig. I-3-03)

The first 25 meters tall emblem stands 5 meters beyond the watchtower of the main entrance, and the second emblem, which has the same design but is only 9 meters tall, stands 375 meters beyond the first one. These two emblems have asymmetrical quadrangle holes inside them, (fig. I-3-04) and the shapes of these quadrangle empty halls correspond with the third element, the actual memorial. The open side of the actual memorial, a 2.3 meters high and 6.5 meters wide polished cast silver bowl, must face the east, so the bowl will catch and reflect the sunlight. Beuys' proposal says,

"The first emblem must be seen from very far off, thus it rises far above the watchtower. Its height and planar extension are planned in such a way that it radiates outwards. The second and smaller stand has the task of conveying the expression of the large emblem to the interior of the camp, also aiming in the direction of the monument. Both concrete emblems are to underscore the atmosphere of the concentration camp, heighten and summarize it. Thus these two sculptural bodies are subordinated to a dynamic function and have at the same time an atmospheric value. In regard to the monument it was important to seek a metaphor that rises to the multi-layered significance. The sculpture is a light, bowl, crystal, flower, and monstrance. The morning sun is to refract in it in many-fold ways and radiate into the far distance from the gleam of the polished silver."¹²⁶

Beuys' proposal seems a little too romantic, and inappropriate as a monument for Auschwitz, but what is the metaphorical meaning of this proposal? Beuys' work is extremely complex, but still readable, almost like the highly coded messages in James Joyce's novels. Considering the fact that, in the same year, Beuys started a series of drawings entitled *The Secret Block for a Secret Person in Ireland*, which can be seen as a homage to Joyce's *Ulysses*, one might conjecture that Beuys learned this coding technique from Joyce, and applied it in his proposal for Auschwitz.

Hunnensturm as a Pair Category of Holocaust

In this proposal, two emblems stand at the east main entrance and at the western extremity, at a distance of 375 meters. Beuys' biographer Hans Peter Riegel pointed out that the number 375 is also that of the year of Hunnensturm [The Storming of the Huns], the invasion of Western Europe by nomadic horsemen from the Central Asia.¹²⁷ (fig. I-3-05)¹²⁸ If this is the case, why did

¹²⁶ Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p.261.

¹²⁷ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 143.

Beuys overlap the invasion of nomadic horsemen from Asia into Europe with the design of a memorial for Auschwitz-Birkenau?

When Beuys created the work *Die Fahne Alan Khoa* [*The Flag of Alan Khoa*] in 1956, he tried to connect his own roots with the Eurasian Avars who entered Europe in the 4th century AD. Avars are indistinguishable from the Huns in Europe at the time of Charlemagne, so Beuys may have identified the entrance of the Eurasian Avars as the 375 storming of the Huns in Europe.

According to van der Grinten and Harald Szeeman, young Beuys read Rudolf Pannwitz's *Mythendichtungen* [*Myth Poems*].¹²⁹ Known as the source of Richard Wagner's *Der Ring des Nibelungen* [*The Ring of the Nibelung*], the Germanic myth *Nibelungensage* [*Nibelung*] is the story of the royal Burgundian family that settled in Worms in the early 5th century. Seeing the younger sister of King Gunter at the Castle of Burgundy, Siegfried fell in love with Kriemhild and married her. Though she married King Gunter, Brunhild had actually wanted to marry Siegfried, so out of jealousy, Brunhild tricked Kriemhild, and made Hagen kill Siegfried from behind. Tried to take revenge against Hagen, Kriemhild married King Etzel, the King Attila of Hun. Then, Kriemhild requested Etzel to invite her family for the celebration in the Hun kingdom, because she knew that Hagen would come. When the Burgundians arrived, the Huns attacked the Burgundians, and Hagen was delivered to Kriemhild. Grabbing Siegfried's sword from Hagen, Kriemhild cut Hagen down. Kriemhild's act of murder angered Hun's sword master Hildebrandt, who stabbed Kriemhild from behind. Holding dead Kriemhild, Etzel said that Kriemhild should be taken back home to her dead husband Siegfried, because she never belonged to any other man. Later, Etzel died and was buried in Susa, Persia.

By using the number of the Hunnensturm year, 375, Beuys metaphorically suggested the fate, the wheels of misfortune or karma¹³⁰ written in the *Nibelungensage*, which was occurred in Germany right after the storming of the Huns. In *Nibelungensage*, Siegfried was killed from behind, and in her attempt to revenge her dead husband, Kriemhild, like her husband, also ended up being killed from behind. (fig. I-3-07) This shows that the act of revenge will create karma, and will be returned to the person who revenges.

Learning natural science, Beuys may have considered history from the perspective of the natural law of entropy. In thermodynamics, entropy is a measure of disorder. According to the second law of thermodynamics, the entropy of an isolated system never decreases, but

¹²⁸ Beuys made the work *1 Sekunden Stück* [*1 seconds Piece*] (1961) which includes the word "Der Hunne [The Huns]" (fig. I-3-06)

¹²⁹ Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthau Zürich, 1993. Print. p. 253.

¹³⁰ About Reincarnation and Karma, Beuys had Rudolf Steiner's book "Reinkarnation Und Karma. Vom Standpunkt Der Modernen Naturwissenschaft Notwendige Vorstellungen. Vortr. Freiburg Br: Novalis-V, 1948. (From Harlan, Volker, Dieter Koepllin, and Rudolf Velhagen. *Joseph Beuys-Tagung*, Basel 1-4. Mai 1991. Basel: Wiese, 1991. Print. p. 293.)

proceeds toward thermodynamic equilibrium, the configuration with maximum entropy. Once it occurs, this natural act is irreversible, such as hot water mixed with cold water. Therefore, by quoting the Hunnensturm year of 375 as the distance between east and west emblems, (fig. I-3-08) Beuys may also have tried to overlap two movements of people in history under the law of nature. That is to say, the 375 storming of the Huns from east to west and 1942-45 Holocaust from west to east were two processes seeking thermodynamic equilibrium to reach the maximum entropy.

Probably under the influence of Hegel's *Vorlesungen über die Philosophie der Geschichte* [*Lectures on the Philosophy of History*], Beuys says, "all developments in history have their origin in the East; only later does something originate in the West: something that represents a kind of knot and then turns back."¹³¹ According to Beuys, the European civilization and military were weaker than the Eurasian nomads in its east, so that in 375, the Huns with their stronger military flowed into Europe from its east, as if the hot water of Eurasian nomads flowed into the cold water of Europe, and this triggered the corruption of the Western Roman Empire in 475. During the 1942-45 holocaust, Nazi Germany sent Jewish people to its eastern concentration camp in Auschwitz, as if the hot water of Germany flowed into the cold water of Poland, and in the end, it caused the corruption of the Third Reich in 1945. Wars are irreversible acts, which are similar to an irreversible act of disorder to reach thermodynamic equilibrium.

By abstractly making of the 375 storming of the Huns a counter-movement to the 1942-45 Holocaust, in the manner of a "pair category" according to Steiner, Beuys may have tried to cure the wounds of post-war Germany homeopathically. Regarding the works motifs on concentration camps, Beuys says,

"I do not feel that these works were made to represent catastrophe, although the experience of catastrophe has certainly contributed to my awareness. But my interest was not in illustrating it, even when I used the title Concentration Camp Essen. This was not a description of the events in that camp but of the content and meaning of catastrophe. That must be the starting point - a kind of key question - something that surmounts Concentration Camp Essen. Similia similibus curantur: heal like with like, that is the homeopathic healing process. The human condition is Auschwitz, and the principle of Auschwitz finds its perpetuation in our understanding of science and political systems, in the delegation of responsibility to groups of specialists, and in the silence of intellectuals and artists. I have found myself in permanent struggle with this condition and

¹³¹ Beuys' interview in 1973, in Beuys, Joseph, and Armin Zweite. *Beuys Zu Ehren: Drawings, Sculptures, Objects, Vitrines, and the Environment "show Your Wound"*. München: Städtische Galerie im Lenbachhaus, 1986. Print. p. 72. Translated by the author.

its roots. I find for instance that we are now experiencing Auschwitz in its contemporary character.”¹³²

Confronting the past, Beuys tried to deal with the theme of Holocaust and Auschwitz in his homeopathic healing process. Meanwhile, his attempt to heal this singular tragic event by bringing similar catastrophic events to neutralize it had a potential danger of ending up in historical revisionism, which had been severely criticized in the 1980s Historikerstreit [historians' quarrel] in Germany. Beuys' plan and comments showed both his courage in confronting the past, and also his inner conflict as a participant in the experience of World War II as a Nazi Germany soldier.

Sun Reflector and Abu Simbel

Beuys said, “With regard to the monument it was important to seek a metaphor that reaches multi-layered significance. The sculpture is a light bowl, crystal, flower, and monstrosity. The morning sun is to refract in it in many-fold ways and radiate into the far distance from the gleam of the polished silver.” But what was the metaphor of this sun-reflecting bowl?

In 1953, Beuys created the work *2 Berglampen 1 Aus 2 an [2 Mining Lamps 1 Off / 2 On]*, (fig. I-3-09) and in 1954 made a drawing called *Sun Reflector*. (fig. I-3-10) These two works lead him to make a small model of pewter and zinc, *Untitled (Table with Crystal)* (fig. I-3-11), in 1953 - 57. This seems to have been the prototype of the monument for Auschwitz.

For this memorial, by taking advantage of the fact that the railway in Auschwitz travelled from east to west, (fig. I-3-12) Beuys interpreted it as the movement of the sun from east to west, a concept he had already partly used in the sculpture *SåFG-SåUG (Sunrise-Sunset)*. The design of using the rising sun to light up a chamber resembles Newgrange in Ireland, Mithra Temple in Central Asia, and also the Abu Simbel temples in Egypt. (fig. I-3-13) In Abu Simbel, the sunlight penetrates the sanctuary and illuminates three out of four sculptures, that of the gods Amun, Ra-Horakhty, and Ramses II. The statue of Ptah, the god connected with the Underworld, remains dark. The sunlight from the east¹³³ reaches the chamber (fig. I-3-14) only two days every year, October 22 and February 22, the birthday of Ramses II who built Abu Simbel. Ramses II is most probably the Pharaoh who caused the Exodus of Moses, so by referring to Abu Simbel, Beuys may have connoted two tragic events for the Jewish people, the Exodus in Egypt and the holocaust in Germany.

¹³² Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 21 – 23.

¹³³ Beuys says, "You remember that people earlier thought that light had its origin in the East: 'ex orient lux'." (Beuys' interview in 1973, Beuys, Joseph, and Armin Zweite. *Beuys Zu Ehren: Drawings, Sculptures, Objects, Vitrines, and the Environment "Show Your Wound"*. München: Städtische Galerie im Lenbachhaus, 1986. Print.p.72) The word 'ex orient lux' was also used in Vladimir Solowjow's poem "Ex orient lux" (1880) questioning whether Russia belongs to Europe or Asia, which inspired linguist Nikolai Sergejewitsch Trubetzkoy's theory of Eurasia. This is considered the first theory to consider Europe and Asia as a continental culture.

As well as the *2 Mining Lamps* and *Sun Reflector*, Beuys created another disc-shaped work titled *Druidisches Meßgerät [Druid Measuring Instrument]* (1961) (fig. I-3-15) which is very similar to the form of the shining object. By using the word Druid, Beuys wanted to give this shining object some Celtic and magical meaning.

Concrete Emblems as Druid Monk

Beuys' earlier work *Tisch / Monk [Table / Monk]* (1953) (fig. I-3-16) gives us a hint to understand both the shining monument and the two emblems. To design the two concrete emblems of the Auschwitz-Birkenau memorial, Beuys had created about two dozen sketches and reworked photographs.¹³⁴ The empty, eerie asymmetrical quadrangle looks like an arm punching into the sky, and a similar asymmetrical square appears in Beuys' *Table / Monk*, which may be inspired by the Celtic Druid monk.

Table / Monk consists of a table made of cherry tree wood. On its surface and drawer, part of the table was painted black, but this black part does not fit with the form of the square table. When you stand in front of the table, the left part of the black ink goes beyond the left end of the table's surface, so this ink may be topologically continuous. As a result, the trapezoid becomes five-cornered, creating an odd shape. This asymmetrical quadrangle shows the influence of Kazimir Malevich's *Black Square* (1915) which was exhibited in *The Last Futurist Exhibition of Paintings 0.10* in 1915. For Beuys, the image of a Druid monk is not a square drawn according to Cartesian coordinates, but is more abstract, such as the suprematist asymmetrical quadrangle. By designing an asymmetrical quadrangle, Beuys may have tried to express not only the eerie deaths that occurred in this concentration camp, but also the magical power of the Druid monk who can cure the wounds of war.

From this Celtic context, we can better understand the function of the sun reflector. By installing the sun reflector, Beuys may have give it function of a Celtic "Cup mark" (fig. I-3-17),¹³⁵ which was often used in Celtic tombs to bring about the healing of wounds, regeneration, fertility and immortality. In *2 Mining Lamps 1 on / 2 out*, Beuys had already tried to express two bodies metaphorically; one with a soul (on), and the other without (out). By reflecting the light which passes through two concrete gates, this disc may inspire the soul. This is reminiscent of the Celtic world which James Joyce described in his novel *Finnegans Wake*.¹³⁶

¹³⁴ Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. p. 261.

¹³⁵ The cup mark is widely spread in Eurasia, and in Japan, it is called 盃状穴 [hajjyouketsu], and created to bring about fertility and the resurrection of the dead. Hajjyoketsu is curbed on the stones of Shinto shrines called 磐座 [Iwakura], and also Buddhist temples such as Todai-ji in Nara built in 7th century.

¹³⁶ According to *Life Course/Work Course*, Beuys read *Finnegans Wake* in 1950.

In *Finnegans Wake*, when the Dubliner Finnegan falls from a ladder and dies, his wife Annie tries to spread his corpse as a meal for the mourners. Then he vanishes, and this dead Finnegan rises at his wake. The title *Finnegans Wake* does not contain an apostrophe as in “Finnegan’s,” which implies that his rise did not come from his soul, but any others. About Joyce, Beuys says,

“It is all too little discussed that what permeates things with life in Joyce’s work is actually the Irish mythological element; it is almost always something spiritual. They are written, to be sure, in a very modern style which can be argued as being much too objective, but their true liveliness is totally spiritual and mythological, and in my opinion can be linked to the realistic elements of the Indo-Aryan context. In addition, the process of expansion in Joyce’s works interests me in a formal sense, in that it is in actuality a spiritual form of movement.¹³⁷

Referring to Joyce’s antique model in *Dubliners*, the labyrinthine quality of *Ulysses* and the rich design of *Finnegans Wake*,¹³⁸ Beuys may have tried to invite the souls of the dead in the air through these two gates. When you take a closer look, you can find that Beuys drew unusual dots (fig. I-3-18) and something like a soul (fig. I-3-19) on these two door emblems. So these asymmetrical quadrangle emblems must be the doors for the dead of the wars of 375 and in 1942 - 45.

Harald Szeeman wrote, “Only through embodiment, through incarnation as a natural and social being with more freedom and creativity, will reincarnation, the repetition of individual life in new embodiments on this side, also be the union of the spirit with physical reality.”¹³⁹ By locating the Celtic cup mark silver bowl so that it reflected light coming through the magical Druid Monk doors, Beuys may have tried to reflect these souls in all possible directions, and wish for their rebirth in a new physical reality in the future.

Beuys’ Continuing Engagement with Auschwitz

In 1957, Beuys gave a new name to these two wooden model gates, *Signs of Transformation* (fig. I-3-20). At the bottom of the larger gate, the 6-digit numerical sequence “125921” is represented, which reminds us of the 6-digit identification number of Nazi concentration camps tattooed onto the skin of prisoners. This number is actually an anagram of Joseph Beuys’ birthday (May 12, 1921), and the number was used for his official application for the competition. The use of this anagram of Beuys’ date of birth for an artwork is likely influenced by James Joyce who used his

¹³⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron’s Educational Series, 1979. Print. p. 29.

¹³⁸ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 24.

¹³⁹ Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthau Zürich, 1993. Print. p.163. Translated by the author.

date of birth for the publication of the first edition of *Ulysses*. Sylvia Beach of Shakespeare and Company published the first edition of *Ulysses* on Feb 2, 1922 (1922, 2, 2), which was the 40th birthday of James Joyce.¹⁴⁰

Later, in 1965, Beuys used these two wooden models of his date of birth in his performance *und in uns ... unter uns ... landunter [and in us ... under us ... landunter]* during the happening *24 Hours* he held with Nam June Paik in Wuppertal. In this performance, Beuys placed his head on the pedestal, and tried to show himself as a living sculpture. Exhibiting himself with the gate *Signs of Transformation* containing the 6-digit anagram of his birth date, Beuys tried to overlap his own existence with that of people who were sent to the Nazi concentration camp. While making the plan for the Auschwitz-Birkenau Memorial, Beuys started to overlap his existence with that of “the others” in the Levinassien sense, in a parallel world.

Also in 1963, by adding Braunkreuz to his old plan for the Auschwitz-Birkenau Memorial, Beuys created the work *Untitled (Plan of the Birkenau Concentration Camp)*. (fig. I-3-22) This plan also has the 6-digit numerical sequence “125921”, and here Beuys overlaps his own existence with the victims in the concentration camp. At first glance, these crosses look like graves, or evoke a sense of mourning for the dead, but soon they recall that it was Christians who excluded the Jewish people from the “Boden [Soil]” of Germany. Applying Immanuel Kant's notion of “antinomy”, if the viewer considers this Braunkreuz as mourning or healing material, showing the value of the Christian perspective, then the lack of “others” creates the reason of exclusion. On the other hand, if the viewer considers this Braunkreuz composed of blood and soil as a variant of the Hakenkreuz, then it was the Nazi ideology that caused the holocaust. These two views become an antinomy, and cannot co-exist at the same time. It seems as though Beuys shows the impossibility of rational thought within the structure of different monotheist values and symbols.

His engagement on the issue of the holocaust addresses further existential questions when he adds more objects from his 1964 action in Aachen (see chapter II-4-1). The unrealized proposal for the Auschwitz-Birkenau monuments was converted into the vitrines of *Auschwitz Demonstration* (1956–1964) which is now part of the permanent exhibition of the *Block Beuys* in Darmstadt. One of the newly added artworks for this *Auschwitz Demonstration* was *Lightning* (1964) (fig. I-3-23). In this work, the lightning emitted by the German thunder god Thor's hammer (fig. I-3-24) was expressed as a foldable carpenter's rule, but this carpenter's ruler was broken sharp at the 42cm mark. (fig. I-3-25) In the context of *Auschwitz Demonstration*, it becomes a clear reference to the genocide which started in 1942.

¹⁴⁰ Beuys had hoped to exhibit his six *Ulysses* sketchbooks (fig. I-3-21) together with Richard Hamilton's *Ulysses* drawings in the Joyce Tower at Sandycove, Dublin on the magic Joyce date of 7.7.1977, but this project was cancelled because of the owner's concern about the fragility of the sketchbook. See. Tisdall, Caroline. *Bits & Pieces: A Collection of Work by Joseph Beuys from 1957-1985 Assembled by Him for Caroline Tisdall*. Edinburgh: Richard Demarco Gallery, 1987. Print. p. 12.

In the 1979 Guggenheim Museum exhibition, Beuys developed 24 stations from his *Lebenslauf/Werklauf [Life Course/Work Course]*. (see chapter II-4-8) On the top of the spiral-shaped museum, he began the first station with a bathtub, the symbol of birth, juxtaposed with his entire *Auschwitz Demonstration*. In *Lebenslauf/Werklauf*, his birth year of 1921 says, "Exhibition of a wound drawn together with plaster." So here, he tried to exhibit his two wounds; the wound of the umbilical cord right after his birth, and the wound of Germany expressed by the 6 digit numbers of Auschwitz composed from his date of birth.

In an interview held in 1982, Max Reithmann asked Beuys whether something like Auschwitz can be depicted at all:

"No, it cannot. Of course not. This exists only in order to, as I said, make an attempt to prepare a medicine. To remind of it, and in connection with the continuing performances. One has to say in any case that the whole thing belongs to performance art, even that. Simply with the continuing things, to work something up that this terrible picture that cannot be depicted in a picture, that can in stead only be depicted in its actual process while it occurred, that one cannot translate that into a picture in any way, no. That which can only be, let's say, be remembered in its positive counter image, i.e., in that which is really eliminated from the human being. That the rest of these acts of inhumanity be overcome, no. So in that sense this Auschwitz display case is actually a toy. I do not presume to have reproduced any of the horror through this - through these things."¹⁴¹

Analyzing Beuys' position on the historic events of the Third Reich, Mario Kramer concludes it was "very clear and unambiguous."¹⁴² Beuys' courage in dealing with the theme of Auschwitz echoes the stance of Theodor Adorno, which is often misunderstood as being the same as Beuys'. Adorno wrote:

"Cultural criticism finds itself faced with the final stage of the dialectic of culture and barbarism. To write poetry after Auschwitz is barbaric. And this corrodes even the knowledge of why it has become impossible to write poetry today. Absolute reification, which presupposed intellectual progress as one of its elements, is now preparing to absorb the mind entirely. Critical intelligence cannot be equal to this challenge as long as it confines itself to self-satisfied contemplation."¹⁴³

¹⁴¹ Max Reithmann, *Joseph Beuys: Par la présente je n'appartiens plus à l'art* (Paris, 1988) p. 122, (qtd. Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 270.)

¹⁴² For more details, see Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 270.

¹⁴³ Adorno, Theodor W, and Samuel Weber. *Prisms*. Cambridge: Mass. MIT Press, 1981. Print. p. 34.

Here, Adorno criticizes the danger of reifying Auschwitz by making it taboo. Intellectual progress makes it possible to recognize Auschwitz as a taboo, but the reification of Auschwitz cannot be absolute if we are to maintain our intellectual progress. In order to maintain our intellectual progress, Beuys courageously challenged the theme of Auschwitz with positive counter-images, to remember it, and to avoid making it an absolute taboo.

4. The Series *The Intelligence of Swans* Hometown Kleve as a Source of Inspiration for *EURASIA*

Beuys' early series of works *The Intelligence of the Swans* in the 1950s is especially important, because this series can be considered one of the starting points of his entire *EURASIA* project. (fig. I-4-01)

"On the Brabant line and in the territory of the Counts of Kleve real swan cults were practiced, and when as a child I looked up at the castle I always had the swan before my eyes."¹⁴⁴

From his house on Kermindahlstrasse 16, young Beuys looked up at the castle called Schwanenburg [Swan Castle]. On the top of the castle, there was a golden swan (fig. I-4-02), which was later destroyed in a British air raid. Not far from Beuys' house stands the Lohengrin monument, so these were familiar themes for the young man. Beuys says,

"Very important was the knowledge of the content of medieval legends such as Lohengrin, the Lower Rhine Swan Knight, and Elsa of Brabant."¹⁴⁵

Kleve is home to an ancient swan legend, later known as *Lohengrin*, the *Knight of the Swan*. (fig. I-4-03) The character of *Lohengrin* derives from German Arthurian literature. In the early 13th century, the German poet Wolfram von Eschenbach adapted the Swan Knight motif for his epic *Parzival*. The son of *Parzival*, *Lohengrin* is a knight of the Holy Grail who arrives in a swan-pulled boat to defend the maiden Elsa of Brabant. Before marrying her, he warns her that she must never ask his name, but she breaks the taboo, so that he is forced to leave her. *Lohengrin* and *Parzival* became well known for Richard Wagner's opera based on these epics. This mysterious swan story stimulated young Beuys' imagination, and for him, the image of the swan offered a great potential for connecting different images and layers of history. The result was the series of

¹⁴⁴ Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. (qtd. Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 12.)

¹⁴⁵ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 28. Translated by the author.

drawings of *the Intelligence of Swans* which goes beyond nationalist interpretations of the Lohengrin or Arthurian legend.¹⁴⁶ Beuys says,

“This is in no way a literary interest in swans, or a specific historical tradition. It is part of what you feel if you live in an area like this. It has to do with swanlike things, with the sense of continuum of life and death as experienced by people from here, the Netherlands, right to Brabant and ‘s Hertogenbosch, the land of Bosch and Bruegel.”¹⁴⁷

The images of Beuys’ swans are abstract; therefore the single motif of the swan acquired multiple metaphorical meanings. However, we need to pay attention to Beuys saying that “the sense of continuum of life and death as experienced by people”, stretches from the time of Lohengrin and Elsa of Brabant to today.

Two beautiful drawings *Schwangere und Schwan [Pregnant Woman and Swan]* (fig. I-4-04) in 1959 and *Untitled* in 1968 (fig. I-4-05) show a woman with a swan inside her womb. In German, the word for “pregnant” is “schwanger”, which contains the word “swan.” Hence, Beuys tries to give the swan the meaning of birth. By painting the image of the swan inside a schwanger [pregnant] (= swan) woman, the swan will be contained inside the swan. Also the important fact is that the swan is an animal which migrates. So if a swan inside a pregnant woman is a result of migration, then this swan connotes “transmigration”, meaning reincarnation.

Known for its Buddhist influences, Richard Wagner’s opera *Parsifal* - who is the father of *Lohengrin* - contains direct references to Seelenwanderung [reincarnation]. In a letter to Mathilde Wesendonk in August 1860, Wagner declares his belief in Seelenwanderung [reincarnation / metempsychosis].

“Only a profound acceptance of the doctrine of metempsychosis has been able to console me by revealing the point at which all things finally converge at the same level of redemption, after their various individual existences - which run alongside each other in time - have come together in a meaningful way outside time. According to the beautiful Buddhist doctrine, the spotless purity of Lohengrin is easily explicable in terms of his being the continuation of Parsifal [sic] - who was the first to strive towards purity. Elsa, similarly, would reach the level of Lohengrin by being reborn. Thus my plan for the victors struck me as being the continuation of Lohengrin. Here Savitri (Elsa) entirely reaches the level of Ananda. In this way, the whole tragedy of life could be attributed to our dislocation in time and space; but since time and space are merely our way of perceiving things, and otherwise have no reality, even the most tragic pain can be explained by the

¹⁴⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 13.

¹⁴⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 13.

accomplished clear-sighted as no more than the error of the individual; I believe it is so! And, in all truth, it is a question simply of what is pure and noble, something which, in itself, is painless.”¹⁴⁸

In the interview with Richard Hamilton, Beuys says, “The silence of Marcel Duchamp is overestimated and [Richard] Wagner is underestimated.”¹⁴⁹ A frequent listener to Wagner, Beuys seems aware of Wagner’s interpretation of *Lohengrin* and *Parsifal* in terms of Buddhist reincarnation. Just as he applied James Joyce’s method of story writing in his art making, Beuys also have applied the Wagnerian method of Gesamtkunstwerk [total work of art] to his art making.

While Wagner was influenced by Buddhism as introduced by Arthur Schopenhauer, Beuys was heavily influenced by the Anthroposophy of Rudolf Steiner. In creating Anthroposophy, Steiner re-interpreted Buddhism, and this Buddhism in Germany was broadly speaking that introduced by Schopenhauer. So Beuys referring to Steiner’s Anthroposophy is very similar to Wagner’s referring to the Buddhism introduced by Schopenhauer. Moreover, the reason why Beuys used a hare for his various performances may be related to the story of the previous life of Buddha, which was introduced by Steiner (will be discussed in the chapter “Beuys’ *Siberian Symphony, First Movement*”).

Influence of Jataka: the Previous Births of the Buddha

Recounting the previous lives of the Buddha, Jatakas Tale of India No. 18, *The Swan Kingdom*, talks about the swan king and his army commander. In his previous life, Buddha was a swan king called Dhritarashtra on Manasa Lake, and he had an army commander called Sumukha. When Dhritarashtra’s foot was caught by a human trap, all the swans escaped except Sumukha. Dhritarashtra said “Return to Manasa,” but Sumukha would not hearken, and remained at his King’s side. When a hunter saw one trapped swan and another one waiting at his side, he was amazed. “Your companion is caught, but you are free. Why do you stay?” the hunter asked. Sumukha answered, “This bird you have caught is our king. How can I flee from here and be happy far away from him? If you wish to please me, o guard, take me with you and set him free.” The impressed hunter placed the two unbound swans on his shoulder, and visited the King’s palace and told the story. The King became speechless with awe, and after receiving every royal favor, the two swans departed from the court back to Manasa. (fig. I-4-06)¹⁵⁰

¹⁴⁸ *Richard Wagner an Mathilde Wesendonk: Tagebuchblätter und Briefe 1858-1871*, edited by Wolfgang Golther. Trans. Spencer and Millington. <http://www.monsalvat.no/wesendonk.htm>

¹⁴⁹ “Gespräch zwischen Joseph Beuys und Richard Hamilton”, in Beuys, Joseph, Eva Beuys, Wenzel Beuys, Jessyka Beuys, Claudio Abate, and Richard Hamilton. *Joseph Beuys, Block Beuys: Der Block Beuys Im Hessischen Landesmuseum Darmstadt*. München: Schirmer/Mosel, 1997. Print. p. 12.

¹⁵⁰ *Jataka Tales 18. The Swan Kingdom*. Trans. Noorunissa Inayat-Khan. <http://sufimovementusnoorunissa.blogspot.de/2013/03/jataka-18-swan-kingdom.html>

The origin of the swan knight in *Lohengrin* could be Sumukha, the commander of the swan's army and also the previous life of Ananda, the principal disciples and a devout attendant of the Buddha. His faithful commander's attitude coincides with the attitude of Lohengrin who had to leave Elsa when she broke the taboo of asking his name. Since *Jataka* is based on folk tales from all around India, the same stories are also found in the scriptures of Hinduism and Jainism. Assembled as the *Panchatantra*, the folk tales were translated into Syrian and Arabic and, spreading to the West, influenced *Aesop's Fables*, the *Arabian Nights*, and *Grimm's Fairy Tales*.¹⁵¹

Known as a translator of the Dalai Lama's books and also as the person who introduced Joseph Beuys to the Dalai Lama, Louwrien Wijers said that in her home town Friesland in the Netherlands, which is not far from the border city of Kleve, the river divided the Frankisch and Celtic residents, and until her parents' generation, cross-river marriages were taboo. At the entrance of houses, two swans facing each other, which symbolize reincarnation in the Druidism of Celtic culture, were engraved. Also there was a custom that when people there lent money to each other, they said "please return this money in our next life." Moreover, in Friesland, people used a yellow copper bowl for milk and dairy products, and a red copper bowl for water and vegetables, which is the same in Tibet. These facts made Wijers think that the Celts originated in Asia, and, as they moved to Europe, brought with them these practices and also the belief in reincarnation, possibly together with Buddhism. Moreover Wijers had a feeling that Christianity was not the belief she had inherited from her ancestry since her childhood, a feeling she shared with Beuys.¹⁵²

Based on the hypothesis that the swan cult of Kleve was influenced by Buddhism, Richard Wagner composed the opera *Parsifal* under the theme of reincarnation. Harald Szeemann also pointed out that "Beuys was convinced of reincarnation. 'If the mind has a function in the world, then there is a before and an after.'"¹⁵³ Probably inspired by Wagner and Steiner, Beuys used the swan as a symbol of reincarnation.

The Swan as Beuys' Self-Portrait

Interestingly enough, Beuys' own words "My relationship with my parents cannot be characterized as a close one", which appear in the English book *Joseph Beuys: Life and Works* published on the occasion of the XV. International Biennale of São Paulo (October 3 to December 3, 1979), also appears in *No Title (Ohne Titel) 6 From The intelligence of Swans* (fig. I-4-07). The text is as follows:

¹⁵¹ "Jataka" (From *Sekai Daihyakkajiten [World Encyclopedia]*, Heibonsha. 2014. Britannica Japan Co.)

¹⁵² Interview with Louwrien Wijer by the author, December 14, 2011

¹⁵³ Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthaus Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthaus Zürich, 1993. Print. p.8. Translated by the author.

“Beuys’ own family were of solid local stock with their feet well and truly on the ground. His father Joseph Jacob had a fodder store at Rindern. Although an only child, he was left pretty much to his own devices while his mother Joanna helped other, more prolific branches of the family:

My relationship with my parents could not be described as close. I had to look after myself from an early age.”

Furthermore, in an interview, Beuys once said that the swan is “really quite a stupid bird”.¹⁵⁴ From here, we can understand that the series *The Intelligence of Swan* is a self-portrait of sorts; growing up in the city of the swan cult, young Joseph Beuys had a limited intelligence, or was even as “stupid” as the swan. Later, Beuys was able to fly like a swan in the German Air Force. However, Beuys’ aviation had a tragic end, which appears in the work *Abgestürzter Schwan [Crashed Swan]* (1959) (fig. I-4-08). By showing the flying swan upside-down, Beuys created the image of a crashed airplane. Both wings of the swan are broken, and his neck is totally crooked.

Now we can understand more clearly that this swan is Joseph Beuys himself, who grew up in the swan cult city and became able to fly like a swan, but even so is as stupid as a swan. The word “intelligence” refers to two stages of Beuys’ biography; early Beuys as a little boy who had to take care of himself with limited intelligence, and grown Beuys fascinated by National Socialism, which he later considered not to be an “intelligent” idea. The result was the airplane crash, which almost took his life.

Considering his body as a vehicle from his childhood, Beuys said, “My personal history is of interest only in so far as I have attempted to use my life and my person as a tool, and I think this was so from a very early age.”¹⁵⁵ Just as Beuys’ soul rode on Beuys’ body as though it were a vehicle, Beuys rode the JU-87 bomber as a vehicle, an idea similar to the drawing in which a swan rides on the pregnant (=swan) woman. So when his airplane crashed in Crimea, Beuys, as a crashed swan, reincarnated himself as an artist. The idea of reincarnation both amongst the Celts and in Buddhism originated in the same Indo-European language group. This fact encouraged Beuys to further develop his entire *EURASIA* series of works.

Showing his view of life and death, the series *The Intelligence of the Swan* demonstrates his world view of growing up in the swan cult city of Kleve. Moreover, by metaphorically saying “I was stupid”, he tried to confront the fact that becoming a member of the Hitler Jugend and subsequently a soldier of Nazi Germany was not an “intelligent” idea. This sincere attitude in

¹⁵⁴ Telephone conversation of Beuys with Tisdall in 1974. (qtd. *The secret block for a secret person in Ireland*, Oxford: Museum of Modern Art 1974, Nr.118.)

¹⁵⁵ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 10.

confronting the past later gave Beuys a stronger character to deal with politics and heal wounds through his artworks.

Connecting the Iconology of Swans in Nordic and Greek Myth

As well as dealing with Celtic culture, Beuys made swan-related artworks dealing with Greek mythology. Beuys created several artworks based on the motif of *Leda and the Swan*. (fig. I-4-09) In the Greek myth *Leda and the Swan*, Zeus transformed himself into a swan, and seduced or raped Leda, the wife of the Spartan king Tyndareus. As a result, Leda bore four children from two eggs at the same time. They were Helen and Pollux, children of Zeus, and Castor and Clytemnestra, children of her Spartan king husband Tyndareus. According to Pseudo-Apollodorus, Castor and Clytemnestra were the mortal children of Tyndareus, and Pollux and Helene were the immortal and divine twin offspring of Zeus.¹⁵⁶ Later Castor and Pollux, with Jason, joined the ship Argo to retrieve the Golden Fleece, and the abduction of Helen by Trojan Prince Paris triggered the Trojan War. This story of *Leda and the Swan* is also known as the origin of two constellations: Cygnus from Zeus, and Gemini from Castor and Pollux.

By making works based on the motif of Leda, Beuys seems to have responded to Leonardo da Vinci's *Leda and the Swan*. (fig. I-4-10) *Leda and the Swan* was a favorite motif of Leonardo da Vinci, whom both Beuys and Paik respected a lot. Known as a universal genius of the Renaissance period, Leonardo da Vinci had a vast encyclopedic knowledge and a universal approach through which he contributed not only to art but to a variety of subjects. Beuys said,

“Leonardo is the artist who characterizes how to arrive at a bourgeois concept of knowledge. It is precisely this concept of knowledge with which the bourgeoisie made their revolution. It began with Leonardo, who is the artistic representative of this tendency, as Galileo is its scientific representative.”¹⁵⁷

It is easy to imagine that young Beuys, by adopting the motif of Leda and uniting various elements in an abstract Leda, aimed, like Leonardo da Vinci to be not only an artist but also a scientist.

Saying “modernism cannot solve the problem”¹⁵⁸, Beuys was aware that modernity in Europe, which started with Descartes' cogito, cannot overcome the issue of separation, since the Cartesian idea of a fictive existence of the self became possible with the separation of subject

¹⁵⁶ Pseudo-Apollodorus, *BOOK 3 OF THE LIBRARY*, Trans. J. G. Frazer.

<http://www.theoi.com/Text/Apollodorus3.html>

¹⁵⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 31.

¹⁵⁸ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon's, 1979. p. 78.

and object. The invention of the cogito and the ensuing Cartesian dualism caused a mind-body problem: the impossibility of a relationship between separated mind and matter, or consciousness and brain. This problem cannot be solved within the structure of modernity. Consequently, trying to unite the world separated by Cartesian dualistic modernity, Beuys went back to the pre-modern time.

Cartesianism was an extension of Platonism, and in Plato's Idealism, the Idea which can include all other Ideas does not exist; Idealism can only differentiate itself by negation, which became the birth of information. On the other hand, abstraction enables the connection of two different things to one narrative; this is the birth of myth and the nation. Realizing that abstraction was the only way to connect two different things to one, Beuys tried to unite various different things in his abstract swan drawings, while overlapping his idea with the universal man of the Renaissance period.

In Beuys' *Leda* (1960) (fig. I-4-11), Leda is surprised to encounter the swan-transformed Zeus, and steps backward. The figure of Leda has the shape of breasts, which makes the viewer easily recognize Leda's figure as a female. As for the swan neck of Zeus, it metaphorically shows the male sexual organ. Not only his neck, but also an abstract form of his leg stretching from his body reminds us of the form of the penis. From here, we can understand that in this drawing, Beuys tried to give the symbolic meaning of man and woman to Zeus and Leda respectively.

In the same year of 1960, Beuys created another drawing *Entladung und fliegender Schwan* [*Unloading and Flying Swan*]. (fig. I-4-12) Probably avoiding the unloading of energy on the ground, the blue-colored swan with odd Y-shaped legs flies into the sky. This swan also has a characteristic neck, which reminds us of the male sexual organ. Giving the neck a metaphorical sexual connotation, Beuys may also have conferred a symbolic meaning of masculinity to the swan's Y-shaped legs. If so, these symbolic Y-shaped legs may evoke the Y-chromosome. Since the presence of Y-chromosome determines the male sex and the absence of Y-chromosome determines the female sex, by drawing Y-shaped legs, Beuys may have wanted to define this swan as a male, like Zeus who seduced Leda. Moreover, the swan is a symbol of re-birth. By giving Y-chromosome legs to the swan, Beuys therefore implied that the presence of the Y-chromosome defines our sexuality. If so, the title word "Entladung [Unloading]" could mean ejaculation.

The swan as a symbol of male sexuality becomes clearer in other swan-related works. In 1958, Beuys made a drawing *Cygnide* (fig. I-4-13), and in 1962-63, an object *Cygnode*. (fig. I-4-14) In this sculptural artwork which contains a drawing of a swan, two eggs function almost as testicles, which emphasise the meaning of the swan's neck as a symbol of the male sexual

organ. The title *Cygnode* is composed of the French word “cygnet” which means swan, and the suffix “ode” which is found in technical words such as electrode, diode, cathode, and anode. By connecting the words “swan” and “-ode” which contains plus and minus poles, Beuys clearly gave the swan the role of a male “plus” part which needs to be connected to a female “minus” part.¹⁵⁹ Also the title word *Cygnide*, which corresponds to a Greek word “Cycnus” or “Cygnus”, metaphorically suggests the influence of Greek on the French language, which had developed from Vulgar Latin as a result of the Roman Empire.

Greek mythology has characters called Cycnus. Probably the most famous one is the king of the Kolonai in southern Troad. Being the son of Poseidon, Cycnas was invulnerable to spear and sword attack. When Achilles confronted Cycnus in the Trojan War, Achilles could not kill Cycnus with weapons, so Achilles crushed and suffocated Cycnus. When Cycnus died, he changed into a swan.¹⁶⁰ Other characters called Cycnus in Greek mythology have strong connections with Troy and Apollo. Since Apollo originated in Asia and later was accepted amongst the Olympian deities, Cycnus shows strong connections with Asia.

After dealing with these Greek swan myths, Beuys went further, and connected Greek swan myths to one of the Germanic swan myths. Finally, he tried to connect these European myths to one of the Siberian and shamanic swan myths from Asia, in order to connect Europe and Asia as *EURASIA*.

The Blacksmith and the Swan and Its Relationship with Shamanism

In 1958, Beuys made a drawing, *Schmied I [Blacksmith I]* (fig. I-4-15). In this drawing, the smith has a large penis which is similar to the swan’s neck in his series of drawings. About this art work, Rhea Thönges-Stringaris wrote, “Whose penis looks remarkably like the swan’s neck. But Beuys goes beyond the phallic symbol as a notion of nature’s force. For him, the swan’s neck is mainly an element that dips searchingly into a dark, wet place.”¹⁶¹ Moreover, Anne Seymour writes, “The result of the smith’s creative activity is visible in his penis, which Beuys has compared to the neck of a swan.”¹⁶²

¹⁵⁹ Later, these metaphors of plus as male and minus as female developed into the marriage of “Mars and Venus” in his *Straßenbahnhaltestelle [Tram Stop]* (1977).

¹⁶⁰ This story of dying Cycnus changed into a swan is very similar to the story of Japan’s founding hero Yamato Takeru who appears in *Kojiki* (Records of Ancient Matters), the oldest extant chronicle in Japan and the scripture of Shintoism. In the battle of unifying Japan, Yamato Takeru died, and changed into a swan and flew away. There are many Shinto shrines called Ōtori Shrine (Big Bird Shrine) all over Japan, and the worshiped deity in these shrines is Yamato Takeru.

¹⁶¹ Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 69. Original Quote from Rhea Thönges-Stringaris, “Joseph Beuys. I am Iphigenia”, in: ARTI, Volume 18, 1994, p.82, Abb. p. 84.

¹⁶² Seymour, Anne “The Drawings of Joseph Beuys” in: Joseph Beuys, Drawings, Leeds: City Art Gallery, 1983, p.15, 17. (qtd. Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 69.)

In Europe, blacksmiths, who can change iron into any kind of form, have been considered as magicians. The Germanic people took over iron technology from Celts immigrating to Europe from East Asia, together with the mythology of the magical blacksmith. In the book *Joseph Beuys und der Schwan [Joseph Beuys and the Swan]*, Heribert Schulz points out that for Beuys, the blacksmith and the swan connect in the figure of Wayland (Wieland) the Smith who appears in the Poetic Edda *Völundarkviða [Völundr's poem]* and also Old English sources such as *Beowulf*. Through his marriage with a swan maiden, Wayland became a first class shaman, able to fly with self-made swan wings. Wayland's production of gold objects and silver skulls of the royal couple's sons are aspects that Beuys reflected in the 1950s.¹⁶³

Mircea Eliade's book *Shamanism* contains a chapter entitled *Shaman and Smiths*, in which Eliade wrote that "shamans cannot swallow the souls of smiths because smiths keep their souls in the fire; on the other hand, a smith can catch a shaman's soul and burn it." Eliade continues that according to Buryat beliefs in Siberia, the nine sons of Boshintoi, the celestial smith, came down to earth to teach men metallurgy; their first pupils were the ancestors of the families of smiths.¹⁶⁴ Moreover, Buryat blacksmith has a special right to open an animal's belly and tear out its heart. This act appears in Beuys' first Fluxus performance *Siberian Symphony* in 1963.

Originating in the marriage of a hunter and a swan, the Buryat people in Siberia tell the story of the blacksmith Boshintoi as a shaman, which is quite similar to the Nordic myth of Wayland the Smith who married a swan. The story of the blacksmith marrying a swan is a typical "swan-maiden" myth, which explains exogamy, marriage between different social groups. No doubt the technology of metallurgy originating in West Asia spread through inter-social marriage, and so metallurgy was transmitted from West Asia westwards, such as to Europe from Greece to the North, and also eastwards, such to Siberia.

So when dealing with the Greek myth of *Leda and the Swan*, Beuys first tried to unite the swan myth of Greco-Roman culture and that of his hometown Nordic and Celtic culture. Through this act, Beuys gave the same value to Greco-Roman and to Nordic, Celtic and Germanic culture. This act of according their traditional culture a value as high as the Greco-Roman was like a homeopathic cure for the mental wounds of post-war Germany.

By giving the swan-neck penis to Wayland the Blacksmith, who married a swan, Beuys not only tried, through abstraction, to unite the symbolic meaning of the swan in Europe with its origin in Western Asia, but also connected his shamanistic image to that of the Boshintoi in

¹⁶³ Schulz, Heribert, and Dieter Koepplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p.72.

¹⁶⁴ Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton, N.J.: Princeton University Press, 1972. Print. p. 470, 471.

Siberia. This is one of Beuys' early attempts to connect Europe and Asia as *EURASIA* in abstraction.

5. 4 *Bücher Aus: Projekt Westmensch*

In 1958, Beuys started the notebook *4 Bücher Aus: Projekt Westmensch [4 Books from: Western Man Project]*. (fig. I-5-01) Beuys used this notebook from 1958 until at least 1965,¹⁶⁵ storing many ideas in the form of drawings and writings, which he later tried to realize as artworks. He mainly used pencil, but some of the sketches use paint and brush. Not only his new ideas, but everyday matters such as shopping lists and games for his children were also recorded.¹⁶⁶ This sketchbook remained in his studio during his entire life.

“My drawings make a kind of reservoir for me, from which I can get important impulses. In other words, they're a kind of basic source material that I can draw from again and again.”¹⁶⁷

“I still regard these drawings as some of the most important things I've ever done, since for me all these experiments in drawing are an enormously important apparatus. It hasn't yet been fully tapped by any means, not even by me. When I look at older drawings now, I think that this hasn't been done yet, that hasn't been executed, that hasn't even been touched. There's just a huge amount of material there. So for me it's an important element for my life as an artist.”¹⁶⁸

For this *Project Western Man*, Beuys borrowed Rudolf Steiner's *Ost-West-Aphorismen [East-West Aphorism]*, which compares “intuitive Eastern man” and its counterpart “rational Western man.”¹⁶⁹ Steiner wrote,

“Eastern man had spiritual experience in a full unity between religion, art and science. He sacrificed his divine spiritual existences. From them to him flowed the blessing of what elevated him into a true human being. [...] The wave of wisdom, that was the beautiful light of the spirit moved west, and made the artistically inclined people pious.”¹⁷⁰

¹⁶⁵ Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 144.

¹⁶⁶ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 20.

¹⁶⁷ Joseph Beuys, in a conversation with Heiner Bastian and Jeannot Simmen, in Rotterdam 1979, p.94 (qtd. Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 144.)

¹⁶⁸ Adriani/Konnertz/Thomas 1981. p.367. (qtd. Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 144.)

¹⁶⁹ Rudolf Steiner, “Ost-West-Aphorismen”, in *das Goetheanum*, I. Jahrgang, Nr.45, 18.6.1922, p. 68.

¹⁷⁰ Rudolf Steiner, “Ost-West-Aphorismen”, in *das Goetheanum*, I. Jahrgang, Nr.45, 18.6.1922, p. 67. Translated by the author.

The word “Westmensch” [Western man] was also used in Oswald Spengler’s book *Der Untergang des Abendlandes [The Decline of the West]*, but here the terminology of Westmensch reflected rather the division between the communist east and capitalist west during the Cold War. Moreover, Beuys may even have dealt with the painful experience of Nazi Germany which, to justify the holocaust, used the term *Untermenschen [Inferior race]* and *Herrenmenschen [Master race]*.¹⁷¹

His earlier example of the *Braunkreuz* appears on the flyleaf of Book II of his notebooks, and in Book I, on pages 71 and 111, the term *New Cross* (fig. I-5-02), corresponding to the drawing, appears for the first time.¹⁷² Two slightly concave curved tubes similar to arteries and veins, extending across two pages, are embraced by the action device which is later called *EURASIENSTAB [EURASIAN STAFF]*.¹⁷³ It seems as though the function of *EURASIAN STAFF* is to embrace the blood ties of the European and Asian people, by making a new cross to unite them. Beuys said, “The *Eurasienstab* glistens already apparent between Eastern man and Western man. Eurasia lies there in eternal light.”¹⁷⁴

Regarding the drawings of *Project Western Man*, Joseph Beuys says: “I can perfectly imagine science and natural science entirely different. These drawings [...] can belong to natural science including while you count to art today.”¹⁷⁵ Moreover, Beuys says, “To represent people in general as producers of substances, as a creation, a creative principle, which even shows itself in natural phenomenon.”¹⁷⁶ These comments by Beuys reflect German idealists’ attitudes toward science and nature inspired by Spinoza and Goethe. Under the influence of Spinoza’s pantheism, Goethe wrote a poem *Was wär ein Gott [What God would]* in 1812.

Was wär ein Gott, der nur von außen stieße,
Im Kreis das All am Finger laufen ließe!
Ihm ziemts, die Welt im Innern zu bewegen,
Natur in Sich, Sich in Natur zu hegen,
So daß, was in Ihm lebt und webt und ist,
Nie seine Kraft, nie Seinen Geist vermißt.

What God would outwardly alone control,
And on his finger whirl the mighty Whole?
He loves the inner world to move, to view
Nature in Him, Himself in Nature too,
So that what in Him works, and is, and lives,
The measure of His strength, His spirit gives.¹⁷⁷

¹⁷¹ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print p. 28.

¹⁷² Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print p. 18.

¹⁷³ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 18.

¹⁷⁴ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 23.

¹⁷⁵ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 23.

¹⁷⁶ Joseph Beuys zit. N. Rotterdam/Berlin/Bielefeld/Bonn 1979/1980: Joseph Beuys. Zeichnungen, Tekeningen, Drawings, Museum Boymans-van Beuningen, Nationalgalerie, Kunsthalle, Wissenschaftszentrum, S.29 (qtd. Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 23, 24.) Translated by the author.

¹⁷⁷ Goethe, Johann W, and Edgar A. Bowring. *Poems of Goethe*. London: J.W. Parker, 1953. Print. p. 332.

Under the strong influence of Kant and Goethe, German idealists such as Fichte, Schelling and Hegel created Naturphilosophie [philosophy of nature] in the early 19th century. Their Naturphilosophie attempts to comprehend nature not in Platonic, Christian and Cartesian modernist ways, but in its totality, as did Ionian natural philosophers. Their question of the differences between nature and man inspired German Romantics, including Novalis, Schiller and Schelling.

In the exhibition catalogue of *4 Books from: Western Man Project*, Franz-Joachim Verspohl points out the meaning of Dichtung [poetic work] in comparison with Cartesian modern world.

“Only Dichtung [poetic work, literary work] could maintain itself. Because it had to conclude from Descartes' understanding of Seinswirklichkeit [actuality of being] from Seinsmöglichkeit [possibility of being], that the cognitive will, in its constructible possible connection with being, was satisfied. That relieved it from mimesis, to which the power of the visual arts seemed to be chained by their material expression, despite their celebration of their own stormy dynamism. In reality, only early Romantic literature succeeded in giving the work of nature and man mutual legitimacy, because, through *metaphorical animation*, it lifted the dichotomy between *natura naturans* and *natura naturata*, between producing principle and produced form, and recognized the representation of the one (äußern [outside, express]) in the other (inneren [inner]) to be the conditional of their relation. The artwork thus no longer had to *mean* something, but it could *be* something.”¹⁷⁸

Therefore, logical Western man can be categorized as existential, as Descartes considered on the basis of Christianity, but Eastern man is non-existential, and considers that man was able to exist as a result of Pratītyasamutpāda [dependent origination] in emptiness, such as Nagarjuna, the founder of the Mahayana Buddhism, suggested. By following their manners, the comparison between Western man and Eastern man can be listed as below.

Western man	Eastern man
Existential	Essential
Existence	Emptiness
Cogito ergo sum	caryam caramano
Independent	Interdependent (Pratītyasamutpāda)
Outside	Inside
Negative	Positive

¹⁷⁸ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 13. Translated by the author.

Plato (Athens)	Democritus (Ionia)
Dualism	Monism
Rationality	Intuition
Descartes	Spinoza
Christianity	Buddhism
Transcendence	Immanence
Natura naturata [Nature created]	Natura naturans [Nature naturing]
Science	Natural Science
Information	Myth
Minus	Plus
Concrete	Abstract
Sculpture	Plastic

Beuys' *Project Western Man* is heavily influenced not only by Steiner, but also by Goethe's poem *West-östlicher Divan [West-Eastern Diwan]* (1814-1819). Written in the turmoil of the Napoleonic Wars, the *West-östlicher Divan's* theme is not only a cultural exchange and mixture between Orient and Occident, but a "fugue." By overlapping himself with Mohammed and his Hegira, Goethe tried to escape from the confusion of modern Europe after the Napoleonic war against the East.¹⁷⁹ By doing so, Goethe attempted to unite the values of Christianity and Islam, and by borrowing Goethe's idea, Beuys tried to unite Europe and Asia as *EURASIA*.

Moreover, in the fourth volume of *Project Western Man*, he reached the viewpoint that *Plastik=Alles [Plastic=All]*, which is reminiscent of Spinoza's *natura naturans [nature naturing]* against Descartes' *natura naturata [nature created]*. Beuys' remark *Plastik=Alles [Plastic=All]* in relation with man and nature later culminated in the idea of *Soziale Plastik [Social Plastic]*.

This is also the time when Beuys started to create his autobiography as an artwork. Beuys said, "I have drafted a new 'Bio-Graphy' which begins in 1958."¹⁸⁰ This comment shows the influence of Goethe's autobiography *Aus meinem Leben: Dichtung und Wahrheit [From my Life: Poetry and Truth]*. In this biography, Goethe did not tie himself down to facts for their own sake but selected significant events and moulded them; so this biography should be considered as an artwork of Goethe's.¹⁸¹ The reason why Beuys said "I have drafted a new 'Bio-Graphy'" is that Beuys tried to create the biography in the manner of Goethe's *Dichtung* [poetic work], by questioning not what it can "mean," but how it can "be." Therefore his "Bio-Graphy" was not "created" by Beuys, but "creating" Beuys. This is not a banal "Biography"; that is why Beuys

¹⁷⁹ *Sekai Shijin Zenshū: 1. Poems of Goethe*. Trans. Teiichi Ooyama. Tōkyō: Shinchōsha, 1967. Print. p. 286.

¹⁸⁰ Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 54. Translated by the author.

¹⁸¹ "Poetry and Truth" by Ewald Eiserhardt, *The Encyclopedia Americana* (1920)

called it “Bio-Graphy”. This is similar to Robert Bresson using the term “cinematography” to compare his method of cinema with ordinary cinema. Instead of using actors for cinema as an extension of theater play, Bresson used “models” (amateur actors) to make his own cinematic expression called “cinematography.” By creating his “Bio-Graphy,” Beuys showed not ordinary fact, but how it can be. This attempt culminated later in *Lebenslauf Werklauf [Life Course = Work Course]*, as well as *Tatar Legend*.

6. EURASIER

When Beuys started the notebook for *Project Western Man* in 1958, he created the sculpture *Eurasier [Eurasian]* (1958) (fig. I-6-01). In this sculpture, a small figure made of wire and gauze holding a crooked piece of metal, a prototype of *Eurasienstab [Eurasian Staff]*, is standing on one corner of a rectangular plane. The entire body of the man is covered by gauze, which suggests that the entire body of this man may be wounded. (fig. I-6-02) The gauze was tied on top of the head, giving the impression that the man wears a crown or hat.

The flat field spread in front of him must be the vast steppe of Eurasia, which has no border between Europe and Asia. This flatland may come from the flat lower Rhine landscapes of Kleve in the west and the Russian steppe of Kuban in the east. By connecting the two, Beuys expressed the vast steppe of Eurasia. This vast steppe was made of felt, a material Beuys was using for the first time.¹⁸² Later to become emblematic of his work, felt is a textile made of animal hair, and in Central Asia, nomadic people use felt for their tents and rugs. As Ulf Jensen points out, Beuys’ notion of Eurasia takes on archetypal dimensions,¹⁸³ and by using a material which is common in Central Asia, Beuys tried to realize his *EURASIA*.

In an interview held in 1969, Beuys said, “Eurasia has a meaning in terms of the concept from east to west, the concepts of Western peoples whose culture is conceived by the head, excessively formulated to the point of materialism while the other nevertheless far to go still present in ‘Asia’, also in eastern principle.”¹⁸⁴ From this, we can understand that by advancing the concept of *Project Western Man*, Beuys founded the series *EURASIA*. For him, Eurasia is not only the unity of Europe and Asia, but also a metaphor for a single entity, connecting European rationality and Asian intuition. By borrowing Steiner’s concept of rational and intellectual “western man” and intuitive and insightful “eastern man”, Beuys tried to connect West and East, and also to overcome the divide caused by ideology: western capitalism in Europe and America and eastern communism in Eastern Europe and Asia.

¹⁸² Temkin, Ann, Joseph Beuys, Bernice Rose, and Dieter Koeplin. *Thinking Is Form: The Drawings of Joseph Beuys*. Philadelphia: Philadelphia Museum of Art, 1993. Print. p. 74.

¹⁸³ Text by Ulf Jensen in Christine Demele in Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 130.

¹⁸⁴ Burgbacher-Krupka, Ingrid, and Joseph Beuys. *Prophete Rechts, Prophete Links-Joseph Beuys*. “Joseph Beuys im Gespräch mit Ursula Meyer im August 1969” Nürnberg: Edition für moderne Kunst im Belser Verlag, 1977. Print. p.33. Translated by the author.

The image of an *Eurasian* holding a crooked piece of metal with an animal head is identical to Beuys' performance in *DER CHEF [THE CHIEF] Fluxus Gesang* (1964)¹⁸⁵ (fig. I-6-03) and *I Like America and America Likes Me (Coyote I)* (1974). (fig. I-6-04) According to Tisdall, *Eurasian* is the image of the shaman with an animal head and Eurasian staff,¹⁸⁶ and Beuys acted the role of shaman in these two performances. Moreover, Wakae points out that the image of Beuys holding the copper rod and rolled in the felt blanket in these performances is identical to the image of Thorgeir, (Þorgeir Þorkelsson Ljósveitningagoði), a pagan priest and the "the chief" (a goði) of Iceland's Althing who reconciled pagans and Christians.¹⁸⁷

In the year 999 or 1000, Iceland's Althing was debating as to whether his people should practice Norse paganism or Christianity. In order to avoid disastrous civil conflict, Thorgeir remained under a fur blanket and meditated for a day and a night. Then he decided in favor of Christianity, and Thorgeir himself converted to Christianity. The *Brennu-Njals* saga, Chapter 96 "Of the change of faith" reports:

"Thorgeir, the priest of Lightwater, who was the old Speaker of the law, gave him three marks of silver to utter what the law should be, but still that was a most hazardous counsel, since he was a heathen.

Thorgeir lay all that day on the ground, and spread a cloak over his head, so that no man spoke with him; but the day after, the men went to the Hill of Laws, and Thorgeir bade them be silent and listen, and spoke thus -

"It seems to me as though our matters had come to a dead lock, if we are not all to have one and the same law; for if there be a sundering of the laws, then there will be a sundering of the peace, and we shall never be able to live in the land. Now, I will ask both Christian and heathen men whether they will hold those laws which I utter".

They all say they would.

He said he wished to hear an oath from them, pledging that they would hold them, and they all said "yea" to that, and so he took pledges from them.

"This is the beginning of our laws," he said, "that all men shall be Christian here in the land, and believe in one God, the Father, the Son, and the Holy Ghost, but leave off all idol-worship, not expose children to perish, and not eat horseflesh."¹⁸⁸

¹⁸⁵ In *THE CHIEF* performance, Beuys kept saying öö in the blanket, and the identical performance supposed to be held in New York by Robert Morris at the same time. However, Morris could not duplicate the same environment, so he only imitated the sound which Beuys specified. (From Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p.69)

¹⁸⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 152.

¹⁸⁷ Wakae, Kanji, and Tadayasu Sakai. *Yozefu Boisu No Ashigata*. Misuzushobo, 2013. Print. p. 32.

¹⁸⁸ Brennu-Njals saga Chapter 96 - On the change of faith. http://www.sagadb.org/brennu-njals_saga.en

For Beuys, *Eurasian* is an image of reconciliation, and this image of reconciliation later appears as his last performance with Paik in Tokyo as *Coyote III* (1984). In addition, since *Project Western Man* had been deeply influenced by Goethe's collection of poems *West-östlichen Divan*, *Eurasian* may have been also influenced by the poem *Selige Sehnsucht* [*Blessed Yearning*] published in *West-östlichen Divan*.

Selige Sehnsucht

Sagt es niemand, nur den Weisen,
Weil die Menge gleich verhöhnet,
Das Lebend'ge will ich preisen,
Das nach Flammentod sich sehnet.

In der Liebesnächte Kühlung,
Die dich zeugte, wo du zeugtest,
Überfällt dich fremde Fühlung,
Wenn die stille Kerze leuchtet.

Nicht mehr bleibest du umfängen
In der Finsternis Beschattung,
Und dich reißet neu Verlangen
Auf zu höherer Begattung.

Keine Ferne macht dich schwierig,
Kommst geflogen und gebannt,
Und zuletzt, des Lichts begierig,
Bist du, Schmetterling, verbrannt.

Und so lang du das nicht hast,
Dieses: Stirb und werde!
Bist du nur ein trüber Gast
Auf der dunklen Erde.

Tut ein Schilf sich doch hervor,
Welten zu versüßen!
Möge meinem Schreibe-Rohr
Liebliches entfließen!¹⁸⁹

Blessed Yearning

Tell this to no one but the wise,
for the masses will just ridicule it:
I would praise the living thing
that yearns for death in the flames.

In the cool hush of nights of love,
when you conceive as you were conceived,
a strange feeling overcomes you
when the quiet candle gleams.

No longer do you remain captive
in the darkness of these shadows;
and a new desire rips you
toward a loftier intercourse.

No distance can make you heavy:
you come flying and spellbound,
and at last, eager for the light,
poor moth, you are burned to death.

And so long as you have not attained it,
this, "Die and become!",
you will only be a gloomy guest
on this dark earth.

Pick up a pipe for yourself
to make the world a little sweeter!
May it lovingly chase away
my writing-pipe!¹⁹⁰

¹⁸⁹ Goethe, Johann W., and Liselotte B. Lohrer. *Goethe: [Gesamtausgabe Der Werke Und Schriften in Zweiundzwanzig Bänden]*. Stuttgart: Cotta, 1950. Print. p. 24.

In this sculpture, Beuys probably tried to express “Stirb und werde! [Die and become!]” in Goethe’s *West-östlicher Divan [West–Eastern Diwan]*, by overlapping his experience as a Nazi soldier crashed in Crimea with that of a poor moth burned to death. For Goethe, the death of the moth symbolized metamorphosis, and by experiencing the death of his colleague pilot, Beuys virtually died and became an artist. After this metamorphosis, by uniting rational Western man with intuitive Eastern man, Beuys became a *Eurasian* and picked up the “pipe” called *Eurasianstab* to make our world sweeter. About life and death in biography, Beuys left an interesting comment.

“What, fundamentally, is the biography of man, what are people? You can see immediately that the entire cultural discussion has no appropriate terms to describe it. Currently, one is so focused on man that one says: one day he's there. He is born, and one day he's gone. Then he dies, but one does not ask: where does he come from and where does he go? This shows that the religious category is no longer present. How he enters, and how he exits, we no longer know this today.”¹⁹¹

Felt was used in *Eurasier* for the first time, and later this material was used in *Dschingis Khans Thron [Genghis Khan's Throne]* (1963) (fig. I-6-05). In this work, felt was used more explicitly as a metaphor for the Central Asian or Mongolian nomad. The simplicity of this throne is similar to that of Karl der Große [Charlemagne], so Beuys may allegorize the continuity of culture after the Storming of the Huns and Attila, which caused the end of the Western Roman Empire, and Karl der Große, the first Holy Roman Emperor, and Genghis Khan who created the largest empire in world history.

¹⁹⁰ Goethe’s *Selige Sehnsucht*. Translated by Emily Ezust. http://www.lieder.net/lieder/get_text.html?TextId=6619

¹⁹¹ Joseph Beuys und Frans Haks: *Das Museum. Ein Gespräch über seine Aufgaben, Möglichkeiten, Dimensionen..., Wangen* (FIU-Verlag) 1993, p. 49. (qtd. Verspohl, Franz-Joachim, and van der Grinten, Hans. *Joseph Beuys, Projekt Westmensch*. Köln-New York: Edition Schellmann, 1993. Print. p. 69.) Translated by the author.

Chapter II: Meeting of Joseph Beuys and Nam June Paik

1. Meeting of Joseph Beuys and Nam June Paik in Düsseldorf in 1961 Paik's Recollection of First Meeting with Beuys

Beuys and Paik first met and talked to each other on July 5, 1961, in front of Galerie Schmela in Düsseldorf, during an action of the ZERO group.¹⁹² In 1990, Paik left a precise and informative text about this first meeting in the exhibition catalogue *Beuys Vox 1961-85* published on the occasion of his creation of *Beuys Vox*, the memorial multiple artwork commemorating their life long collaboration.¹⁹³

“In the Summer of 1961, the exhibition of Zero Group was opened at Schmela Galerie in Düsseldorf. A strange-looking middle-aged man with a pair of fierce eyes addressed me by saying, “Mr. Paik?” It was the first time in my life that I was called by my name by a total stranger. This weird-looking man correctly recalled the clothes I wore, the violet color of my muffler, and many scenes on my debut concert held one and a half years ago at Galerie 22 Düsseldorf and was so complementary about the concert that I was very embarrassed. He then asked me to hold my concert in his big atelier located on the border between Germany and the Netherland. Being an avant-garde rookie, I really wanted to ask his name, but at the same time it occurred to me that if I didn't immediately recognize the name of this middle-aged gentleman, wasn't I committing a discourtesy toward him? Certainly he did not look like a “careerist,” who would ride on the first wave of the *Wirtschaftswunder*. Thus we parted from each other. But I couldn't erase the memory of this stranger from my heart, the image of a man who has never compromised himself in spite of innumerable difficulties with a pair of fierce eyes.

...

To my surprise the catalogue of our Zero Group exhibition published recently in Antwerp in the Netherlands published the picture of the first encounter of this strange man and me (photographed by Manfred Tischler). The original plate of Tischler's photograph is no longer available, so I made a blowup from a small picture in the Zero Group catalogue. (fig. II-1-01) (“Zero Internationale” at the Musée Royale des Beaux Arts, “Anvers/Antwerpen. 1979.)”¹⁹⁴

¹⁹² Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 161.

¹⁹³ Edition of 16 produced by Won Gallery and Hyundai Gallery, this *Beuys Vox* consists of 21 multiple objects relating to Beuys' and Paik's artistic friendship from 1961 to 1985, which was interrupted by the death of Joseph Beuys: a TV cabinet, sculptures, a screen, photographs, lithographs, silkscreens, offsets, catalogues, records and video tapes. These include for example 10 photographs of *Piano duet by J. Beuys and N.J. Paik In Memorium George Maciunas* of 1978, *Beuys Hat* which he created at a performance with a shaman in 1988, and also the video recording of the *Schmerzraum* installation at Konrad Fisher gallery in Düsseldorf in 1984. Amongst these 21 objects, 13 works are signed by Nam June Paik, four works are signed by Joseph Beuys, and, one work is additionally signed by John Cage.

¹⁹⁴ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 1, 2.

On October 1958, John Cage premiered his music piece *Music Walk* which was originally composed for the dance choreographed by Merce Cunningham at Galerie 22 in Düsseldorf. A year later, on November 13, 1959, Paik, who already knew John Cage personally from a music course in Darmstadt¹⁹⁵, held his first performative composition *Hommage à John Cage: Music for Tape Recorder and Piano* at the same Galerie 22.¹⁹⁶ In this six-minute concert, Paik continuously changed “subito from very soft to aggressive loud tones”.¹⁹⁷ With his climax action of overturning the piano and destroying it, Paik intended this performance to be a warning to believers in the economic miracle in Germany, where Paik says “hard work, stubbornness and stupidity were bound into one.”¹⁹⁸ Beuys attended Paik’s debut concert¹⁹⁹ at Galerie 22 in Düsseldorf on November 13, 1959, but on that day Beuys did not talk to Paik, so Paik was not able to recognize Beuys one-and-a-half years later in Düsseldorf.

About the reason why Beuys talked to Paik later at the opening of the exhibition of Zero Group, Paik said,

“In things of Shamanism they are very strong, this had very strong influenced Beuys, the Tatars. Probably he saw me in “Hommage à John Cage” and in 1961 he addressed me as “Herr Paik”, because he wasn’t especially famous yet then, and we very quickly got to like each other (...) Probably he knew what Mongolian shamanism was like, and my “Hommage à John Cage”, in hindsight, had something of the same mood about it.²⁰⁰ You know: Beuys had some prior knowledge about what Mongols do.”²⁰¹

Almost one year after their first meeting and conversation at the Zero exhibition in the summer of 1961, Beuys and Paik met again at the second proto-Fluxus event *NEO-DADA in der*

¹⁹⁵ About his meeting with Cage, Paik wrote, “My life began one evening in August 1958 in Darmstadt. 1957 was 1 BC (Before Cage). 1947 was the year 10 BC. Plato lived in 2500 BC and not 500 BC (Before Christ).” “B. C. / A. D.” (From *Musik Texte*, nos. 46/47 (December 1992) p. 69. fig. II-1-02.)

¹⁹⁶ On the very first page of the text “Beuys Vox”, Paik wrote, “The one good fortune in my life was that I got to know John Cage while he was considered more a gadfly than a guru and Joseph Beuys when he was still an eccentric hermit in Düsseldorf. Therefore it was possible for me to associate myself on an equal footing with these two senior masters as colleagues even after their stardom.”

¹⁹⁷ Paik, Nam J., Wulf Herzogenrath, and Marlis Grüterich. *Nam June Paik: Werke 1946-1976 : Musik, Fluxus, Video : [ausstellung], Kölnischer Kunstverein, 19. November 1976-9. Januar 1977 : [katalog]*. Köln: Der Kunstverein, 1976. Print. p. 42, 43.

¹⁹⁸ Stephan von Wiese, “Fluxus an der Akademie Düsseldorf auf der biographischen Landkarte von Nam June Paik“. <http://www.culld.eu/paik/text/wiese.htm>

¹⁹⁹ Beuys said, “Perhaps the reason I love John Cage and Nam June Paik is because they are at the point of origin. Things have a certain reach. Beyond that everything is derivative.” (From “Interview with Willoughby Sharp”, in: *Artforum*, December 1969. p. 45.) It is likely that Cage and Paik’s attempts to expand the range of music gave birth to Beuys’ “erweiterter Kunstbegriff [expanded concept of art]”.

²⁰⁰ Paik also said, “With Beuys, I talked about shamanism one day. And the shaman is very important for Beuys and the shaman is very important for Korea. The shaman is still alive. All governments wanted to oppress shamanism as a superstition. The Japanese (did it). Syng-man Rhee did; Park Chung-Hee did. But (amused) shaman (ism) became even stronger. Yes?! It is a folk art in Korea. (...) He said a lot about shamanism, what he has seen in ... Mongol ... ahh in Mongol ... in Russia. There is a clear similarity (to) Korean shamanism.” (From Nam June Paik “Jeder Imperialist ist beste Lehrer” Interview of Peter Motitz Pickhaus with Nam June Paik. 17. June 1987. In Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickhaus. *Nam June Paik*. Köln: König, 2009. Print. p. 98.

²⁰¹ Paik told this to his assistant Justin Hoffmann in 1995. (qtd. in Susanne Rennert, On sunny days, count the waves of the Rhine, on windy days, count the waves of the Rhine. *Wczesne lata Nam June Paika w Nadrenii 1958–1964 [w:] Widok*. WRO Media Art Reader 2. Nam June Paik. Driving Media, red. Agnieszka Kubicka-Dzieduszycka, Krzysztof Dobrowolski, Wrocław 2009.)

Musik at the Kammerspiele Düsseldorf on June 16, 1962. Thanks to the mediation of Jean-Pierre Wilhelm, the owner of Galerie 22, Paik built a connection with the American artist George Maciunas, the founder of Fluxus.²⁰² Paik wrote,

“In May 1962, Jean Pierre Wilhelm, the owner of a famous gallery who arranged my debut concert in 1959, forcibly asked me to have a concert in Kammerspiele in Düsseldorf. At the time I was so involved in my research on TV that I tried to turn him down, but he cajoled me that since Kammerspiele had a good social reputation, it might be helpful. Therefore I turned this evening to a preview concert of George Maciunas (the founder of Fluxus) who arrived from the U.S. a few months ago. I had turned the same trick for Maciunas already once before when Rolf Jaehling tried to get me to do something for his spring festival at Galerie Parnasse, Wuppertal. This small thing at the small town of Wuppertal (March 1962)²⁰³ has come to be known today as the first Fluxus Manifestation in the world.

Let's go back to Kammerspiele Düsseldorf May, 1962²⁰⁴. While I was waiting for my turn in the anteroom, a strange guy strode into the room. And this is the very man whom I was trying to find since the Zero Soiree. He said, 'I am now a professor at the Düsseldorf Akademie', and he wrote his name flashily in my pocket book. (fig. II-1-03) On that evening I presented the world premiere of my *One for Violin*. (fig. II-1-04) I held up the violin vertically like a sword for a while until the audience became quiet and then smashed it on the table in front of me. While I was raising the violin quietly and slowly, there was a commotion from the audience and then all became quiet again. I was performing my part unaware of what really was going on in the audience. The violin was shamed on the table with a bang. Later I knew the commotion was a part of the drama within the drama. The concert master of the Düsseldorf Municipal Orchestra was the man who caused the commotion anticipating that I was going to smash the violin on which he was making a living. He in fact shouted "Save the violin!" At which Joseph Beuys and Konrad Klappeck, a distinguished painter and a professor of Düsseldorf's Kunstakademie hissed at him "Don't interrupt the concert!" and bounced him out of the concert hall."²⁰⁵

On this occasion, Beuys signed his name in Paik's pocketbook as "Josef" instead of "Joseph", and added an Umlaut (¨) on the "Y"²⁰⁶ of his last name Beuys. Later Paik turned this pocketbook into an artwork entitled *Dichtung and Wahrheit [Poetry and Truth]*, (fig. II-1-05) which is now in the Hahn collection of the Vienna Museum of Modern Arts. As Riegel pointed out, Beuys had a

²⁰² Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 163.

²⁰³ Here, Paik's memory is incorrect. The first Fluxus event *Après Cage; Kleinen Sommerfest [After Cage; a Small Summer Festival]* was held in Wuppertal on June 9, 1962, not in May.

²⁰⁴ Here, Paik's memory is incorrect. The event of Kammerspiele Düsseldorf *NEO-DADA in der Musik* was held on June 16 from 11pm.

²⁰⁵ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 2 – 4.

²⁰⁶ Ÿ is a Dutch letter which means "ij"; so in Paik's notebook, Beuys wrote his family name "Beuijs" before they started to use the German name "Beuys", probably trying to deny his German identity which had experienced Nazism.

habit of changing his name and biography, and Paik realized this aspect of Beuys' art making. Paik therefore gave the title *Dichtung and Wahrheit [Poetry and Truth]* by quoting the title of Goethe book, in which he transformed his biography into a form of art.

Exactly one week after the action in Wuppertal, on June 16, 1962 from 11pm, Nam June Paik, George Maciunas, Benjamin Patterson and Wolf Vostell held the second proto-Fluxus event *NEO-DADA in der Musik* at the Kammerspiele Düsseldorf. Here, Paik performed *One for Violin Solo*. Paik held the violin slowly above his head as though it were a sword, and smashed it on the table to produce a single note, and then turned off the light of the concert hall.²⁰⁷ Right before this performance, Paik distributed pamphlets with the inscription "Bildzeitung Kriegstreiber Nr. 1 für neuen Weltkrieg [Tabloid Warmonger No. 1 for New World War]".²⁰⁸ This eerie pamphlet title turns Paik's action *One for Violin Solo* into a react of "Kaisyaku", a form of assistance in committing hara-kiri by beheading a man. (fig. II-1-06) Likening the violin to a samurai sword, Paik smashed the violin on the table, and broke its neck, just like a Kaisyaku-person cuts off the neck of the man committing suicide to comfort him. The neck of the violin will be broken, so it cannot be played anymore, just as the man whose neck has been cut off cannot live anymore. After the violin is broken, the theater light is turned off, so that the audience knows that both the show and the life of the violin is over with a single note.

For Paik, the violin is a metaphor of the human body. In a similar way, Man Ray's *Le Violon d'ingres* (1924) likened Kiki's back to the violin of Jean-Auguste-Dominique Ingres who enjoyed playing the instrument.²⁰⁹ Moreover, in Japan, the role of beheading a person is an honored one, since the beheader will see the last moment of the dying man. Honoring John Cage's avant-garde music, Paik played his honorary role of beheading European classical music, and calling it "Bildzeitung Kriegstreiber Nr. 1 für neuen Weltkrieg [Warmonger No. 1 for New World War.]" Inheriting the spirit of Zürich Dada which criticized World War I, Paik created his original Dadaistic musical performance by overlapping the different memories of the World Wars.

The evening ended in turmoil, and the audience started to throw tomatoes and to sing carnival songs.²¹⁰ On this occasion, Beuys became familiar with other Fluxus artists through Paik, and also experienced the explosive power of Anti-Art performance. This Neo-Dadaistic concept was the foundation of Fluxus, which was born with the event *Fluxus – Internationale Festspiele*

²⁰⁷ Stephan von Wiese, Fluxus an der Akademie Düsseldorf auf der biographischen Landkarte von Nam June Paik, cultd.net. Susanne Rennert, *Fluxus in Düsseldorf 1962/63*, Düsseldorf 2003, kunstaspekte.de; medienkunstnetz.de/werke/one-for-violin-solo.

²⁰⁸ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print p. 164.

²⁰⁹ Paik's idea of likening the violin to a human body became clearer when Paik designed the poster overlapping the image of Charlotte Moorman's female naked body on her cello (fig. II-1-07), and also likened his own male back as a cello, and asked female Moorman to play the string which he stretched on his back. (fig. II-1-08)

²¹⁰ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print p. 165.

Neuester Musik (fig. II-1-09) held from September 1-23, 1962 in the hall of the Städtisches Museums Wiesbaden.²¹¹

Earth Piano as the First Collaboration of Beuys and Paik

When Beuys and Paik met each other in 1961, 40-year-old Beuys was just an unknown artist. He was unknown still when he was appointed professor at the Kunstakademie Düsseldorf on July 28, 1962²¹² on the unanimous decision of the faculty.²¹³ On the other hand, 29-year-old Paik was on the verge of becoming a star artist. After his first contacts with international Fluxus artists such as Paik and Maciunas, Beuys started to establish his fame, not as a sculptor but as a performance artist.

Witnessing Paik's avant-garde yet spiritual and shamanistic artworks, and realizing the explosive power of performance art, Beuys greatly wanted to work with this real "Ostmenschen [Eastern man]" from Korea by joining the Fluxus group. In summer 1962, Beuys and Paik exchanged ideas for *Earth Piano*, which is considered to be the first collaboration of Beuys and Paik. Beuys said,

"My Fluxus activities began in 1962, when I spoke with Nam June Paik about all the possible activities which one could make and perhaps should make. At some point we met with Maciunas, who was with the American army in Wiesbaden, to discuss organizational questions, the planning of programs, and the possibility of tours. After that we had to discuss who one could get together for such activities. Yes, we three worked together to organize something in various places at such Fluxus Festivals. While Maciunas and Paik concentrated on the Wiesbaden Action, which took place in 1962 and in which I, although I was on the list of participants, for some reason could not take part²¹⁴, I prepared the Düsseldorf Festival for the following year at the Academy. In 1962 I myself did not take part in any actions.

The *Earth Piano* was actually an action for piano and earth. The idea opened up a whole series of possibilities. First there was the idea of digging a negative piano²¹⁵, like a pit, out in the open; then there was the possibility of sprinkling earth over a piano; a third version was to make an entire piano out of earth, which however I did not pursue; or to place a normal Bechstein grand piano in the ground, which was too complicated at the time, as I did not have the proper binding agent. However, the Earth Piano was much

²¹¹ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print p. 171.

²¹² Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print p. 171.

²¹³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 73.

²¹⁴ In the letter of Maciunas to Beuys on January 12 or 13 1963, Maciunas wrote, "I was very distressed to hear about your poor health", therefore it is likely that Beuys was sick and not able to visit the event in Wiesbaden. However, contrary to Beuys's statement, his name does not appear on the list of the participants in the Wiesbaden poster.

²¹⁵ The idea of digging a negative piano can be compared to Nobuo Sekine's negative earth cylinder *Phase – Mother Earth* (1968).

better as a concept, and for this reason was not produced. It was not my first Fluxus action²¹⁶ but an idea which we had all discussed and about which I had spoken to Paik. If I had taken part in Wiesbaden, I would have done something with the Earth Piano.”²¹⁷

Though the project was not realized,²¹⁸ *Earth Piano* is considered the first Fluxus idea of Beuys, and the first collaborative artwork of Beuys and Paik, a crystalized form of their nascent friendship. It is noteworthy that they started to collaborate by overcoming the difference of 11 years of age, race, nationality and language.

Earth Piano shows that Beuys and Paik shared a similar vision of likening a musical instrument to the human body.²¹⁹ For Beuys, the piano was a metaphor of the human body, as the violin was for Paik. As Paik broke the neck of the violin and killed it, Beuys tried to bury the piano, as one would a dead person. In short, both used these musical instruments to express life and death, in relation with shamanism and reincarnation, in which they shared an interest. The metaphor of the piano as a human body appeared regularly in their life long collaboration, as in Beuys' *Piano Action* (1963), *Infiltration Homogen für Konzertflügel, der grösste Komponist der Gegenwart ist das Contergankind [Homogeneous Infiltration for Grand Piano: The Greatest Contemporary Composer is the Thalidomide Child]* (1966), *In Memoriam George Maciunas* (1978), and their last performance *Coyote III* (1984) in Sogetsu Hall in Tokyo.

Beuys Organized Fluxus Festival at Kunstakademie Düsseldorf

Paik recalled the night following the performance of *One for Violin Solo* at the Düsseldorf Kammerspiele on June 16, 1962:

“That same night at the home of the owner of Schmela Galerie, Beuys proposed to arrange two evenings of concerts at the Kunstakademie in Düsseldorf, the first evening for my one-man show and the next evening for the group show of Fluxus. I told him that I was too busy preparing for a big one-man show at Galerie Parnass in March 1963, and since the Fluxus was a fraternity of equal right colleagues which aimed at eliminating the ego of individual members, it would be better to arrange the two evenings for the Fluxus, to which he agreed.”²²⁰

²¹⁶ Joseph Beuys called his performances “Aktion [Action]”.

²¹⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 78.

²¹⁸ Beuys may have realized the idea of *Earth Piano* in *Das Erdtelefon [The Earth Telephone]* (1967).

²¹⁹ Beuys and Paik's consideration of musical instruments as a human body is quite similar to the cosmology of Taoism. In Taoism, the human body is a microcosm of the universe; therefore the human body contains the whole world, the macrocosm, in itself.

²²⁰ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 4.

From then on, Beuys and Maciunas directly communicated by letter and organized the event “Festum Fluxorum- Fluxus” at Kunstakademie Düsseldorf.²²¹ Beuys recalled, “I was pretty new at that time and it was very difficult to get the auditorium of the school.”²²² Riegel pointed out that in order to use the auditorium of the school, Beuys may have used the trick of giving the event the form of a colloquium for the students.²²³

The following three letters sent by Maciunas to Beuys reveals the details of how this event was planned.

--

Dear Prof. Beuys,

Thank you very much for your letter of January 9, 1963, which I received today. I was very distressed to hear about your poor health and hope you are better now.

Our business:

1. February 2 and 3 (Saturday and Sunday) would be very good for us.
2. We can definitely provide Fluxus with two concerts. Our planned program is enclosed. Electronic music is not included, as the equipment is very difficult to transport and is not worth the effort for the concerts. Perhaps we can still include some electronic music, if we still have room in our car for the equipment.
3. Finances. In view of the scope of the program we are not in the position to pay for the publicity (posters, newspaper advertisements, etc.) or the programs or the rental fee for the hall. Transportation and lodging (if a cheap - a very cheap - hotel can be found) are all that we can pay for. We will bring our own instruments. It would be better if another piano could be provided for our use.
4. Performers.

The following performers will participate:

1. Nam June Paik
2. Tomas Schmit
3. Emmett Williams
4. George Maciunas

5. Robert Filliou 6. Daniel Spoerri

these are still not certain; however, if they visit me at this time as planned, they can participate.

7. Dick Higgins 8. Alison Knowles

²²¹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 87.

²²² Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p.20. Translated by the author.

²²³ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 171.

these two might still be in Turkey, but if they come back in time they will of course participate.

We will need about 4 assistants to help with the performance.

5. We would like to suggest that members of the press and representatives of organizations such as AP, UPI, Reuters, Tass, etc., be invited by letter and given free tickets.

6. We also would like the typography "Festum Fluxorum" (on the enclosed films) to be the same for all the printed matter (publicity and programs).

With thanks for your efforts in the organization of the Festum Fluxorum in Düsseldorf, we respectfully remain, yours,

George Maciunas for the Planning Committee

FLUXUS

6241 EHLHALTEN

17 Gräfliche St.²²⁴

--

January 16, 1963

Dear Prof. Beuys:

I have enclosed a slightly revised program. I doubt very much whether Dick and Alison Higgins will receive my communication early enough to be back from Turkey for February 2 and 3. I have therefore asked the very good Swedish "events" composers Bengt Klintberg and Staffan Olzon to participate. They will arrive in a car fully packed with their materials and other performers.

I would like to ask you if you could perhaps provide (borrow) the following items:

1. a freestanding ladder, as high as possible.
2. a water bucket, large or small.
3. a can.
4. a very thick rope, about 10 meters long or longer.
5. an "exit" sign (in German) like those used over exits and in streets.
6. military headgear, a screen, and crumpet in cases.
7. 3 or 4 assistants, to help perform.
8. a slide projector (only if the Academy has one).
9. parents with a baby (about 1 to 3 years only) (will only be needed for one composition).
10. 2 loudspeakers & if possible an amplifier with a microphone.

²²⁴ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 88.

We would also be very thankful to you if you could arrange or find for us cheap lodgings in Düsseldorf for Saturday night for about 10 people (the rooms can have 2 or 3 or 4 beds).

You could also contract someone (perhaps a student) to photograph our performances. We, that is Emmett Williams, N. J. Paik, Tomas Schmit, and I, will arrive around 1 p.m. and drive directly to the Academy where we would like to rehearse and prepare a few pieces with the new assistants.

I believe the Festival will enjoy good success, and that it will be concentrated and compact. We are planning a 1 1/2 hour long program for each evening. I hope that will be neither too short nor too long. With many thanks for your efforts. I respectfully remain, yours,

George-Maciunas

FLUXUS

6241 Ehlhalten²²⁵

In the next letter with the header number 3, Maciunas welcomes the idea of Beuys participating in the event as a performer. These correspondences show firstly that Beuys wanted to have a two-day event: the first day would be the solo concert by Paik, and the second day the performance of other Fluxus members. Then, by accepting Paik's request, Beuys changed the plan and planned this two-day event for all Fluxus artists. Then, in the process of exchanging letters with Maciunas, Beuys decided to perform himself as a Fluxus artist. So it is highly likely that as a reply to the second letter from Maciunas, Beuys asked Maciunas whether he could perform as a Fluxus artist.

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January 17, 1963

Dear Prof. Beuys:

I received your letter last night, so I am writing you another letter this morning to answer your questions.

1. It would be a bit inconvenient to come to Düsseldorf on February 1 at 10 a.m., as I would have to stay away from my job and lose 80 marks. I can come on Friday evening at about 11 p.m. Emmett Williams has the same problem. I will come on February 1 at 10 a.m. if it is absolutely necessary. By the way Saturday will suffice for the preparations.

2. An idea for our manifesto could be a quotation from the dictionary (enclosed) about the meaning of Fluxus. I have also enclosed another manifesto.

3. We would be very happy and pleased if you would participate as a performer at the Festival. Wolf Vostell, Dieter Hülsmanns, and Frank Trowbridge can also participate

²²⁵ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 89.

as performers and composers. I have revised the program again and added your compositions, although I do not know which composition by Trowbridge can be performed. I must see him before I can say.

4. If a tape recorder can be provided, I would be very happy to bring the tapes. (I have also placed these taped compositions on the program).

5. We would not destroy the piano. But could we whitewash it? (paint a section with white watercolors?) (and then afterwards wash it off).

6. During the day I can be reached at Wiesgaden 54443.

Regardful regards (sic)

G. Maciunas.

--

Following the instructions of Maciunas, the *Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater* was organized by Beuys at the Staatliche Kunstakademie, Düsseldorf on February 2 - 3, 1963. The participants were Joseph Beuys, Dick Higgins, Bengt af Klintberg, Alison Knowles, Arthur Kørpcke, George Maciunas, Staffan Olzon, Nam June Paik, Benjamin Patterson, Tomas Schmit, Daniel Spoerri, Frank Trowbridge, Wolf Vostell and Emmett Williams.²²⁶

In the poster Beuys designed for this event (fig. II-1-10), Beuys placed his name in the middle of the poster, and wrote it in an old German character called Fraktur.²²⁷ About this poster and its strategy, Paik wrote,

“The poster design Beuys himself made was very instructive. The leader of Fluxus, George Maciunas' name is placed at the upper-left corner and mine is under his and many other names. Beuys' name is placed at the 32nd in old German alphabet, which is not easily readable. But his name is so arranged to occupy the center of the poster. This reveals the coexistence in himself of an extrovert and introvert, a politician of the Green Party, the founder of the Free International University, and austere and minimalistic artist.”²²⁸

So in the first letter, Maciunas wanted to have a business relationship with Beuys, but as letters were exchanged, Beuys turned this Fluxus event at the Kunstakademie Düsseldorf into an excellent stage for his debut.

²²⁶ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 20.

²²⁷ Sometimes called the "German alphabet", the font Fraktur was used for official Nazi documents. However, after Martin Bormann declared Fraktur to be Judenlettern [Jewish letters] in 1941, the use of Fraktur was prohibited. Fraktur had a brief revival after the second world war, but quickly disappeared in modernizing Germany.

²²⁸ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 5.

2. Beuys' *Siberian Symphony, First Movement*

Flow of the Action

The Fluxus Festival, Beuys and Paik's first joint appearance, took place over two evenings. After Jean-Pierre Wilhelm's opening speech, the concert started with the simulation of Nam June Paik's *Young Penis Symphony*²²⁹ (1962) (fig. II-2-01). A large sheet of paper was stretched across the stage, and the performers stuck their index fingers (in lieu of their penises) through holes in the screen. Then, the paper was transformed into Patterson's *Paper Piece* and was ripped into shreds while more and more paper was rolled over the audience.²³⁰

Paik also performed *Fluxus Champion Contest* (1962) (fig. II-2-02), a peeing competition between seven artists from seven countries (France, England, Scotland, Korea, Poland, Lithuania, and the U.S.) on stage. The players gathered around a bucket, and Paik took the stopwatch to count the time. The first champion, the longest pissing-time record-holder, was Frank Trowbridge from the USA with the record of 59.7 seconds, and he was honored with his national anthem.²³¹ Pissing on the ground was a clear reference to Marcel Duchamp's *Fountain* (1917), and it was flavored with Cage's musical notion of "time". For the finale, Paik premiered the participatory art event *Entrance Music*, in which he piled up a stack of chairs in the gallery, and each member of the audience had to pick one up and sit on it.²³²

Throwing the "Manifesto" printed by Beuys into the audience, (fig. II-2-04) Maciunas performed his 1961 *In Memoriam Adriano Olivetti* (fig. II-2-05) with other Fluxus members. (fig. II-2-06) On this first evening, Beuys participated in the short performance of *Komposition für 2 Musikanten [Composition for Two Musicians]* (1963) (fig. II-2-07) and *Sibirische Symphonie 1. Satz [Siberian Symphony, First Movement]* (1963).^{233 234}

²²⁹ As Paik's instruction notes (fig. II-2-03), this work makes a clear reference to the book *太陽の季節 (Taiyo no Kisetsu) [Season of the Sun]*, a novel written by the Japanese author Shintaro Ishihara who later became the mayor of Tokyo. In the climax scene of this novel, the young man breaks a shoji paper screen by sticking out his young penis. Through *Young Penis Symphony (Symphony No. 1)*, Paik immortalized his Fluxus colleague George Brecht's *Symphony No. 1* (1962) with a single instruction: "Through a hole." (From Paik, Nam J, John G. Hanhardt, and Dieter Ronte. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton, 1982. Print. p. 86.)

²³⁰ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 21. Translated by the author.

²³¹ Paik, Nam June "Afterlude to the Exposition of Experimental Television" (1964) in Selz, Peter, and Kristine Stiles. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley, Calif. [u.a.: Univ. of California Press, 1996. Print. p. 431.

²³² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p.6

²³³ Prior to this performance, Beuys created two photo artworks; *plastisches Object zur Sibirischen Symphonie [Sculptural object to the Siberian Symphony]* (1962) (fig. II-2-08) and *Scenerie für Sibirische Symphonie [Scenerie for Siberian Symphony]* (1952 - 1958). (fig. II-2-09) Therefore Boien W. Beuys considers that the action at the Kunstakademie Düsseldorf may actually be the *FLUXUS Sibirische Symphonie 3. Satz*. (From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 308.) In addition, Beuys also made the drawing *Sibirischen Symphonie [Siberian Synphony]* (1962) (fig. II-2-10).

²³⁴ Beuys may have chosen the title *Siberian Symphony* after Felix Mendelssohn Bartholdy's *Scottish Symphony* (1829 - 1842) and Paik's first symphony *Young Penis Symphony* (1962).

“On the first night I performed a *Concert for Two Musicians*.²³⁵ It lasted for perhaps twenty seconds, I dashed forward in the gap between two performances, wound up a clockwork toy, two drummers, on the piano, and let them play until the clockwork ran down. That was the end. The Fluxus people felt that this short action was my breakthrough, while the event of the second evening²³⁶ was perhaps too heavy, complicated and anthropological for them.”^{237 238}

In this *Siberian Symphony First Movement* (fig. II-2-11), Beuys, in a fishing vest,²³⁹ put on a hat which was placed on a rod supporting a blackboard, and then hung a rabbit upside down by using a prepared line with hooks. Then he erased the rows of numbers on the blackboard, and removed the remains of the previous actions from the piano. Then, he sat on a wood chair, not on the piano stool in front of the piano, and played a piano piece of Erik Satie.²⁴⁰ This piano was prepared with wire, and created a loud cracking sound. Then, Beuys removed the heart of the rabbit by using a knife. (fig. II-2-12) Beuys gave details of his action:

“I tied a dead hare in front of the blackboard and prepared the piano with small heaps of clay. These were connected with pine twigs and wire to form a kind of electric pylon system leading from the piano to the hare. The composition was above all an acoustic one, interrupted by a series of sentences written on the blackboard. They were wiped out and I've forgotten what they were, so you could say that this was an intuition that disappeared.... Then I gathered up the wire again and the action was finished. The photograph shows the preparations for the Siberian symphony and gives some idea of the impromptu atmosphere.

(...) I use the hare, which appears here for the first time in the flesh, the intention has nothing to do with that but with the expression of transformation through material, of birth and death.”²⁴¹

²³⁵ Beuys' *Composition for Two Musicians* quoted Paik's *Hommage à John Cage*. (From Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 177.)

²³⁶ Maciunas' *Program des Festum FLUXORUM* says that *Siberian Symphony* was held on the first evening, but Uwe M. Schneede and Boien W. Beuys pointed out that Beuys said his performance *Siberian Symphony* was performed on the second day. (From Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p.23, 34 and Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p.308). However, in Beuys' performance photo, there is a cord and hanging paper, which was used in Paik's *Young Penis Symphony* and Patterson's *Paper Piece*. Therefore we can conclude that Beuys' *Siberian Symphony* was held also on the first day, which is February 2, 1963.

²³⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 87.

²³⁸ Uwe Schneede and Susanne Rennert points out that Beuys first performed *Siberian Symphony*, then spontaneously performed *Composition for 2 Musicians*. (From Susanne Rennert "Festum Fluxorum Fluxus - Musik Und Antimusik. Das Instrumentale Theater Düsseldorf, 2-3 February 1963" in Stegmann, Petra, and Jennifer Burkard. *"the Lunatics Are on the Loose ...": European Fluxus Festivals 1962-1977*. 2012. Print. p. 167.)

²³⁹ From this very first performance, Beuys started to wear the fishing vest. This may refer to Jesus' sentence "Come, follow me and I will send you out to fish for people" in the Gospel of Matthew 4:19. (From New International Version (NIV)) and also from Nietzsche, "Verily, a fine catch of fish hath Zarathustra made to-day! It is not a man he hath caught, but a corpse." (From Nietzsche, Friedrich W. *Thus Spoke Zarathustra*. New York: Cosimo Classics, 2009. Print.p. 9.)

²⁴⁰ The reason why Beuys sat on a wood chair instead of the piano stool may be the reaction that Satie composed his music as *musique d'ameublement*, [furniture music], so Beuys played Satie's furniture music for this piano stool.

²⁴¹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 88.

Here, Beuys tried to express the transformation of birth and death through the dead hare whose heart he cuts out. Tisdall says, "Like the Theory of Sculpture, such an action is based on the tension and movement between the poles of chaos and form, warm and cold, the representation of birth as material incarnation."²⁴²

Dealing with the Issue of Death with Hare

Regarding the topic of death, Beuys said,

"... death is quite a complicated thing. The purpose of Western thinking and the science that grew from it was to reach material, but one only does that through death. If you take the brain as being the material basis of thought, as hard and glassy as a mirror, then it becomes clear that thinking can only be fulfilled through death, and that a higher level exists for it through the liberation of death: a new life of thinking."²⁴³

So Beuys tried to deal with the theme of death, the purpose of Western thinking, by liberating it through material incarnation. (fig. II-2-13) His method of liberation was to take on the role of the shaman in Siberia. Eliade wrote about the role of the shaman in relation to animals such as the hare.

"... the majority of these familiar and helping spirits have animal forms. Thus among the Siberians and the Altaians they can appear in the form of bears, wolves, stags, hares, all kinds of birds²⁴⁴ (...).

The presence of a helping spirit in animal form, dialogue with it in a secret language, or incarnation of such an animal spirit by the shaman (masks, actions, dances, etc.) is another way of showing that the shaman can forsake his human condition, is able, in a word, to "die." From the most distant times almost all animals have been conceived either as psychopomps that accompany the soul into the beyond or as the dead person's new form. Whether it is the "ancestor" or the "initiatory master," the animal symbolizes a real and direct connection with the beyond. In a considerable number of myths and legends all over the world the hero is carried into the beyond by an animal."²⁴⁵

²⁴² Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 88.

²⁴³ Beuys, Joseph, and Caroline Tisdall. *The Secret Block for a Secret Person in Ireland*. Oxford [England: Museum of Modern Art Oxford, 1974. Print. (qtd. Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 35.)

²⁴⁴ Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton, N.J.: Princeton University Press, 1972. Print. p. 89.

²⁴⁵ Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton, N.J.: Princeton University Press, 1972. Print. p. 98.

Beuys' act of cutting the rabbit's belly and tearing its heart out coincides with the act of the Siberian shaman and blacksmith of Buryat, the major northern subgroup of Mongolia. Eliade wrote,

"The Buryat smiths have their special rites: a horse is sacrificed by opening its belly and tearing out its heart (this last rite is distinctly "shamanic"). The soul of the horse goes to the celestial smith, Boshintoi. Nine youths play the parts of Boshintoi's nine sons, and a man, who incarnates the celestial smith himself, falls into ecstasy and recites a long monologue in which he tells how, in ilk tempore, he sent his nine sons to earth to help mankind, and so on."²⁴⁶

Franz Joseph van der Grinten noted that as material, a deer was originally planned instead of a rabbit. Van der Grinten says, "When, for the first big dramatic performance, the Siberian Symphony of 1963, a dead deer could not be obtained, a hare took over the part, and since then he has remained a partner and reference figure."²⁴⁷ By taking advantage of this obstacle, Beuys expanded the meaning of the hare in his later art works.

Beuys and Hare: Incarnation in Europe and Re-incarnation in Asia

The hare is a peaceful animal, and jumps around the entire Eurasian continent at the fastest speed. (fig. II-2-14) Beuys therefore gave the hare the character of being able to cross all the borders of the Eurasian continent. About the hare, Beuys said that a "nomadic element emerged again, especially in the hare, which, as a steppe animal, illustrates a principle of movement and later becomes an image synonymous of the whole of Eurasian history."²⁴⁸ (fig. II-2-15)

It is noteworthy that Beuys started to wear a hat because of the first performance with a hare. About a hare and a hat, Beuys says,

"When I did these first actions, I was wearing a hat, and I had the impression I should stay the way I am. I actually wanted to transform myself into a true natural being. So I always wanted to have always the same attribute - like a rabbit has ears, I wanted to have a hat! A rabbit is no longer a rabbit if he has no ears - so I thought: Beuys is no longer Beuys when he has no hat."²⁴⁹

²⁴⁶ Eliade, Mircea. *Shamanism: Archaic Techniques of Ecstasy*. Princeton, N.J.: Princeton University Press, 1972. Print. p. 471.

²⁴⁷ Van der Grinten, Franz Joseph. "Joseph Beuys und die Tiere", in Joseph Beuys. *Tiere. Zeichnungen und plastische Beispiel 1948-1961*. Aust.-Kat. Mittelrhein-Museum Koblenz 1984, p. 10. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p .22 - 23.) Translated by the author.

²⁴⁸ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 28. Translated by the author.

²⁴⁹ Beuys, Joseph, Theo Altenberg, and Oswald Oberhuber. *Gespräche Mit Beuys: Joseph Beuys in Wien Und Am Friedrichshof*. Klagenfurt: Ritter, 1988. Print. p. 25. Translated by the author.

Beuys associated the hare with the rabbit that is drawn out of a hat in a magic show.²⁵⁰ (fig.II-2-16) This became clearer later on, with Beuys's installation work *für: Zwei Fräulein mit leuchtendem Brot [for: Two young ladies with Bright Bread]* (1963-82), in which Beuys handwrote on the jacket of the book "The rabbit (hare) stays in the hat."²⁵¹ (fig. II-2-17) Having had an experience of traveling with a circus in his youth, Beuys supposed himself to be a magician by wearing the hat²⁵²²⁵³, and, in the same way as a hare is pulled out of a magic hat as an elementary trick which hare makes in various mythologies, Beuys wearing the hat made Fluxus action magical.

Moreover, in *for: Two young ladies with bright bread*, Beuys placed a tampon on the corner of a zinc box instead of fat or felt, which may symbolize menstruation. Known for its attribute of giving birth to many children, the hare was evoked by Beuys as a symbol of fertility. Using hare's double principle of fertility and movement, Beuys created his iconography for *EURASIA*: incarnation in Europe and also re-incarnation in Asia. (fig. II-2-18) Beuys says,

"The rabbit has a direct relationship to birth. For me, the rabbit is a symbol of incarnation... It buries himself, it digs a building. This makes the hare incarnate itself strongly in earth, while man can carry this out only through his thinking: rubbing himself against matter (earth), knocking, digging, and in this way finally entering its laws."²⁵⁴

In Germany, there are two kinds of hare. One is the Hase [hare], which lives on the ground, and the other is the Kaninchen [rabbit], which makes its own nest by digging a hole, almost like a grave. (fig. II-2-19) As Franz Sanders recalled, Beuys often played with the Kaninchen [rabbit] of the Sanders family, but not with a Hase [hare].²⁵⁵ Franz Sanders concluded that Beuys may overlap the character of Kaninchen [rabbit], which digs a hole like a grave and can thus symbolize life and death, with the image of the Hase [hare].

²⁵⁰ In *Alice in Wonderland*, by making the March Rabbit, who is supposed to come out from the hat, appear at the same time as the Hatter, Lewis Carroll played with causal relationship. Both the names of the "Hatter" and the "March Rabbit" are associated with the common British English phrases, "mad as a hatter" and "mad as a March hare", and Beuys may have been influenced by Carroll's method of reversing cause and effect, especially when he tried to heal a scar, as in "When you cut your finger, bandage the knife." (From Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p. 15.)

²⁵¹ Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p. 126.

²⁵² In addition, Beuys wearing a hat may be related to Wotan, the god of wisdom in Germanic mythology. In one of the mythological poems *Grimnismál* [Sayings of Grimnir] in the Poetic Edda, the name of Óðinn [Odin / Wotan] is *Síðhöttur*, which means "he who wears a white-brimmed hat", *síður hattur*. According to etymology, *Síðhöttur* is derived from *Siddhartha*, which means "he who has perfection as a goal", and also known as the birth name of Gautama Buddha. Probably Beuys wanted to give the character of Wotan his hat-wearing self.

<https://odsmal.org/sanskrit-and-old-norse-icelandic/>

²⁵³ Beuys' felt hat was produced by Lock & Co. Hatters of St James', London. (From Tisdall, Caroline. *Bits & Pieces: A Collection of Work by Joseph Beuys from 1957-1985 Assembled by Him for Caroline Tisdall*. Edinburgh: Richard Demarco Gallery, 1987. Print. p. 6.)

²⁵⁴ Harlan, Volker, Rainer Rappmann, and Peter Schata. *Soziale Plastik: Materialien Zu Joseph Beuys*. Achberg: Achberger Verlagsanstalt, 1976. Print. p. 90. Translated by the author.

²⁵⁵ Interview with Franz Sanders by the author on March 30, 2014.

Not the Kaninchen [rabbit], but the Hase [hare] is the symbol of Ostara, the Germanic goddess of spring who was also associated with the name Österreich [Austria] during National Socialism.^{256 257} Associated with the word Ost [East], pagan goddess Ostara became the origin of the word “Oster [Easter]” after the Christianization of Germany, and her incarnation Osterhase [Easter Bunny] brings Easter eggs for the celebration of Jesus Christ’s resurrection. (fig. II-2-20) Moreover, in his childhood, Beuys wrote a poem to celebrate Ostara. (fig. II-2-21) By overlapping the character of “Kaninchen [rabbit]”, which digs a hole like a grave and symbolize life and death, with “Hase [hare]”, a symbol of the Germanic goddess Ostara and “Ost [East]”, Beuys may have connoted the iconological meaning of rebirth, Germany, the East, spring and resurrection.

About the hare as a material of incarnation, Beuys says that, “the hare²⁵⁸ binds itself very literally to matter, in the sense that it buries itself in the earth.”²⁵⁹ For the exhibition *Les Immatériaux* held at the Centre Georges Pompidou in 1985, Jean François Lyotard discussed an old Indo-European radical “Mat” and its connection with some words such as “materials”, “matter”, “maternity” and “matrix”.²⁶⁰ But even before that, by using the hare’s (or rabbit’s) habit of digging a hole into the ground “very literally to matter”, Beuys associated the image of the hare’s nest, which looks like a grave²⁶¹, with a metaphor of “matrix” and “maternity”, and connected the symbol of material incarnation with reincarnation.²⁶² About Beuys’ approach, Harold Szeeman wrote, “Only through Menschwerdung [incarnation], incarnation as a natural-social, free and creative being, does reincarnation occur, the repetition of individual life in a new embodiment in this world, the union of the spirit with physical reality.”²⁶³

Moreover, the hare is also the previous life of Buddha (fig. II-2-22) in the Jataka tale of India, which relates the previous births of Gautama Buddha, and was introduced to Germany by Rudolf Steiner. Steiner wrote,

“In the moon there lives a hare; it came there because the Buddha sacrificed himself and the spirit of the earth himself painted the picture of the hare upon the moon. The great

²⁵⁶ Publishing the magazine Ostara between 1905 to 1930, Austrian historian and national socialist Jörg Lanz von Liebenfels attributed the country’s name Österreich [Austria] to the name of Germanic goddess Ostara.

²⁵⁷ After the Carolingian Empire was divided, the confusion of the term on Frankish royal family occurred on both sides of the Rhine. Germania was the eastern empire of the Franks, and Austria saved this name, and became Österreich [Austria] (From Poliakov, Léon. *Aria Shinwa*. Hosei University Press, 1985. Print. p. 71.)

²⁵⁸ Beuys sometimes uses the term Hase [hare] to describe the character of Kaninchen [rabbit].

²⁵⁹ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 28. Translated by the author.

²⁶⁰ “Les Immatériaux: A Conversation with Jean-François Lyotard with Bernard Blistène”. (From the journal: *Flash Art*, #121, March 1985.)

²⁶¹ In Buddhism, the Buddhist grave Stupa’s hemisphere imitates the shape of a womb. According to the Mahavamsa, the Great Stupa in Anuradhapura in Sri Lanka was offered by a 30,000-strong Yona (Ionians) delegation from “Alexandria” around 130 BC. It shows that Theravada Buddhism was heavily influenced by Hellenistic culture, just like Mahayana Buddhism which created the Gandhara Buddha statue under the influence of Hellenism.

²⁶² In Buddhism, the Sanskrit word Mandara contains the meaning of circle and egg, and the two realms of Mandala consist of Diamond and Matrix. Since Sanskrit belongs to the Indo-European language group, Mandara may be the Asian counterpart of sharing the radical “Mat”, which had developed into “matrix”, “materials”, “matter” and “maternity” in Europe.

²⁶³ Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p.163. Translated by the author.

truth is here expressed of the Budhisattva who became Buddha and sacrificed himself, resting upon humanity, for its nourishment, the content of his own being, so that it now rays forth from the hearts of men into the world.”²⁶⁴

The origin of this “Moon Rabbit” story is *No. 316 Sasa-Jataka* which was written around the 4th century BC. Below is a brief excerpt.

Once upon a time, the Bodhisatta (who will be Buddha in future reincarnation) was born as a hare. This hare had three friends; a monkey, a jackal, and an otter, and the wise hare preached to them that alms should be given. A day before the full moon, the hare suggested offering food to any beggars who would come the next day, and his friends agreed. The next day, the monkey, the jackal and the otter found food to offer, but the hare could not find anything except grass. The hare thought that he cannot offer grass to beggars, and decided to give the beggars his own flesh. Realizing this, Sakka decided to test him. Disguising himself as an old Brahmin, Sakka asked the hare for something to eat. The hare asked him to pile up woods and kindle a fire. After shaking himself three times in order to remove any insects from his fur, the hare jumped into fire. However, the flame did not burn his body, because it was an illusion made by Sakka. Trying to make the hare's virtue known throughout the whole eon, Sakka squeezed the mountain and drew the image of the hare on the face of the full moon.²⁶⁵

Inspired, through Steiner, by the Indian Moon Rabbit story, Beuys instinctively found a follow-up to the moon iconology, and started to use this Moon Rabbit as a symbol of *EURASIA*. Later, he used the Moon Rabbit as a symbol for the stamp of the Free International University. (fig. II-2-23) Antje von Graevenitz wrote that “the hare is the incarnation of Buddha, who wanted to assure himself of the situation of mankind, since men also constantly and anxiously seek for protection, build (tunnel) or, like the nomad, flee. The rabbit, in his person, joins the people of Eurasia with one other.”²⁶⁶ Beuys says that the hare is not only “the sign for alchemical transformation and the chemical reaction of substances: the movement of blood, the relation between the rabbit and menstrual blood, birth and incarnation: the upper half for the soul, and the lower for fertility ... I am the hare.”²⁶⁷

If Beuys first used the hare in order to play the role of the Siberian shaman in this performance, he later started to develop an iconological meaning for the hare in his works. Because the hare is found everywhere on the Eurasian continent and archetypically represents

²⁶⁴ Steiner, Rudolf, translated by G. Metaxa, *The Gospel of Saint Luke*, London, 1935. Print. p. 71, 72.

²⁶⁵ *No. 316. SASA-JĀTAKA*. from *The Jataka*, Vol. III, translated by H.T. Francis and R.A. Neil, [1897], <http://www.sacred-texts.com/bud/j3/j3017.htm>

²⁶⁶ Beuys, Joseph, von Graevenitz, Antje and Henning Christiansen. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p.58. Translated by the author.

²⁶⁷ Beuys, Joseph, Caroline Tisdall, and Dieter Koeplin. *Joseph Beuys: The Secret Block for a Secret Person in Ireland : Kunstmuseum Basel, 16 April-26 Juni, 1977*. Basel: Kunstmuseum, 1977. Print. p. 18 (qtd. Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthau Zürich, 1993. Print. p. 88.) Translated by the author.

resurrection in Europe and reincarnation in Asia, Beuys took advantage of its iconological meanings in order to unite Europe and Asia as *EURASIA*, just as German Paganism syncretized with Christianity. Especially after the action *Wie man dem toten Hasen die Bilder erklärt [How to Explain Pictures to a Dead Hare]* on 26 November 1965 at the Galerie Schmela in Düsseldorf, Beuys started to use the hare to connote the previous life of Buddha. Subsequently, the meaning of the hare as a symbol of life and death or reincarnation became stronger.

Why Erik Satie?

During this performance, Beuys played the sequence from Erik Satie's piano song *Sonneries de la Rose + Croix*, which Satie²⁶⁸ composed for the leader of the French Rosicrucians and occultist Joséphin Péladan.

“*Siberian Symphony* was a free composition for piano with some elements of *La Messe des pauvres* by Erik Satie and harmonies from his *Sonnerie de la Rose + Croix*. There was a Rosicrucian or at least a spiritual intention in this, though it would probably have been invisible even to Rosicrucians...”²⁶⁹

Riegel points out that Steiner considered Rosenkreuz as a real historical figure, and described him and Jesus as “masters of the West”. Steiner considered himself “Bodhisattva” as the “Preacher of Goodness”, so the succession of Rosenkreuz is the embodiment of the “Christ-Impulse”. Steiner, therefore, is called “Master Jesus” in anthroposophic circles, as an incarnation of Rosenkreuz and Jesus.²⁷⁰²⁷¹

With this prepared piano, which is wired to the hare, Beuys seemed to materially incarnate the liberation of the hare's soul towards another world. Meanwhile, by playing Erik Satie's *Sonneries de la Rose + Croix*, Beuys tried to realize the general reformation of Europe and create the invisible community of the spirit, such as the Rosicrucian Manifestos declared.

Interest in Siberia as an Influence from Maciunas

By including the name “Siberia” in this performance, Beuys showed not only his clear interest in Siberian shamanism, but also the influence of Maciunas. Before Beuys realized the action

²⁶⁸ When Beuys and Paik discovered the sickness of George Maciunas in February 1977, they decided to arrange a fund raising concert for Maciunas. On this occasion, Paik asked Beuys, “You're very good at the piano - I listened to you at the 1963 concert. Was it a piece by Mahler?” “No,” Beuys said smiling, “it was an Eric Satie.” (*Beuys Vox*, p.28) Paik also said that “Satie in 1963 was quite an adventure any way... from this conversation we decided to do one more piano concert.” (Nam June Paik, Brief to Dr. Wolfgang Becker, August 1980, facsimile in: Stüttgen 1981, p.106. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 23.)

²⁶⁹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 88.

²⁷⁰ Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 195.

²⁷¹ By following Steiner's manner, Beuys started to overlap himself onto Jesus in later actions.

Siberian Symphony, as a, Lithuanian Maciunas already had a plan to realize the Fluxus festivals in Siberia, by crossing the Eurasian continent on the Trans-Siberian Railway with the support of Nikita Khrushchev, who was pursuing a de-Stalinization campaign at that time. In March 1963, Maciunas wrote a letter to Henry Flynt and announced the postponement of the two-month East European tour to summer 1964, "because of delay in visa process etc., besides USSR is VERY SLOW in accepting Fluxus & I want to flood them with FLUXUS-fests in every town maybe right across Siberia."²⁷² In fall 1963, Maciunas wrote: "I have talked with a few officials recently & have interested them in a proposal: we get one freight car attached to freight trains, give free concerts in freight yards whenever & wherever the train stops. We travel thus right to Vladivostok & then hop to Japan."²⁷³ Even though Maciunas had exchanged letters with Khrushchev since 1961²⁷⁴, Khrushchev fell from power in 1964, and subsequently the FLUXUS-fest in Siberia was never realized.

Beuys had an unusual interest in Eurasia and created many artworks such as drawings and sculptures inspired by this theme, but he could not develop it in West Germany at that time. However, seeing Paik's almost shamanistic performance and meeting the eccentric (as Paik wrote) Maciunas, who studied European and Siberian Art at the Institute of Fine Arts at New York University,²⁷⁵ again sparked his interest in the East and in Eurasia, and its first manifestation was the action of *Siberian Symphony*.

Philosophical and Anthropological Approach to Realizing EURASIA

Saying "Modernism cannot solve the problem"²⁷⁶, Beuys knew that western modernity starting from Descartes's *cogito*, the existence of the self, on the extent of Platonism could not solve the fundamental problem. As Alfred North Whitehead said, Western philosophy is just a series of footnotes to Plato, and Aby Warburg pointed out that Western art was developed by constantly winning back Athens from Alexandria. This is the mechanism of the development of European modernity based on the fictive existence of the self,²⁷⁷ and in order to maintain this fiction, Athens has constantly to be won back from Alexandria, because Alexandria will show continuity and deny the fictive existence of the self. Beuys said.

"How can one reach materialism? How can mankind be brought to the point where they really so to say touch the earth, touch matter? There is an Incarnation process -
Materialism is a Christian method. Without Christ, no Materialism. But we cannot remain

²⁷² Oren, Michel. "Anti-Art as the End of Cultural History". *Performing Arts Journal*, Vol. 15, No. 2 (May, 1993), p. 22.

²⁷³ Oren, Michel. "Anti-Art as the End of Cultural History". *Performing Arts Journal*, Vol. 15, No. 2 (May, 1993), p. 23.

²⁷⁴ Oren, Michel. "Anti-Art as the End of Cultural History". *Performing Arts Journal*, Vol. 15, No. 2 (May, 1993), p. 22.

²⁷⁵ Astrit Schmidt-Burkhardt "Maciunas's Learning Machine: From Art History to a Chronology of Fluxus"

<http://fluxusfoundation.com/essays/maciunass-learning-machine/>

²⁷⁶ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon's, 1979. p. 78.

²⁷⁷ According to Spinoza, the definition of existence is that it exists without all other existences; otherwise the definition of existence will be inconsistent.

with this. This is only an emancipation process, in order to become individual and not remain in ancient collective states. So it was just before Plato and Socrates. People let themselves led by a high priest, led by an authority. Materialism is a technique, to stay away from this.²⁷⁸

Also Beuys said "Most people ignore the fact that their own bodies also belong to the environment. They think that only what surrounds them is their environment".²⁷⁹ He was aware that his existence only became possible in continuity as a part of nature, just as the existence of Europe only became possible in continuity with Asia, as a western part of Eurasia. Europe therefore needs to be connected to Asia in order to sustain its own existence as a part of Eurasia, just as the thinking self needs to be connected to nature in order to sustain its own existence. Just like the Cartesian existence of the self is fiction, the existence of Europe and of Asia is also fiction. However, once this imaginary existence had been accepted, it became difficult to realize that these two are actually fictional existences, when in reality they are one entity, Eurasia.

In order to unite West and East into one, Beuys approached Eastern pre-modern philosophy and religion through Rudolf Steiner's anthroposophy. While criticizing materialism in the Western capitalist bloc, Beuys tried to overcome the Western philosophy of existence under the influence of Steiner's *Ost-West-Aphorismen [East-West Aphorism]*, and to overcome the division of Europe and Asia. The German romantic poet Novalis, whom Beuys quoted often, wrote about the union by using a method of abstraction,

Before abstraction everything is one, but one like chaos; after abstraction everything is united again, but this union is a free binding of autonomous, self-determined beings.²⁸⁰

As Novalis pointed out, the only way to unite two different things into one is thorough abstraction, not Platonist Ideals nor modernity. This idea of abstraction is similar to the association which Carl Gustav Jung used for psychoanalytical tests, or abduction which was coined by Charles Sanders Peirce. This abstraction which connects two different things in one narrative became the birth of myth. Therefore, Beuys chose the form of action, such as making a myth, in order to unite Europe and Asia into the entity of Eurasia. Here, Beuys' answer was to deal with death, the purpose of Western thinking, by playing the role of an Eastern shaman; cutting an animal's belly and tearing out its heart. By doing so, Beuys tried to connect Western thinking and Eastern acts.

Well before this action, Beuys already dealt with the myth of a master blacksmith called Wieland in his drawing *Schmied I* (1958). Appearing both in Poetic Edda and Beowulf, Wieland

²⁷⁸ Harlan, Volker, Joseph Beuys, Rainer Rappmann, and Schata. *Soziale Plastik: Materialien Zu Joseph Beuys*. Achberg [West Germany: Achberger Verlag, 1980. Print. p. 17. Translated by the author.

²⁷⁹ Filliou, Robert. *Teaching and Learning as Performing Arts*. Cologne, Verlag Gebr. König, 1970. p. 171.

²⁸⁰ Novalis, Ludwig Tieck, and Friedrich. Schlegel. *Novalis Schriften*. Berlin: G. Reimer, 1826. Print. p. 81. Translated by the author.

the Blacksmith in Beuys's drawing was likened to the image of Zeus approaching Leda in the form of swan. Moreover, Beuys made the series of drawings *Sibirische Symphonie Satz Cygnus Cygnide*, which clearly tried to connect the Nordic and Greek myth of the swan to its counterpart in Siberia. The story of Wieland the Blacksmith and the role of his swan-maiden wife in Europe is almost the same as the Buryat myth of Boshintoi and his swan-maiden wife in Asia. After reading Eliade's *Shamanism*, Beuys realized that the legend of Lohengrin, the knight of the swan in his hometown Kleve, and Wieland the Blacksmith in Edda is connected to Siberia's blacksmith Boshintoi and his swan-maiden wife. Therefore, he tried to connect these myths in Europe and Asia, in the abstract form of his action.

To get the story straight, by dealing with the Greek myth of *Leda and the Swan* in his early drawing, Beuys united the swan myth of Greco-Roman culture and the Nordic and Celtic myth of Kleve's swan, and by doing so, he gave the same value to Greco-Roman and to Nordic, Celtic and Germanic cultures. It was an act of homeopathic healing to cure the post-war Germans who had lost their confidence, by putting their traditional values on the same level as that of the Greco-Roman. Also by using the same method, by connecting German, Greek and Siberian myth, he tried to unite Europe and Asia as *EURASIA*.

Beuys and Maciunas: Different Artistic Approach

About *Siberian Symphony First Movement*, Beuys recalled,

"Yet the **Siberian symphony, section 1** contained the essence of all my future activities and was, I felt, a wider understanding of what Fluxus could be."²⁸¹

"I can still remember the surprise on Dick Higgins's face. He understood that this action had absolutely nothing to do with neo-Dada, or with neo-Dada attempts to shock the bourgeois."²⁸²

From the beginning, Beuys had a different approach from other Fluxus artists, including George Maciunas, the founder of Fluxus. Maciunas defined the goals of Fluxus in a letter to Thomas Schmit written in January 1962:

(a) Fluxus' goals are Social (not esthetic). They (ideologically) can be related to those of the 1929 LEF Group in the Soviet Union and are set up like this: Step by step elimination of the fine arts (music, drama, poetry, prose, painting, sculpture, etc., etc.).

...

²⁸¹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 87.

²⁸² Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 88.

Secondly, Fluxus is against art as a medium and vehicle for the artist's ego; the applied arts have an objective problem that has to be solved – not to express the artist's personality or ego.

For this reason Fluxus tends toward the spirit of collectivism, to anonymity and ANTI-INDIVIDUALISM - also to ANTI-EUROPEANISM (Europe as the area which strongly supports the idea of artistic professionalism, the "l'art pour l'art" ideology, the expression of the artist's ego through art, etc.; and as the area which brought forth these ideas). All the FLUXUS concerts, publications, etc., are (or will be in a few years) long-term bridging solutions to the time when the fine arts (or at least their institutional forms) can be totally eliminated and artists can find other activities

2. To answer your question: The Fluxus-way-of-life is: 9 a.m. to 5 p.m.: socially constructive, sensible work to earn an income; 5 p.m. to 10 p.m.: propaganda to fight idle artists and collectors who have their own way of life; 12 p.m. to 8 a.m.: sleep (8 hours is enough) ... You will see that the best revolutionaries all work regularly and practice what they preach and propagandize! Castro, in addition to running a government, gives speeches (propaganda). Could you imagine if he only gave speeches and let someone else run the government? 411 LEF revolutionaries in 1929 worked as journalists or in the applied arts. All Fluxus people (except Paik and you) work in the applied arts and other areas.²⁸³

The artists' collective Fluxus, meaning "the flowing", tried to realize the total work of art by erasing the borders between art and life, Europe and Asia, material and non-material, and also between music, drama, graphic art and poetry. However, Lithuania-born Maciunas had a communist revolutionary mentality, and when he hailed "ANTI-EUROPEANISM", it was almost like the negation of Dadaism. German Fluxus member and philosopher Bazon Brock said, "The idea of Maciunas' Fluxus was very poor."²⁸⁴ In contrast, Beuys's approach to *EURASIA* to connect Europe and Asia was rather homeopathic, and had nothing to do with Dadaism. Beuys said,

"I also concerned myself with Dadaism; I sought to bring an end to this movement, which was later approved as being true. I bound myself only outwardly, organizationally, but not with regard to content to the Neo-Dadaists, the Fluxus people who worked primarily with the concepts of Dadaism, and at the same time developed my own Fluxus concept, independent of Dadaism and Neo-Dadaism."²⁸⁵

²⁸³ Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 199.

²⁸⁴ Interview with Bazon Brock by the author, May 30, 2014

²⁸⁵ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon's, 1979. p. 59.

“Because I wanted to address deeper dimensions and other connections, I will never understand why so many of the Fluxus people, who were also called Neo-Dadaists, used this concept very openly as a shocking element.”²⁸⁶

“What they lacked was a real theory, a recognizable underlying structure with a clearly marked goal. They held a mirror in front of people, without using it to lead to a betterment of their condition. Despite this I can say that the Fluxus actions had a value, because they made, along the way, conscious attempts to produce an important development.”²⁸⁷

Hans van der Grinten said, "Beuys loved George Maciunas very much, but from the beginning, he suffered from the dogmatism and exaggerated effort, with which Maciunas dealt with everything human.”²⁸⁸ Moreover, Fluxus scholar Jon Hendricks wrote of Beuys’s disinterest in other Fluxus artists. “All artists except Beuys had participated in the works of the others. Beuys did not explain his reticence, but his obvious lack of interest in collective action must have upset Maciunas and the others.”²⁸⁹

Nevertheless, aware of its lack of theory, and even without hiding his disinterest in other artists, Beuys participated in various Fluxus festivals with his philosophical and anthropological actions. As a result, Fluxus opened a door for Beuys, to perform in front of a larger audience, and also to use new ideas on materials. This became the beginning of his sculptural theory, and also the inspiration for his later “Tatar Legend”; the re-incarnation of the self to divining his art objects.

3. Piano Action

Beuys Destroyed Paik’s Prepared Piano

On March 11, 1963, almost one month after the Fluxus Festival in Düsseldorf, Paik’s solo exhibition *Exposition of Music – Electronic Television* opened at Galerie Parnass in Wupperthal. (fig. II-3-01) Galerie Parnass was actually the house of an architect Rolf Jährling, who said, “Paik had occupied my entire house for his show. An Environment was created in the basement, and the tub in my mother’s bathroom on the top floor had been transformed into a work of art – an armless window dummy lay there. She was in a macabre state, her head underwater, her legs

²⁸⁶ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon’s, 1979. p. 87.

²⁸⁷ Adrianin, Göts, and Konnertz, Winfred, and Thomas, Karin. Translated by Woodbury, Patricia Lech. *Joseph Beuys: Life and Work*. New York: Baroon’s, 1979. p. 86.

²⁸⁸ Harlan, Volker, Dieter Koeplin, and Rudolf Velhagen. *Joseph Beuys-Tagung, Basel 1 - 4. Mai 1991*. Basel: Wiese, 1991. Print. p. 143. Translated by the author.

²⁸⁹ Hendricks, Jon. Fluxus: Kleines Sommerfest / Neo-dada in der Musik / Fluxus Internationale Festspiele Neuester Musik/ Festum Fluxuorum Fluxus”, in *Stationen der Moderne. Die bedeutenden Kunstausstellungen des 20. Jahrhunderts in Deutschland*, Berlin 1988, p. 493 - 498. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 28.) Translated by the author.

and high-heeled shoes projecting out of the water.”²⁹⁰ (fig. II-3-02) (fig. II-3-03) Moreover, Paik hung the head of a freshly slaughtered ox above the entrance of the gallery, (fig. II-3-04) a direct reference to Korean shamanism.²⁹¹

In Paik’s childhood, on the day in October in the lunar calendar, which is in November in the solar calendar, a female shaman came to his house around 4 pm, and sung and danced until 8 or 9 am. During this ritual, all the men had to leave the house. A few days before the shaman’s visit, Paik’s mother prepared a soup with the entire head of an ox, so the skull would be left. At midnight, the ritual of Daikamnori was performed; the shaman grabbed the skull of the ox, the head of the household, which was god, and danced.²⁹² By hanging the ox head at the entrance of the gallery, Paik wanted to make his exhibition sacred, but on the third day after hanging it, because of its smell and complaints from the neighbors, the city government came and ordered its removal it before the actual opening.²⁹³ (fig. II-3-05)

In this exhibition, Paik exhibited various art works, including *Erinnerung an das 20. Jahrhundert - Marilyn Monroe [Mementos of the 20th Century – Marilyn Monroe]* (1962-1963) (fig. II-3-06), but what was most noteworthy was that he first exhibited 13 prepared TVs, in what is now considered the starting point of video art.²⁹⁴ ²⁹⁵ (fig. II-3-07) These 13 prepared TVs included *Rembrandt Automatic* (1963) (fig. II-3-08), in which Paik tried to overlap his video art with the painting of Rembrandt²⁹⁶, and also *Zen for TV* (fig. II-3-09). By rotating the broken TV which reduced the television picture to a horizontal line, Paik expressed the minimalistic attitude of Zen in this vertical line. By using other prepared TVs, Paik distorted the German public TV program (fig. II-3-10), which was the only TV channel broadcasting in Germany at that time. This exhibition has been considered one of the births of video art. Next to the room that was filled with

²⁹⁰ Nam June Paik «Exposition of Music – Electronic Television» <http://www.medienkunstnetz.de/works/exposition-of-music/>

²⁹¹ Paik wrote a long text on EKSTASE of Shamanism and Buddhism in his “Nachspiel zur Ausstellung >Exposition of Music – Electronic Television< (Wuppertal 1963)”, [Afterlude to the Exposition of Experimental Television], in: V TRE Fluxusnewspaper Nr.5, 1964.

²⁹² Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p.103, 104.

²⁹³ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 105.

²⁹⁴ On video art and Marcel Duchamp, Paik said, “Marcel Duchamp had already done everything - except video... only through video art can we go beyond Marcel Duchamp.” (From the interview by Irmeline Lebeer, in *Chronicles de l’art vivant*, no. 55. February 1975. p. 35.)

²⁹⁵ Calvin Tomkins wrote, “As early as 1961, in Cologne, he had spent a good deal of time and money trying to construct a portable, lightweight television camera and videotape recorder, but “I was very naïve,” Paik recalls. “I thought the first man to own videotape recorder could become best painter of the age.” In Tokyo two years later, he had learned that Sony was developing just the sort of equipment he had in mind. He had kept himself posted on all the latest industry advances, and the day Sony’s first reasonably portable video camera-recorder reached the Liberty Music shop, in New York - It was October 4, 1965 - Paik bought it, using the unspent portion of the grant from the JDR 3rd Fund. Within moment, he had begun videotaping Pope Paul’s arrival at St. Patrick’s Cathedral, and a number of other scenes around town, which he showed that same evening to a regular Monday-night gathering of vanguard artists and filmmakers at the Café à Go-Go, in Greenwich Village.” (From Calvin Tomkins “Video Visionary”. *New Yorker* p. 62.)

²⁹⁶ The “Rembrandt” was the first TV produced in East Germany sold from 21 December 1952, the birthday of Stalin. The main task of GDR television was to promote the socialist worldview, but for GDR citizens, television was also an important tool to acquire information outside of communist territory. Except for the people who lived in the Elbe valley in Saxony, known as the “Valley of the Clueless”, people in East Germany were able to receive West German TV.

13 prepared TVs, four prepared pianos were located²⁹⁷; one of them lay on the floor. (fig. II-3-11) These prepared pianos contained various objects such as cloths, wood and barbed wire. About the prepared piano lying on the floor, Paik says,

“Originally the piano is stripped of its panels and hammer and put on the ground so that onlookers stepped upon the piano and trampled on the naked strings and made music with their feet. It was a kind of participation music.”²⁹⁸

In the evening of the opening, Beuys came to the exhibition, and destroyed this prepared piano on the floor with a hammer (axe).²⁹⁹ (fig. II-3-14) Paik recalls this surprising moment of Beuys’ *Piano Aktion* [*Piano Action*].

“When I was fine-tuning in the television room with the thirteen television sets, I heard some clattering noise from the adjacent room. I went out to find a man smashing an Ibach Piano into pieces with an ax. I went closer to the scene to find that it was the ever-serious and funny man, Beuys....”³⁰⁰

The gallery owner Rolf Jährling said, “The people were attentive, even worried and wanted to stop him. One screamed ‘This is crazy’ and was about to pour a bucket of water on Beuys. As it turned out, this action was planned!”³⁰¹ So, Beuys planned rather than improvised this action,³⁰² and destroyed the piano to the point that it fell to pieces. (fig. II-3-15) However, without knowing Beuys’s action beforehand, Paik wrote,

“What still puzzles me is where the ax came from. From the basement of the Galerie Parnass? Or did Beuys bring one with him from Dusseldorf? If he did bring one from Dusseldorf, who told him that there was a piano which could be smashed into pieces?³⁰³ ...Anyway, this piano was fortunate enough to be humbly destroyed by hatless Beuys. If this piano survived to this day it would be valued very highly, since it was the first piano

²⁹⁷ There were Paik’s *Klavier Integral* (1958-1963) with barbed wire, and *Klavier K* (1963) (fig. II-3-12), which is named after a Fluxus artist Arthur Kōpcke. In the work *No Title* (1980), Paik wrote “I learned from Kōpcke (sic) – how to close a piano. Paik ’79. re- Piano ‘K’ (1963)” with the stamp “Homage à Arthur Kōpcke.” (fig. II-3-13)

²⁹⁸ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 9.

²⁹⁹ Manfred Montwe, the photographer of the “Exposition of Music Electronic Television” reported that what Joseph Beuys used to destroy the piano was not an axe, but a hammer. In order to stop Beuys, Montwe poured water on Beuys from upstairs. from the video documentary *Arirang Special (Ep.312) Nam June Paik's Art and Revolution 1 _ Full Episode* https://www.youtube.com/watch?v=w0E2v_rBY7s

³⁰⁰ Seeing Beuys’ *Piano Action*, Paik said, “I liked it.” (From Paik, Nam J, Wulf Herzogenrath, and Marlis Grüterich. *Nam June Paik: Werke 1946-1976 : Musik, Fluxus, Video: Kölnischer Kunstverein, 19. November 1976-9. Januar 1977*. Köln: Der Kunstverein, 1976. Print. p. 68.)

³⁰¹ Rolf Jährling in: Stella Baum, <<Die frühen Jahre>> in: *Kunstforum* Bd. 104, Nov./Dez. 1989, p. 224. (qtd. Harlan, Volker, Dieter Koeplin, and Rudolf Velhagen. *Joseph Beuys-Tagung, Basel 1 - 4. Mai 1991*. Basel: Wiese, 1991. Print. p. 134.) Translated by the author.

³⁰² Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p.56. Translated by the author.

³⁰³ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p.8

work Joseph Beuys created. Lacking as it were the gift of foresight, we returned the half-destroyed piano to the Ibach family, who put it in a refuse bin.”³⁰⁴

About *Piano Aktion*, Beuys says,

“My first concert (apart from Beethoven at school and Satie at the opening of my exhibition in Cleves in 1960) was at the Galerie Parnass in Wuppertal in 1963. Dressed like a regular pianist in dark grey flannel, black tie and no hat³⁰⁵, I played the piano all over - not just the keys - with many pairs of old shoes until it disintegrated.³⁰⁶ My intention was neither destructive nor nihilistic: 'Heal like with like' – similia similibus curantur - in the homeopathic sense. The main intention was to indicate a new beginning, an enlarged understanding of every traditional form of art, or simply a revolutionary act.”³⁰⁷

Considering this as his first “concert”, Beuys played this hammerless prepared piano, not with his feet, but with a hammer (axe).³⁰⁸ Seeing Paik’s performances of turning around the piano and destroying the violin³⁰⁹, Beuys played not only the naked strings, but all parts of the piano. So *Piano Action* was Beuys’ homage to Paik, who destroyed the piano in his work “Homage à John Cage”.

What is important is that Beuys considered this almost violent action as “healing.” Hearing the news of the slaughtered ox head at the entrance and also the chopped female mannequin sunk in the bathtub as in a murder scene, Beuys clearly realized Paik’s serious war wound. Moreover, this chopped female mannequin is reminiscent of Paik’s 1962 work *Atom Bomb Victim*; Two uniformed men wearing gas masks carry on a stretcher an “atom bomb victim”, a woman, half of the body of whom is prepared with cruel wounds and deformations, the other

³⁰⁴ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 9.

³⁰⁵ Both Paik and Beuys noted that Beuys did this action without wearing his hat. If Beuys associated his hat as a symbol of Wotan, the god of wisdom in Germanic mythology, the act of destroying the piano with hammer/axe is rather the act of Thor, the thunder god who lives on an oak tree with a war hammer called Mjöllnir. Thor is also the god of fertility, and after Thor’s destruction, there was a good harvest. This is very similar in Japan, and in Japanese, thunder is 稲妻 (Inazuma), which literally means “the wife of rice.” 80% of the air component is nitrogen, and most of the rest is oxygen. Lightning causes chemical reaction, and transforms nitrogen and oxygen into nitrogen oxides, and it will melt in rain and fall on the ground. The nitrogen oxide is the same as the nitrogen based fertilizer, therefore thunder will help the growth of the rice as a natural fertilizer. Probably Beuys’ act of destroying the piano without his hat was the act of Thor, for the good harvest in future.

³⁰⁶ Beuys’ impulse of destroying Paik’s piano reminds me of the tale of 慧可 (Huikē) and 達磨 (Bodhidharma), the founder of Chinese Zen Buddhism. When Huikē asked Bodhidharma to teach him, Bodhidharma initially refused to teach Huikē. Then, Huikē cut off his left arm and presented it to Bodhidharma, as a token of his sincerity. As a result, Bodhidharma accepted Huikē as his student. Beuys destroyed Paik’s prepared piano probably as a way of showing his sincerity in the birth of a new art.

³⁰⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 87.

³⁰⁸ As Montwe reported, Beuys actually used hammer, not an axe. The piano creates sounds by hitting the string with a “hammer” attached to the keyboard, but Beuys “played the piano all over” by hitting it with a real hammer. It may be the reaction to John Cage’s composition “The Wonderful Widow of Eighteen Springs”(1942) in which Cage quoted the words of Joyce’s “Finnegans Wake” and instructed the player to hit the lid of the closed piano.

³⁰⁹ In an 1963 Interview, Paik said, “The Piano is taboo. It should be destroyed.” (From Nam June Paik, interview by Gottfried Michael Koenig, in 'Die Fluxus Leute', in *Magnum*, special issue Experimente. No. 47. p. 64. (April 1963); (qtd. Decker-Phillips, Edith. *Paik Video*. Barrytown, N.Y: Barrytown, Ltd, 1998. Print. p. 28.)

half as a sex-feast.³¹⁰ “Similia similibus curantur [likes are cured by likes]”: by quoting Paracelsus, the forerunner of homeopathy, Beuys, who suffered a serious war wound, tried to cure that of Paik.

For both Beuys and Paik, musical instruments such as the violin and the piano were metaphors of the human body. When Paik destroyed the neck of violin, it was almost like a reenactment of “Kaisyaku”, assistance in committing hara-kiri by beheading a man. Moreover, when Paik performed *One for Violin Solo*, Beuys was the person who assisted Paik by kicking out the member of the local orchestra who had shouted “Save the violin!”

Beuys likened this piano lying on the floor, showing its naked strings and partially rolled in barbed wire, to a human body. His act of destroying the piano was almost like removing the life-support system of a critically ill patient lying on a bed in a hospital, in order to relieve the pain of the patients by emancipating his soul from the body. This act of Beuys was very similar to Paik’s *One for Violin Solo*, in which Paik played the role of a person beheading a dying man to ease his pain. In order to create a new art, Paik destroyed the violin and sentenced to death Western classical music with a single note. Consequently, for the birth of new art, Beuys now needed to destroy this prepared piano, in homage to Paik’s *One for Violin Solo*. Moreover, Beuys was the person who assisted Paik in his performance *One for Violin Solo*. Here, Beuys again played the role of a midwife in the birth of new art. Beuys disintegrated the piano - the human body - in order to liberate the soul from the body as a material incarnation. He believed that this act would relieve Paik’s pain, which was still caught in his body dragged from East Asia.

Axe and Mother: Elements of Myths

Beuys used several myths as elements of his action. Artist and art critique Kanji Wakae pointed out that the axe was a symbol of midwifery in Beuys’ action³¹¹, quoted from *the Birth of Athena*, a favorite motif of Greek art. Soon after Zeus married Metis, she got pregnant. Being afraid of the prophecy that Metis would bear a son who would threaten him, Zeus swallowed the pregnant Metis. Nine months later, Zeus started to have a strong headache, so he asked the blacksmith god Hephaistos to comfort him. Therefore, Hephaestus chopped Zeus’s head with an axe without hurting him. Then, the goddess Athena wearing armor jumped out of Zeus’s head.³¹²

Beuys later used mother and axe as material in his action *Hauptstrom [Mainstream]* at the Franz Dahlem Gallery in Darmstadt on March 20, 1967. While Henning Christiansen

³¹⁰ Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 52.

³¹¹ Wakae, Kanji, and Tadayasu Sakai. *Yozefu Boisu No Ashigata*. Misuzushobo, 2013. Print. p. 97.

³¹² Athena’s Birth out of the Head of Zeus. <http://www.greek-gods.info/greek-gods/athena/stories/birth-of-athena/>

operated four tape recorders and played knocking sounds such as heartbeats,³¹³ Beuys inhabited a whitewashed space made with fat³¹⁴ for ten hours, and produced only öö sounds and spoke two sentences: “This is my axe and this is the axe of my mother”, and “It is not your fault that you said that but that they asked you.”³¹⁵ About the relationship between axe and mother, Beuys said,

“Implied are the mysteries of bloodlines, families, races and what is passed on through history. My axe differs from that of my mother to the extent that my struggle varies from hers. By laying the weapon over my heart I emphasize the power of the axe as an inner weapon, and the broken handle underlines the ritual character of the axe’s status as the most powerful of iron instruments, stretching back to the tombs of Siberia, initiation rites and double-headed axes.”³¹⁶

About Beuys’ comment the axe of “my mother”, Tisdall says, “in well-known expression Beuys used to acknowledge genetic debt while emphasizing that each individual had separate abilities, i.e. we are not tied by genetic programming: my axe is different from that of my mother!”³¹⁷ So for Beuys, the axe was a symbol of midwifery, linked to the image of the mother and bloodlines in an Eurasian context. This link was strongly influenced by Marcel Duchamp.

Axe and Mother as an influence of Marcel Duchamp

Beuys had long been aware of Marcel Duchamp, the founder of contemporary art. His 1964 action *Das Schweigen des Marcel Duchamp wird überbewertet [The silence of Marcel Duchamp is overrated]* showed his rivalry with this art giant.

While laying the urinal produced by J. L. Mott Iron Works on the floor and signing “R. Mutt”, Duchamp made the work *Fountain* in 1917. By signing “Mutt” instead of “Mott”, Duchamp connoted the meaning of “Mutter”, which means “mother” in German. By doing so, the male organ of the audience that stood in front of this mass-produced urinal on the floor becomes the “fountain”, which was already produced by the “mother”, such as the production of this ready-made urinal. This artwork made us realize that our body is already produced by a mother, and so is given, as is evoked in the title of Duchamp’s last work *Étant donnés [Given]*.

³¹³ Liner notes of HENNING CHRISTIANSEN - Kreuzmusik Fluxid Behandlung Op 189, 1990.

³¹⁴ This room made of fat with heartbeat sound may be the womb, and the axe here may be the scissor to cut the umbilical cord between Beuys and his mother.

³¹⁵ From the chapter “Joseph Beuys”. Berghaus, Günter. *Avant-garde Performance: Live Events and Electronic Technologies*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2005.

³¹⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 30.

³¹⁷ Tisdall, Caroline. *Bits & Pieces: A Collection of Work by Joseph Beuys from 1957 - 1985 Assembled by Him for Caroline Tisdall*. Edinburgh: Richard Demarco Gallery, 1987. Print. p. 22.

In Beuys's *Life Course/Work Course*, in which he turned his biography into an artwork, the first line is 1921 Kleve *Ausstellung einer mit Heftpflaster zusammengezogene Wunde* [*Exhibition of a wound drawn together with plaster*].³¹⁸ Tisdall pointed out that Beuys' work *Bathtub* (1960) (fig. II-3-16) directly referred to this event, and "it is the tub in which he was bathed as a child, extended in meaning through sculptural additions: sticking-plaster and fat-soaked gauze."³¹⁹ If you take a close look inside the *Bathtub*, you will see the copper wire is coated with rubber (fig. II-3-17), which clearly refers to the umbilical cord. Beuys spoke about "the wound or trauma experienced by every person as they come into contact with the hard material conditions of the world through birth."³²⁰ So his *Exhibition of a wound drawn together with plaster* meant the event of his birth, and the cutting of the umbilical cord and its covering with heftpflaster [band-aid], which is a sculptural material.

As Beuys said, the wound and trauma became the material through which the birth and axe showed the bloodlines, families, races and what was passed on through history. His phrase "this is my axe and this is the axe of my mother" suggested that the axe was a symbol of midwifery, cutting the umbilical cord after birth, and also of the separation of mother and child. In order to express the complex relationship between mother and child, Beuys used the axe, almost as Duchamp used the urinal. Moreover, Beuys' performance sentence "It is not your fault that you said that but that they asked you" was quite similar to Duchamp's idea, because for Duchamp, man was a ready-made and was already "given"³²¹, and so it could not be his fault. Beuys' attempt was somewhat similar to Duchamp's and also resembled Spinoza's pantheism, which denied free will and located everything under law of nature in the continuity of monism.

Beuys said that *Piano Action* was a "new beginning, an enlarged understanding of every traditional form of art, or simply a revolutionary act". Paik's family history and his wound and trauma were different from Beuys', but by the revolutionary act of disintegrating Paik's prepared piano which was laying on the ground like the *Fountain*, Beuys played the role of midwifery for the new birth, and also cut out Paik's pain and trauma. Beuys and Paik's war-related highly metaphysical and artistic collaboration culminated at the legendary Fluxus Action in Aachen.

4. Beuys and Paik's Agit-Pop / De-Collage Fluxus Action in Aachen 1964

³¹⁸ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 9.

³¹⁹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 10.

³²⁰ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 10.

³²¹ Young Paik wrote a text in Japanese on the theme "given", in the sense of a talent. "He is given. Leibniz differentiated between "truth of reason" and "factual truth". The first one is absolutely necessary and its opposite is impossible, so its curbstone is created by eternal truth such as the truth of geometry. The latter is governed only by hypothesis, Ex hypothesi, in other words, it is necessary only because of contingency, and its opposite does not contain the impossible, so in itself it is contingent." From "Ongaku Geijyutu" Dec. 1959. (qtd. Paik, Nam J. *Time Collage*. Tokyo, Japan: Isshi Press, 1984. Print. p. 10, 11.)

On July 20, 1964, the event *Actions / Agit-Pop*³²² / *De-Collage / Happening / Events / Antiart / L'autrisme / Art Total / Refluxus: Festival der neuen Kunst* was held at the Audimax hall of the Technische Hochschule [RWTH Aachen University] in Aachen. Beuys participated in this event, and Paik made a collage poster for it.

This event was organized by Valdis Abolins, the student parliament AStA's officer for culture, and Tomas Schmit, the organizer of Fluxus events.³²³ Seeing the event at the Kunstakademie Düsseldorf in 1963³²⁴ and stimulated by the upcoming Fluxus movement, a Latvian student of architecture, Valdis Abolins, requested Tomas Schmit to present the newest actions at his university³²⁵ in Spring 1964. Approximately two months before the event,³²⁶ Schmit wrote to Fluxus artists saying that the day of July 20, 1964 was chosen for this event, and that absolute freedom was guaranteed.

Replying to a letter from Tomas Schmit on May 24, 1964, Beuys wrote that he was planning "a completely passive performance of the Siberian Symphony...: I sleep while all sorts of things happen (for several hours), rolled on stage in a gray felt blanket, which is labelled with two brown crosses, with two dead rabbits [Kaninchen] ". Also he needed an overhead projector, a microphone, a large blackboard and chalk.

After this exchange, Thomas Schmit asked the participating artists to give two or three concise titles of their artwork for the poster. On June 21, 1964, Beuys wrote: "The 3 distinctive words behind my name would be: BRAUNKREUZ – FETTECKEN – MODELLFETTECKEN [Brown Cross – Fat Corner – Model Fat Corner]. In the same letter, Beuys informed Schmit that his plan had changed. Now, he would perform "about nine short or long things" which would take around 34 minutes, and the parts of these would synchronize continuously. Also he wrote that for this performance, he needed two old destructible pianos, another piano not to be destroyed, a box of sand, brooms, a long ladder, an overhead projector, a projection screen, glue, tacks, a blackboard, white chalk, a hammer, nails, a metronome, many pieces of white paper to lay on the ground, two old tables. Later in a telegram on July 3, 1964, Beuys announced to Tomas Schmit that an accompanying publication supporting this performance would be necessary.³²⁷ This led to the action *Kukej, akopee-Nein!, Braunkreuz, Fettecken, Modellfettecken*, and the

³²² "Agit-pop" must be a reference to "Agitprop", which is an abbreviation of Russian "agitatsiya propaganda" [agitation propaganda], a political strategy in which the techniques of agitation and propaganda are used by communists in the Soviet Union to influence and mobilize public opinion. See Agitprop: <https://www.britannica.com/topic/agitprop>

³²³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 105.

³²⁴ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 42.

³²⁵ Fluxus at the Border: Aachen, July 20, 1964 by Adam Oellers in Gillen, Eckhart. *German Art: From Beckmann to Richter: Images of a Divided Country*. Cologne: DuMont Buchverlag, 1997. Print. p. 200.

³²⁶ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 42.

³²⁷ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 44.

accompanying publication *Lebenslauf/Werklauf [Life Course/Work Course]* inserted in the program of the Aachen event, at which Beuys converted his biography into art.

July 20, 1964 as the 20th Anniversary of Stauffenberg's Valkyrie project

The day of July 20, 1964 coincided with the 20th anniversary of the failed attempt to assassinate Adolf Hitler, led by Lieutenant-Colonel Claus Schenk Graf von Stauffenberg and known by the misnomer Operation Valkyrie. To have this avant-garde art event on this date therefore had immense historical importance. The organizers said that this date was chosen for reasons internal to the academy, and it was considered a "glorious coincidence", which would give "the cause an excellent background."³²⁸ However, it triggered intense arguments as to whether this avant-garde art performance should be accepted on this special date or not.

In the evening of July 18th, on the day of the arrival in Aachen of Eric Andersen and Henning Christiansen from Denmark, Emmett Williams from the USA, Stanley Broun from Holland, Robert Filliou from France, and Bazon Brock, Ludwig Gosewitz and Wolf Vostell, the head of the University withdrew his acceptance of the event. Beuys says that probably the head of the university had just realized that July 20 was a particular day.³²⁹ Finally, a conference with Bazon Brock and Joseph Beuys on Sunday, July 19th at 9pm, the vice-chancellor of the university approved this Fluxus performance under the two following conditions: first, that a sticker should be added to the posters to explain that there would be a commemorative ceremony of international artists on July 20, and that AStA should take full responsibility; second, that at the beginning of the performance, an introductory lecture should be held.³³⁰

According to Wolf Vostell, the date of July 20 was a mere coincidence.³³¹ However, attending the final meeting with Beuys and the vice-chancellor of the university, Bazon Brock said that this date was very carefully chosen, and for the Fluxus artists, how to tackle the historical incident became the theme of this event, so that everybody made an artistic action against Hitler's fascism, including Joseph Beuys.³³²

Paik's Poster *Ich ehre Affe [I admire monkey]* and Japanese Occupation

³²⁸ Letter from Tomas Schmit, 5/19/1964. (qtd. Fluxus at the Border: Aachen, July 20, 1964 by Adam Oellers in Gillen, Eckhart. *German Art: From Beckmann to Richter: Images of a Divided Country*. Cologne: DuMont Buchverlag, 1997. Print. p. 200, 201.)

³²⁹ Vostell, Wolf. "Erinnerungen an Addi", in Arthur K pcke, North, No.7/8, Roskilde 1979, p.61. (qtd Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 43.)

³³⁰ Adriani, G tz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 110.

³³¹ Vostell, Wolf. "Erinnerungen an Addi", in Arthur K pcke, North, No.7/8, Roskilde 1979, p.61. (qtd Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 42.)

³³² Interview with Bazon Brock by the author, May 30, 2014.

For this *Actions / Agit-Pop / De-Collage / Happening / Events / Antiart / L'autrisme / Art Total / Refluxus: Festival der neuen Kunst* on July 20th in Aachen, five announcements had been made since July 6. (fig. II-4-01) Exhibited in the school cafeteria from July 11, the poster showed a collage by Nam June Paik,³³³ (fig. II-4-02) and Fluxus artist Wolf Vostell designed the announcement part of this poster.³³⁴

Born on July 20, 1932, Nam June Paik was aware of the meaning of this special date. For the book *Happenings* in 1965, Paik wrote about his personal history in Korea in relation to German fascism and the following dictatorship in USSR: "1932, on 7/20, the day of the uprising against Hitler, I... was born in Seoul, Korea.... If the German people had been more against Hitler, the precious blood shed fighting Stalin would not have been necessary."³³⁵ Later in 1985, Paik created the work called *July 20*, (fig. II-4-03) which he overlapped with his birthday July 20th as also the birthday of Jacqueline Kennedy Onassis in 1928, the killing of Staufenberg in 1944 and the moon landing in 1969.

For this special event, Paik made *Ich ehre Affe [I admire monkey, 吾 崇拜 猿類, ボク は、おサルを、スウハイする]*, (fig. II-4-04) (fig. II-4-05) a collage of scenes of torture in Japan, from ancient times to the Meiji period (1868 - 1912). Paik added English captions by translating the original Japanese captions, so the viewer could understand the details of these tortures. The original drawings illustrated the book *Goumon Keibatsushi [History of Torture Punishment]* published in Tokyo in 1963,³³⁶ so Paik must have acquired this book during his stay in Japan from July 1963 to April 1964,³³⁷ and created this collage during his stay or upon his arrival in New York.

Before this poster, Paik had already created some similar collage works both in Germany and in Japan. In Germany, Paik created the poster *FLUXUS ISLAND IN DÉCOLLAGE OCEAN* (fig. II-4-06) which was published in the magazine *Décollage/4 "Happenings"* in Cologne in 1963. On this poster, "ministerium of mixing the enemy race" was written in his handwriting, along with a list of 10 names including Korea and Japan.

- 1) U.S.A. and Cuba
- 2) China and U.S.S.R.

³³³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 110, 111.

³³⁴ ACTIONS, AGIT-POP, DÉ-COLLAGE, HAPPENING, EVENTS, ANTIART, L'AUTRISME, ART TOTAL, REFLUXUS

<http://www.fondazionebonotto.org/fluxus/vostellwolf/announcement/fx0841.html>

³³⁵ Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. p. 444, 445.

³³⁶ Nawa, Yumio. *Gōmon Keibatsushi*. Tōkyō: Yūzankaku, 1963. Print.

³³⁷ The date of Paik's travel from Germany to Japan, and Japan to the USA is unknown. An interview with Paik was published in the Yomiuri Newspaper in Japan on June 8th, 1963, which reported that Paik had started to perform in Japan, so Paik's arrival in Japan must have been earlier than June 8th. Paik's concert at Sogetsu Hall in Tokyo on March 27, 1964 was canceled because Paik caught pneumonia (from "Mostly Video" p. 56). When Shigeko Kubota arrived in NY on July 4th, 1964, she said that Paik arrived in New York almost a month ago (From My love, Nam June Paik. p. 78). So Paik's arrival in New York must be between March 28 to June 4.

- 3) Korea and Japan
- 4) German + Jew
- 5) German + French
- 6) German + Poland
- 7) German + U.S.S.R, Russian
- 8) German + Tchecho Slovakian
- 9) Arab + Jew
- 10) Kongo + Katanga

This poster for July 20th was the spin-off of his previous poster works, as Paik had already made some posters in Japan, such as 音楽の新しい存在論のために - その2 (*Ongaku no atarashii sonnzairon no tameni*) [*For the new Ontology of Music #2*] in SAC JOURNAL #33 published by Sogetsu Art Center in October 1963 (fig. II-4-07).

On this July 20th poster, Paik added the Chinese sentence “吾 崇拜 猿類”, which means “I admire monkeys”, or “I respect subhuman primates”. In this sentence, Paik adopted the style of writing of Confucian preaching. This “吾” is a special character which is only used in direct discourse. Therefore, the subject who admired monkeys was Nam June Paik himself. In addition, Paik wrote “I am ashamed that I am a human being” in this collage. What made him write this sentence?

When Paik was born in Seoul on July 20th 1932, Korea was under Japanese occupation. As Hyun-Ju Kim and Susanne Rennert point out³³⁸, the word “monkey” has a history: it was used among Koreans to slur the former Japanese occupiers,^{339 340} and in this poster, Paik collaged images of Japanese policeman torturing criminals. Moreover, Paik added the text “Wuillaume Report,” which was written by French Inspector General Roger Wuillaume, at the bottom left of the poster. Delivered on March 2, 1955, the Wuillaume Report said that torture in Algeria had been widespread for a very long time, and recommended that the French colonial government authorize extralegal procedures in order to combat the insurgency.³⁴¹

³³⁸ Paik, Nam J. *Paik on Paper: Sammlung Peter Wenzel: [19.03.-28.05.2006 Im Museum Bochum]*. Köln: Salon, 2006. Print. p. 22.

³³⁹ Golinski, Hans G, Susanne Rennert, and Nam-June Paik. *Paik on Paper: Sammlung Peter Wenzel : [anlässlich Der Ausstellung "paik on Paper - Sammlung Peter Wenzel", 19.03. - 28.05.2006 Im Museum Bochum]*. Köln: Salon-Verl, 2006. Print. p. 26. (From Lee Kyung Hee Interview by the author, February 9, 2014)

³⁴⁰ As a recent example of monkey as a metaphor for the Japanese, on 25 January during the 2011 AFC Asian Cup semi-final match between Japan and South Korea, Ki Sung-yueng created a controversy when he celebrated his goal by making a monkey face and scratching his cheek in front of a pitch-side camera in an allegedly racist slur at Japanese people.

https://en.wikipedia.org/wiki/Ki_Sung-yueng

³⁴¹ Lightcap, Tracy, and James P. Pfiffner. *Examining Torture: Empirical Studies of State Repression.*, 2014. Chapter "Defeat and Torture: The Case of France."

During Japan's occupation in Korea, in order to maintain their business in good condition, Paik's family supported the Japanese military, and even donated a fighter plane to them.³⁴² In other words, knowing Korean partisans against Japan and ignoring their hardship, young Nam June Paik remained silent and showed respect for the Japanese fascist colonizers, just as the majority of German people did at the time of Stauffenberg's uprising on July 20, 1944. Paik recalled burning all the postcards of the fighter plane which his father had donated, in order to hide his family's wartime collaboration.

“During World War II, many or most Korean businessman “collaborated” with the Japanese colonial administrations, as French businessmen did so under Vichy regime. My father donated a fighter plane (75,000 yen) to the Japanese Air Force in order to get a bank loan. On August 15th in 1945, when Japan surrendered, the first task for us (3 brothers) was to burn 1,000 postcards depicting my father's fighter plane. At least we had had the common sense not to have mailed out all those postcards. It was not easy to burn 1,000 postcards in the stove on one of the hottest day of the years.

Later in New York, whenever I took part in so called mailing party with Charlotte Moorman and friends (mailing party means to address and send 3,000 invitations for Charlotte's New York annual Avant Garde festival, which falls right in the hottest season in New York) I cannot help but remember and laugh at August 16, 1945, when we burnt 1000 cards – the reverse of a mailing party.”³⁴³

Then Korea was divided into North and South, and the northern part was occupied by the Soviets under the rule of Stalin. Subsequently when North Korea invaded South Korea in 1950, Nam June Paik fled to Japan. Therefore, when Paik wrote “If the German people had been more against Hitler, the precious blood shed fighting Stalin would not have been necessary,” it was for him a deeply rooted existential question, because he became an indirect victim of Stalinism, which became more brutal than Hitler's fascism.

Writing “I am ashamed that I am a human being” on this poster, Paik reproached himself by saying *Ich ehre Affe [I admire monkey, 吾 崇拜 猿類, ボクは、おサルを、スウハイする]*, because he took the Japanese fascist occupation in Korea for granted. Meanwhile, by saying, “admire” the “monkey”, Paik secretly rejects and mocks the Japanese occupiers. By overlapping multi-layers of language and cultures in this poster, Paik tried to awake audiences to the fact that the lack of resistance toward fascism created a greater and worse reign of terror including Stalinism. This was a cry of deeply war-wounded Paik for world peace, and it was his contribution to the *Agit-Pop* on July 20th, under the theme of opposition to Hitler's fascism.

³⁴² Paik's kindergarten friend Lee Kyung Hee remembered that the name of this fighter plane contained Paik family's Japanese name, such as 白川号 [Shirakawa-gou (White Water)] or 白田号 [Hakuta-gu (White Ricefield)], but she was not completely sure about the actual name of the airplane.

³⁴³ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1997. Print. p. 12, 13.

Beuys' *Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners*

Before the program began, protest groups from Aachen and elsewhere were heard. Even so, the auditorium was filled with 800 - 1000 spectators, and they started to hustle when Bazon Brock opened the performance with the promised "introductory lecture". Using a tape recorder, Bazon Brock played the infamous Goebbels speech of February 18, 1943 "Do you want total war?" repeatedly. While some of the audience protested and whistled, many of spectators agreed, saying "Ja! [Yes!]" Then, Brock read a text by Marx and Hegel while standing on his head on the podium, which originated from Hegel's saying that "philosophy is the world standing on its head".³⁴⁴

Following this action, many others were performed simultaneously. For example, Arthur K pcke's *Was ist das [What is it]* showed both sides of the printing paper with feminine action, and then showed the map of the Battle of the Marne, the First World War battle which the German army lost against Allied power. Wearing a gas mask, Wolf Vostell dragged the bags and scattered yellow powder on the floor, and eight young men rolled on it. The smell of Christmas trees was sprayed, straw was thrown everywhere, and a paper plane made an orbit.

Beuys' action was named *Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners*, using his son's baby talk. According to Beuys' wife Eva, their son Wenzel born in 1961 exclaimed "Akopee-Nein!" when he did not want to go shopping. So Beuys affectionately used the word "Akopee" to mean shopping for many years. The word "Kukei" was also used by Wenzel, by which he meant "I watch" or "Let me see."³⁴⁵

The beginning of Beuys' performance was a musical piece. The piano was located near the left wall of the theater, and a metronome was placed on this piano. On the right of the piano was a glass cylinder filled with roses, and in front of this cylinder, the box containing the lighting device was installed. The light emitted from this box cast a shadow of roses on the cardboard behind it. (fig. II-4-08) On the floor, a can of floor lacquer with a paintbrush, and two oil-painted wood discs with holes, which looked like satellite dishes, were placed. Beuys painted a musical score on the piano with his *Brown Cross* paint, and then played Erik Satie in an altered form. Towards the end of the piece, he started to fill the piano with various symbolic objects, and prepared the piano.

³⁴⁴ Becker, J rgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau R alisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 420.

³⁴⁵ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 45.

“I filled a piano with geometrical bodies, bonbons, dried oak leaves, marjoram,³⁴⁶ a postcard of Aachen cathedral,³⁴⁷ and washing powder. (fig. II-4-09) Very loosely, so that it was still playable, but so that the sound would be influenced by the filling.”³⁴⁸

After filling it with these objects, Beuys took an electric drill, and then he made a gesture of almost drilling holes into the piano. (fig. II-4-10)

Following this musical performance, Beuys separated the stage and the auditorium with a parapet, and placed several pieces of equipment in the middle of the stage. These were an electric cooker with two hot plates, a closed zinc metal box, a radio, a felt-rolled copper staff, a hand lamp and a humming top. The glass cylinder with roses was placed next to Beuys, and another vessel contained hydrochloric acid.

First, Beuys laid cards of geometric signs, and showed these without saying anything.³⁴⁹ Then, instead of hanging them on the wall, Beuys raised the cards high, and showed them to the audience. (fig. II-4-12) Occasionally the humming top was set in motion, adding background music and ultraviolet light.

In this performance, Beuys used the zinc tin box together with the hot plate.³⁵⁰ Holding a pocket watch in his left hand, Beuys placed his palm on the hot plate many times, even though it was not turned on. (fig. II-4-13) Then Beuys turned it on. About this Beuys explains, “Because the cooker was switched on, it became hot. Then the fat blocks were melted, and the fat in this fat box was heated; that was about this *Kukei*. As the model fat corners, it does no longer exist.”³⁵¹

On the stage next to the opened fat box, there was an approximately one meter long felt-rolled copper staff, called *wärmer Stab [Warm Staff]*³⁵². Beuys considered it as a battery with two poles, + and -, or East and West, and its energy flows in the world made the whole audience

³⁴⁶ Marjoram (*Origanum Majorana*) was firstly published in 1753 by Carl von Linné's *Species Plantarum [The Species of Plants]*, and it was young Joseph Beuys who stole and saved Carl von Linné's book from the book burning of the schoolyard as a member of Hitler Jugend.

³⁴⁷ Aachen Cathedral is one of the oldest Roman Catholic churches in Germany, built by Emperor Karl der Große [Charlemagne], and it is also the symbol of the Christianization of the Germans who had been pagans. By inserting the postcard of Aachen cathedral into the piano, which may be the body of the Germans, Beuys may have connoted that the Christianization of Germany resulted in Luther's Protestantism against Catholics, and its leftover became National Socialism. Then, the counter movement against National Socialism was generated on the side of Catholics, which became the uprising of Staufenberg.

³⁴⁸ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 46.

³⁴⁹ Hildegard Weber wrote to the Beuys family and reported that Beuys played this *Spielkarten [Playing card]* as a participant and organizer of the bus trip to Galerie Parnass on September 24, 1963. (fig. II-4-11) At the bus stops, he contemplated playing cards, and did a presentation to the participating collectors and artists. From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 312.

³⁵⁰ Prior to this action, Beuys already used a simple box with fat as a material at the Galerie Rudolf Zwirner exhibition in Cologne.

³⁵¹ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1986. Print. p. 127.

³⁵² Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print p. 195.

high. One spectator reported that Beuys raised this copper staff in his right hand, raised it above his head horizontally and stood still, so he became the pole in this excitement and created a provocative calmness. Beuys said,

"I did not reach the part of my program with the *Model Fat Corners*, because in the meantime, an action with a felt-rolled copper rod took place, which is now in the Ströher collection. When I raised this felt-covered copper rod over my head, the whole thing exploded. It was like a catalyst, this small object and the simple action ... like an electric current."³⁵³

Explosion: Beuys was Punched and Bloodied

About the acid, Beuys said, "I had worried a bottle of acid because I intended to make a chemical experiment to generate steam. It should be a demonstration of my theory of heat."³⁵⁴³⁵⁵ He had secured the bottle in a toolbox, but someone had placed it on the piano lid. Then, various spectators stormed on the stage, and told Beuys: "The person next to it already pushed the bottle, it fell down, and the acid was spilled. A young man believed it damaged his suit."³⁵⁶ The turmoil escalated, and a young student named Nieschling approached Beuys accusing his action, and punched his face several times.³⁵⁷ (fig. II-4-14) Bleeding from his nose, Beuys pulled out many chocolate bars from a box, and threw them to the audience. Gerhard Richter reported that one person reached Beuys and offered a handkerchief; Beuys refused it, but kept and showed it, as it was.³⁵⁸

Erwin Heerich who sat in the front row of the auditorium said, "And then he went on to the box and broke it open – beside him he had a big box, out of which he took chocolate bars, which he then threw to the people, into the audience. Besides, he had a very peculiar device, that was like a shoe, and above it was a figure of Christ. And kept standing up. (fig. II-4-15) Every time he put it up, the figure of Christ came, and collapsed again. And then, all this was so crazy, the chocolate and the Christ figure, then blood constantly ran from both his nostrils, and also on the white shirt. That was incredible, this scene alone. The reaction was an insane, tumultuous

³⁵³ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 90. Translated by the author.

³⁵⁴ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1986. Print. p. 114.

³⁵⁵ Beuys' theory of heat may be under the influenced of Tommaso Campanella. For Campanella, all natural phenomena are caused by the inherent force of nature, which is heat and cold. For more details, please read Tommaso Campanella's *The city of the sun: a poetical dialogue* (1602).

³⁵⁶ Beuys' Statement on January 11, 1965. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 48.)

³⁵⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 110, 111.

³⁵⁸ Gerhard Richter interview by Uwe Schneede, Cologne, March 22, 1990. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 48.)

screeching.”³⁵⁹ Carrying the crucified Jesus on his left hand, Beuys raised his right hand high, and did a Roman salute, (fig. II-4-16) which was not far from the Nazi salute.

The following performances were seriously disrupted by excited spectators who did not return to their seats. To neutralize the acid, the police and fire departments were called, and at 9:45 pm, AStA chairman Gottschlich asked the audience to leave the hall, but the debate continued there. Finally around 11pm, cleaning could started and Beuys pursued discussions with the students in front of the auditorium until 2 am.³⁶⁰

Beuys' Sculptural Theory

Through this action, Beuys suggested the possibility of transforming society as a material by applying his new plastic theory. In everyday life, there are three stages of matter: solid, liquid and gas. When solid material is heated, it will enter the state of chaos, and becomes liquid and then gas. When liquid becomes cold, it will take a solid form. Beuys considered that the stages of matter should be the same for society, and so tried to carve society as “social sculpture”.

Beuys considered that cold rationality made society too solid, so by heating up this cold and solid society, he tried to melt it into chaotic and organic form, such as liquid fat. Consequently, when it cooled and crystalized, society could take a new form, such as in a molding. In this performance, geometrical bodies in the piano and geometric signs on the card were symbols of solidity, and these are the metaphors of cold rationality. Then, Beuys melted the solid fat on the hot plate, and turned it into liquid, which he called *Kukei* (I watch). Then, using the acid, he attempted to create gas, the third stage of matter.

Holding a pocket watch in his left hand, Beuys held his palm on the electric hot plate many times, even when it was not turned on. Therefore heat was implied in a sense very similar to the imitating of electric drilling into the piano. Uwe Schneede pointed out that by doing so, Beuys may have tried to show the difference between action and perception.³⁶¹ Shortly after this performance, Beuys mentioned that he did not drill into the piano, but only used the vibrator to bring the sound of the drilling as a musical performance, and Bazon Brock confirmed that Beuys did not destroy the piano.³⁶² However, most of the audience including Erwin Heerlich believed

³⁵⁹ Unpublished interview of Erwin Heerich with Eva Beuys on 1990. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 48.) Translated by the author.

³⁶⁰ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 110, 111.

³⁶¹ Erwin Heerich im Gespräch mit Peter Moritz Pickhaus am 30. Juli 1990. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 46.)

³⁶² Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 46.

that Beuys' action was real, and clearly formulated, "He drilled the music score into the piano with the electric drill."³⁶³

When Beuys raised the cards with geometric signs without saying anything, Bazon Brock was reminded of the action of a magician at a funfair.³⁶⁴ Moreover, if you look at these cards carefully, (fig. II-4-17) you will realize that these cards are similar to Goethe's color experiment cards. (fig. II-4-18) Here, Beuys was questioning the comprehensive inspection. In order to suggest this, Beuys quoted the color experiment cards of Goethe, who challenged Newton's modern science by observing nature. Moreover, his attitude to this non-political performance of showing the cards paralleled the attitude of Goethe, who was not involved in the bustle of Napoleonic War. In order to reinforce the reference to the color experiment, Beuys spun the humming top, which could be Benham's top also used for color experiments, or Marcel Duchamp's spinning work *Rotoreliefs* (1935) (fig. II-4-19), the disc-shaped optical play toy which causes a particular form of illusion.

By playing the role of a magician with background music and ultraviolet light, Beuys made the audience believe that his action was real, and because of it, he could paradoxically show that the audience's perception of his action could be wrong. Recalling his past of joining the Hitler Youth, Beuys said "There can be no question that we have been manipulated".³⁶⁵ Therefore, by manipulating the perceptions of the audience as a magician, he wanted to show the difference between reality and perception. If the switch was not turned on, the hot plate was not hot, even if Beuys pretended to check its hotness. Also even if there was the sound of the drill, it did not mean that it was drilling. Having experienced National Socialism, Beuys gave a lesson to the young students on avoiding manipulation, by questioning their own perceptions in order to grasp the truth.

By treating the vessel with hydrochloric acid, Beuys wanted to demonstrate his sculptural theory by making gas, but because of the mishandling of the acid, he failed to do so. However, he was successful in warming up the audience.³⁶⁶ Beuys said,

"My intention: healthy chaos, healthy amorphousness in a known medium which consciously warmed a cold, torpid form from the past, a convention of society, and which makes possible future forms."³⁶⁷

³⁶³ Erwin Heerich im Gespräch mit Peter Moritz Pickhaus am 30. Juli 1990. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 46.)

³⁶⁴ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 47.

³⁶⁵ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 13. Translated by the author.

³⁶⁶ Beuys' concept of warming up may be a resistance to the ongoing "cold war".

³⁶⁷ Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 327.

This action *Kukei, akopee-Nein!, Braunkreuz, Fettecken, Modellfettecken* became the earliest example of his social sculpture: warming up society, and changing its form. His attempt to warm up society became more tangible when the photo of bleeding Beuys doing the Roman salute was widely spread through media.

Beuys Re-Acting the Passion of Christ

In this performance, Beuys included many elements recalling Germany during World War II. Bazon Brock pointed out that oak leaves are a clear reference to German military force, and chocolate reminded him of the Toblerone line, the defensive line of dragon's teeth almost in the form of Toblerone Chocolate, which the Swiss Army built for protection against a possible invasion from Germany.³⁶⁸ Trying to erase the history and traumas of World War II, Beuys put washing powder in the piano, but it did not help much. Moreover, the image of bleeding Beuys doing the Roman salute while holding a broken crucifix on his left hand, reminded many Germans of the Nazi salute.³⁶⁹

In an interview of 1981 questioning whether he felt like a martyr,³⁷⁰ Beuys answered, "I felt just as a performance artist. I had always been prepared for this punch, because otherwise I would not have rapidly pulled out this device from the junk box. And I would not have had enough chocolate bars with me, to share with the audience afterwards immediately. So I could only encounter the aggression from the side of the audience as a positive gift."³⁷¹

What is impressive is that after the punch and bleeding from his nose, he took advantage of this changed context, and created a new improvised performance. As he was bleeding, Beuys overlapped himself with the bleeding crucified Jesus on the cross, which he carried in his left hand, and made the gesture of Roman salute. While overlapping himself as a sacrifice by re-acting the passion of Jesus as a martyr, former Hitler Youth Beuys made this quasi "Heil Hitler" salute to mourn the real Catholic martyr of July 20th, 1944: Lieutenant Colonel Claus Schenk Graf von Stauffenberg who had become a war hero and was then killed by Nazi Germany. After playing the Rosicrucian Satie and making this performance, Beuys incarnated himself as Jesus

³⁶⁸ Interview with Bazon Brock by the author, May 30, 2014.

³⁶⁹ The Roman Salute was adopted by the Italian Fascist regime in 1923, and then adopted and made compulsory within the Nazi party in 1926. When Nazis took power in 1933, it gained nationwide distinction.

³⁷⁰ Paik wrote to Beuys, and called him "You MARTYR of July 20, 1964" on the back of his first solo exhibition invitation in the United States, which opened on January 8, 1965 at the New School for Social Research. Here, Paik added a handwritten message for Beuys; "Dear Professor and for me not only Professor Beuys / Cordial New Year's greetings / 1 Feb. is Chinese New Year / John Cage told me about his meeting with you / We will see each other sooner or later / Your Paik / You MARTYR of July 20, 1964." Stephan von Wiese "'You MARTYR of July 20, 1964' Paik and Beuys in a Media Duet", In Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p.130

³⁷¹ Beuys interview with Birgit Lahann am 30. April 1981 in Hamburg "Ich bin ein ganz scharfer Hase", (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 48.) Translated by the author.

Christ and von Steuffenberg, almost as Steiner was considered an incarnation of Rosenkreuz and Jesus. The meaning of remembrance became clearer when Beuys later placed these action materials, such as *Wärmeplastik [Plastic of Warmth]* and *Höhensonnenbrille [Height Sunglass]*, in the display cabinet called *Auschwitz demonstration* (1956-1964) in Block Beuys at the Hessisches Landesmuseum Darmstadt.

When the media circulated the image of the bleeding Beuys making the Roman salute, he became “a symbol for everything shocking and provocative,”³⁷² and so famous as someone able to tackle political themes on the West German art scene. It became the starting point of the Beuys myth and the *Erweiterter Kunstbegriff [Extended Concept of Art]*, together with his biographical work *Lebenslauf/Werklauf [Life Course/Work Course]*.

Lebenslauf/Werklauf [Life Course/Work Course]

On the occasion of this July 20th action in Aachen, Beuys first published *Lebenslauf/Werklauf [Life Course/Work Course]*, (fig. II-4-20) the artist’s autobiographical style of work of art. *Life Course/Work Course* was expanded, and in 1969, it was published in his solo exhibition catalogue in Basel.³⁷³

As an artist, Beuys was not bound to facts, but he selected some significant events in his life and fabricated his own artist’s autobiography. Most of the sentences are metaphorical and mythical, such as in “1961 Beuys adds two chapters to ‘Ulysses’ at James Joyce’s request”, which was impossible because Joyce had already passed away in 1941. As Beuys said, “I have drafted a new ‘Bio-Graphy’ which I let begin in 1958.” So the result of his “Bio-Graphy” *Life Course/Work Course* is not an accurate biography,³⁷⁴ but rather an artwork created on the basis of his biography, almost like Goethe’s *Aus meinem Leben: Dichtung und Wahrheit [From my Life: Poetry and Truth]* (1811-1833). In conversation with Johann Peter Eckermann, Goethe imagines

“that there are in the book some symbols of human life. I called it *Dichtung und Wahrheit [Poetry and Truth]*, because it raises itself by higher tendencies from the region of a lower Reality. Now Jean Paul, in a spirit of contradiction, has written *Wahrheit aus meinem Leben [Truth out of my Life]*, as if the truth from the life of such a man could be any other than that the author was a Philistine. But the Germans do not easily understand how to

³⁷² Stachelhaus, Heiner. *Joseph Beuys*. New York: Abbeville Press, 1991. (qtd. Brown, Timothy S. *West Germany and the Global Sixties: The Anti-Authoritarian Revolt, 1962-1978*. Cambridge, [England: Cambridge University Press, 2013]. Print. p. 201.)

³⁷³ Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir: [anlässlich Der Ausstellung "beuys. Die Revolution Sind Wir" ; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, Im Rahmen Der Ausstellungsreihe "kult Des Künstlers", 3. Oktober 2008-25. Januar 2009]*. Göttingen: Steidl, 2008. Print. p. 222.

³⁷⁴ What is significant is that Beuys’ famous “Tatar Legend” does not appear in this *Life Course/Work Course*. Later he applied the story of Jesus’ death and resurrection in his own biography, and created the “Tatar Legend”; Beuys’ version of death and resurrection as Christ.

receive anything out of the common course, and what is of a high nature often passes by them without their being aware of it. A fact of our lives is valuable, not so far as it is true, but so far as it is significant."³⁷⁵

Under the influence of Goethe's *Dichtung* [poetry], Beuys' "Bio-Graphy" *Life Course/Work Course* no longer has to "mean" something, but it could "be" something. In the same spirit, Picasso who painted the portrait of Gertrude Stein, said, "Everybody thinks she is not at all like her portrait. But never mind, in the end she will manage to look just like it",³⁷⁶ or Willem de Kooning said, "The past does not influence me; I influence it", which later influenced John Cage.³⁷⁷ Not trying to show the fact or how it was, but questioning how it can be, Beuys' "Bio-Graphy" *Life Course/Work Course* was creating Beuys, rather than created by Beuys. That is why Beuys called it "Bio-Graphy" instead of "Biography."

In this *Life Course/Work Course*, the last sentence was "Beuys recommends that the Berlin Wall be heightened by 5 cm (better proportions!)" . Since this was a *Life Course/Work Course*, some people wondered whether or not Beuys would actually realize it. The North Rhine-Westphalia Ministry of the Interior prepared a questionnaire on Beuys in connection with the events of July 20 in Aachen and the publication of his recommendation to raise the Berlin Wall by 5 cm. On August 7, 1964, Beuys wrote an answer as follows:

" A consideration of the Berlin Wall from a point of view that takes into account only the proportions of the building, should surely be allowed.

Immediately sharpens the Wall. Through inner laughter. Destroy the Wall. Draw attention away from the physical Wall. It will be redirected to the spiritual wall and overcome it, and that is really the issue. ...

Spontaneous questions: what is it, in me or other people, that allowed this thing to appear? How much did each of us contribute and continues to contribute to make its existence possible? Is every person sufficiently interested in its disappearance? What antiegoistic, antimaterialistic, and reality-oriented mental preparation do young people receive to be able ever to overcome it?

Quintessence: the wall as such is absolutely unimportant. Don't talk so much about the Wall! Find a better moral in human beings through self-education and all walls will disappear. There are so many walls between you and me." (fig. II-4-21)³⁷⁸

Paik's Artist CV Echoes Beuys' *Life Course/Work Course*

³⁷⁵ On Wed. March 30. 1831 von Goethe, Wolfgang, Eckermann, Johann Peter. *Conversations of Goethe with Johann Peter Eckermann*. Ravenio Books, 18 May 2014. N. Pag. EPUB file.

³⁷⁶ Penrose, Roland. *Picasso, His Life and Work*. Berkeley: University of California Press, 1981. Print. p. 118.

³⁷⁷ Cage, John. *Silence: Lectures and Writings*. Middletown, Conn: Wesleyan University Press, 1961. Print. p. 66.

³⁷⁸ Beuys, Joseph. *Joseph Beuys: Werke Aus Der Sammlung Karl Ströher. (ausstellung.) Kunstmuseum Basel, 16. Nov. 1969-4. Jan. 1970*. Katalog: Basel, 1969. Print. p. 14,15. Translated by the author.

Beuys' *Life Course/Work Course* was published in the book *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation* edited by Jürgen Becker and Wolf Vostell in 1965. Echoing Beuys's idea of making an artwork from one's own biography, Paik created his artist's autobiography as his own artist CV, and published it in the same book. (fig. II-4-22)

Nam June Paik:

Mr. Vostell requested me an accurate biography. Since I have not been so accurate biography as Mr. Dietrich of calendar has given, I write the most accurate biography here. 1931 September,, I was received in my mother's womb during sexual intercourse from my mother and my father.

1932 20. 7., the day of the uprising against Hitler, I was born in Seoul / Korea, as son of my father and mother at the same time as a grandchild of my grandmother and my grandfather.³⁷⁹ **It was June 17 in lunar calendar (day of the uprising against Stalin). At home I have celebrated my birthday following old Korean tradition on June 17 after lunar calendar, and in the school and in the Passport July 20 is the official birth date. I prefer this date, because, if the German people would have been more against Hitler, the precious blood against Stalin would not have been necessary. Therefore both days should be determined as national holidays, not just on June 17 as today.**

1933 I was 1 year old.

1934 I was 2 years old.

1935 I was 3 years old.

1936 I was 4 years old.

1937 5

1938 I was 6 years old.

1939 I was 7 years old.

1940 I was 8 years old.

1941 I was 9 years old.

1942 I was 10 years old.

1943 I was 11 years old.

1944 I was 12 years old.

1945 I was 13 years old.

(Liberation of Korea and at the same time still complicated and fatal foreign domination)

1946 I was 14 years old.

³⁷⁹ Paik's sentence "as son of my father and mother at the same time as a grandchild of my grandmother and my grandfather" shows the strong influence of 四柱推命(Four Pillar astrology), which is traditional and was quite decisive in Korea in his generation. Derived from I-Ching and based on the Theory of Yin-Yang and the Five Elements, Four Pillar astrology defines the year as the grandparents, the month as the parents, the day as the person himself, and time as his or her descendants.

1947 I was 15 years old.

1948 I was 16 years old.

1949 I was 17 years old.

1950 I was 18 years old.

(Korean War,, very complicated and fatal foreign "Help")

Can you call the help as help, although one may not able to refuse?

1951 I was 19 years old.

1952 I was 20 years old.

1953 I was 21 years old.

1954 I was 22 years old.

(first intercourse with lady ... not special.)³⁸⁰

1955 I was 23 years old.

1956 I was 24 years old.

1956 I was 25 years old.

1957 I was 26 years old.

1957 I was 27 years old.

1958 I was 28 years old.

1959 I was 29 years old.

1959 I was still 29 years old.

1960 I was 28 years old.

1961 I was 29 years old.

1962 I was 30 years old.

1963 I was 31 years old.

1964 I am 32 years old.

1965 I will be 33 years old, if there is no war.³⁸¹

1966 I will be 34 years old, if there is no war.

1967 I will be 35 years old, if there is no war.

1968 I will be 36 years old, if there is no war.

1969 I will be 37 years old, if there is no war.

1970 I will be 38 years old, if there is no war.

1971 I will be 39 years old, if there is no war.

1972 I will be 40 years old, if there is no war.

1973 I will be 41 years old, if there is no war.

1974 I will be 42 years old, if there is no war.

³⁸⁰ The first love of Nam June Paik was Michiko Shibusawa who also studied at the University of Tokyo majoring in French literature. She is a younger sister of Tatsuhiko Shibusawa, known as the translator of Marquis de Sade into Japanese. (From Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 179.)

³⁸¹ Paid said, "If there had been no war in Korea, and if I had not start the wandering life, I would have graduated from school and attended Seoul National University Department of Music as an average person. Possible I could be a professor of a college of music, and might have taught Gregorian chant quietly." (From Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 60.)

1975 I will be 43 years old, if there is no war.
1976 I will be 44 years old, if there is no war.
1977 I will be 45 years old, if there is no war.
1978 I will be 46 years old, if there is no war.
1979 I will be 47 years old, if there is no war.
1980 I will be 48 years old, if there is no war.
1981 I will be 49 years old, if there is no war.
1982 I will be 50 years old, if there is no war.
2032 I will be 100 years old, if I am still alive.
3032 I will be 1,000 years, if I am still alive.
11932 I will be 1000 000 years, if I am still alive.

Performances:

13. 11. 1959 "Homage to John Cage", Gallery 22, Düsseldorf.
1960 "etude for piano," Atelier Bauermeister, Cologne.
The summer of 1961 the first exchange of letters with Maciunas.
The fall of 1961, "Simple", Fylkingen.
November 1961 "etude platonique" under the "originals", Cologne.
Winter 1961 Maciunas comes to Wiesbaden.
16. 6. 1962 "Neo-Dada in the music," Kammerspiele Düsseldorf.
October 1962 "moving theater 1", fine arts monet, Amsterdam.
1962/63 Fluxus festival in Wiesbaden, Copenhagen and Düsseldorf.
March 1963 "Exposition of Music", Galerie Parnass, Wuppertal.
June 196.3 "piano for all Senses", gallery Amstel 47, Amsterdam.
1964 "ROBOT-OPERA <KILL POP ART!!!>", New York, Washington Square Madison Ave, Harlem.³⁸²

Nam June Paik was born on July 20, 1932 in the solar calendar, which was June 17 in the lunar calendar. So he celebrated his birthday on June 17th in Korea by following the tradition of the lunar calendar. Besides, Korea uses East Asian age reckoning, so after his arrival in Europe, Paik needed to adjust his age to the European system in 1959 – 60.³⁸³

In East Asian age reckoning, newborns start at the age of one year, because they already spent almost one year in their mother's womb. In order to explain his one year of age at the time

³⁸² Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 444, 445. Bold by the author.

³⁸³ For Korean people, sticking to using the lunar calendar was a form of resistance to Japanese imperialism. Paik wrote, "During the Japanese colonial period and the Syngman Rhee regime, they tried hard to abolish the lunar New Year. The Japanese quickly changed their lunar New Year into the solar New Year, and they observe the Autumn Full Moon Festival in the solar calendar. On the contrary, Koreans have a strong attachment to the lunar New Year's Day and the Full Moon Festival." (*Beuys Vox* p.45) Upon his arrival in Europe, there was no reason for Paik to continue using the lunar calendar; therefore Paik may have changed his age reckoning in Europe.

of his birth, Paik started his biography “1931 September,,, I was conceived in my mother's womb during sexual intercourse from my mother and my father.” Then, at the beginning of 立春 (Lichun), the first of the twenty-four solar terms which is usually February 4th or 5th, one year will be added to the person's age. Because of this, Paik needed to adjust for two years of age difference in Europe.

In this conversion of the lunar to the solar calendar, Paik found the similarity between June 17th and July 20th. June 17th was the date of the People's Uprising in East Germany in 1953. During the construction of Stalinallee in Berlin (today called Karl-Marx-Allee), the construction workers rebelled against Stalinization, which caused the invasion of Soviet tanks and troops, and resulted in the loss of at least 125 lives.³⁸⁴ Finding the similarity between these two dates, Paik wrote, “if the German people had been more against Hitler, the precious blood shed against Stalin would not have been necessary.” Therefore, he claims that “both days should be determined as national holidays, not just on June 17 as today.” Moreover, Paik's artist's autobiography clearly shows his war trauma in the refrain “I will be XX years old, if there is no war,” almost like the famous refrain “Nevermore” in Edger Allan Poe's “The Raven.”

Escaping from the Korean War, Paik wrote this artist's autobiography comparing divided Germany and divided Korea in a global scale. By overlapping his birth dates in the Eastern lunar calendar and in the Western solar calendar, he tried to connect his existence with the independence of Korea after World War II, the following occupation by the USSR and the U.S., and the outbreak of the Korean War and the subsequent invasion by the USSR and the U.S., which they called “help”. So Paik's autobiography should be considered as a part of *EURASIA*, the collaboration with Beuys to overcome the divide of East and West during cold war.

Furthermore in 1981, Paik made another autobiography *自叙伝胎内記*[*Autobiography in the Womb*] (fig. II-4-23) by writing some English sentences in the binder of the New York Times dated from April 1 to 15, 1932. There are some reasons why his biography starts not on July 20 but April 1; in Japan, the school year starts from April 1. In addition, Confucianism defines new life 100 days after conception, and death 100 days after actual death. Also the Jātaka tale tells of the previous life of Buddha while he was in the womb of the animal, so Paik may have been influenced by these traditions. The first page of this biography starts with the description as below.

April 1, 1932

Today, NJP minus 110 days ago

³⁸⁴ As a memorial of this uprising, the western continuation of Unter den Linden in Berlin was renamed the *Straße des 17. Juni* [17th of June Street], which passes next to the Soviet War Memorial and the Siegessäule [Victory Column].

NJP felt
dark, damp, anxious in the womb

he asked
"Mother, what are taxes?"
mother said
"Neck cutter"

NJP asked Mother
What's Soviet?
mother said
The Communists

NJP asked
What's Roosevelt
she said
"He's a Democrat"

the first HIROSHIMA [ref: Photo of a radiation victim]
NJP said
"Roosevelt will invent a nuclear bomb"

NJPaik is not yet born
Minus obituary
Beuys 11 Years Old

Calm³⁸⁵

This *Autobiography in the Womb* contains lots of statements on divided Korea and Germany, in the context of the occupation of Korea by Japan, the USSR and the U.S.A., such as

NJP asks the mother
I want to stay here forever

I am unwilling to confront the world

I feel, in Munich something was wrong

³⁸⁵ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 17. Translated by the author.

in Manchuria something was wrong

...

But I said, I am afraid of STALIN

I do not want to be born

...

asked mother

Who is Roosevelt?

[Ref: "Roosevelt will be absent from Dinner Celebrating Jefferson Day ..."]

He is a controversial man, he will be the president of a great country

Roosevelt will free us from the Japanese

but he will also give half of Korea to Stalin

Since the birthday of Beuys appears in this 叙伝体内記 [*Autobiography in the Womb*], the influence of Beuys' *Life Course/Work Course* on Paik is clear. Moreover, this *Autobiography in the Womb* ends as below.

20, July 1932

* Copy of a newspaper from 20, July 1932

[Black Copy]

NJP born night in Seoul

[Bright copy]

NJP born during the day in Europa

It clearly shows his awareness of the time difference, so his time of birth on July 20, 1932 was in the night in Asia, but it was in the day in Europe; he therefore printed the sentence "NJP born at night in Seoul" on a dark print, which reminds us of night time, and "NJP born during the day in Europe" on a light copy, which reminds us of daylight, almost as Yin and Yang. It shows his global vision, and also his challenge to connect Europe and Asia as *EURASIA*. Echoing with Beuys' *Life Course/Work Course*, Paik's artist's CV and *Autobiography in the Womb* tried to connect the separated East and West, almost as Beuys proposed to raise the Berlin Wall by 5cm and then tried to erase it through inner laughter.

5. Beuys and Paik's 24 Hours Closing Event of Galerie Parnass in Wuppertal

On June 5, 1965, the happening *24 Stunden [24 Hours]* was held as the closing event of Galerie Parnass in Wuppertal. (fig. II-5-01) Founded by an architect Rolf Jähling in 1949, Galerie Parnass was known as a pioneer in the international avant-garde art scene, and it was also the gallery where Paik premiered his electronic TV, and Beuys destroyed Paik's prepared piano.

For this closing event, each major Action artist (Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckart Rahn, Tomas Schmit, Volf Vostell) had a separate room in his transformed villa, and gave performances. It was a kind of buffet concert in which the audience would appreciate the performances by visiting one room and then others.³⁸⁶ It attracted 30 to 40³⁸⁷ curious young spectators, including Bernhard Blume, Konrad Fisher-Lueg, Sigmar Polke, Gerhard Richter and Reiner Ruthenbeck. At this event, both Paik and Beuys made quite complex actions, so this chapter first analyzes Paik's *Robot Opera*, and then Beuys' action *und in uns...unter uns...landunter*.

Paik's First Concert with Charlotte Moorman in Europe

24 Hours became Paik's first concert tour with an American cellist Charlotte Moorman, with whom Paik had worked since his arrival in New York. Because of a need to extend his American tourist visa by going abroad, Paik decided to visit Wuppertal in Germany together with Moorman.³⁸⁸ However, their first concert in Europe at *24 Hours* did not go as planned.

"Charlotte and I were supposed to play John Cage's piece, but as soon as our performance was to begin, Charlotte fell into a sleep from which she refused to awaken, however shrilly I shouted and shook her. I was at my wit's end, so I pretended to be asleep playing La Monte Young's piano piece. (fig. II-5-02) The audience waited for a while, but seeing the two performers were soundly sleeping, they left the scene for another room, thinking that this was so planned. I was later told that someone, seeing that Charlotte became nervous, gave her an overdose of tranquilizers, which turned out to be a very strong sleeping pill. She drank it with wine and fell asleep. Later, I went downstairs and slept formally. Charlotte woke up at two o'clock in the morning and gave a wonderful performance, so I was told."³⁸⁹

³⁸⁶ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 13.

³⁸⁷ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 220.

³⁸⁸ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 13.

³⁸⁹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 15.

The video recording of *24 Hours* shows that Paik first made a piano performance making sounds by hitting the instrument with his entire arm and elbow, but Moorman was falling asleep, as if she had taken a sleeping pill.³⁹⁰ However, after 2 am, she woke up, and played a wonderful cello piece. From 10 pm, 2 hours before the event ended, Paik and Moorman played a duet; Paik played the piano, and wearing a plastic bag, Moorman played a cello piece, while hitting Paik's prepared instrument occasionally, similar to *Zen for Music*.

Paik recalled, "The following afternoon, I put the finishing touches to the complicated robot and manipulated it. There is a picture showing Mr. and Mrs. Beuys who rested well after the performance looking at my manipulation of the robot."³⁹¹ (fig. II-5-03) It became the première of Paik's art robot performance *Robot Opera* in Germany. Because of its complexity, no one really understands the meaning and the value of Paik's art robot and its performance in the context of *EURASIA*. The following section will therefore first analyze how his robot was created, developed and used in his performance, and then will come back to Paik's performance at *24 Hours*.

The Birth of *K-456*: Idea in Cologne Realized in Tokyo

Paik first came up with the idea of making the robot in Cologne. At that time, Paik was working for Studio für Elektronische Musik [Studio for Electronic Music]³⁹² at the broadcasting center next to Cologne station until midnight, and on the way back, he saw the advertisement of a 10-channel remote control for children's airplanes, ships and cars in the window of the toyshop Feldhaus on Schildergasse. Fascinated by this new technology, he came up with the idea of making a remote control robot, which could walk the streets of various cities and visit the galleries. Paik recalled that he could not build a new gallery, but he could build a robot able to visit all the galleries, "without losing his self respect."³⁹³

In 1963, Paik visited Japan to catch up with the new video technology.³⁹⁴ He also wanted to realize the idea of a remote control robot and start building it with his brother.³⁹⁵ It used a 30-

³⁹⁰ *Atlantis: DVD*. Berlin: Joseph Beuys Medien-Archiv, 2008.

³⁹¹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 15.

³⁹² Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 27.

³⁹³ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 65, 66.

³⁹⁴ At that time, Germany did not have color TV yet, but 7 TV stations in Japan already started color-TV broadcasting from September 10, 1960. Preparing the 1964 Tokyo Olympic, color TV started to become popular in Japan.

³⁹⁵ Paik, Nam J. *Nam June Paik: Video Works, 1963-88: 29 September-11 December 1988*, Hayward Gallery, South Bank Centre, London. London: The Centre, 1988. Print. p. 20.

channel remote control in order to move all the body parts separately³⁹⁶, but it was too complex for them, and they could not build it by themselves.³⁹⁷

According to engineer Shuya Abe, Paik first asked Mitsubishi to make a robot, and they sent him a quote, for 10 million yen.³⁹⁸ Unable to meet such an expensive price, Paik asked around for an introduction to a good engineer who could work for a reasonable price. Then, Hideo Uchida of Uchida Radio³⁹⁹ in Akihabara introduced Shuya Abe, an engineer who was working for the TV company Tokyo Broadcasting System (TBS) to Paik.⁴⁰⁰ They met at café Corona in Akihabara on a hot summer day in September 1963, and started to work together at the end of that year.⁴⁰¹

Abe recalls that Paik was good at using the parts, and his way of making the robot was very similar to that of Japanese engineers; Japanese engineers first make everything lightly, and then add strength by making it heavy, while European engineers first make the machine heavy, and then try to make it lighter. Paik made most of the robot, but because of its insufficient strength, arms were broken, and shoulders fell apart. So Abe helped Paik to complete this robot.⁴⁰² It was the birth of the world's first art robot *K-456* (1963 - 64)⁴⁰³ (fig. II-5-04), the 20-channel radio-controlled robot that walks, talks and excretes beans.

For engineer Shuya Abe, the initial "K" of *K-456* (read as "Kei yon gou roku" in Japanese) clearly means "K" for Korea.⁴⁰⁴ He and Paik went shopping together in Akihabara, and bought many parts needed to build the robot. At that time, the name of the parts was a combination of letters and numbers; most of these started with the initial of the country, and they used Korean transistors, starting with the initial "K".⁴⁰⁵

For this art robot, Paik added a sequential number "456" after the initial "K". Paik often used this kind of number, almost like a secret code. Paik's assistant Ingo Günther pointed out the relationship between Paik's interest in code and war.

³⁹⁶ From Paik's comments, in Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 112.

³⁹⁷ At that time, Paik also tried to build his own video camera, since the price of a NEC video camera is 2 million yen, which was too expensive for him. (see Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 115, 116.)

³⁹⁸ In 1963, the average initial salary for a university graduate in Japan was 20,000 yen.

³⁹⁹ Uchida Hideo is a technician known for his discovery of transistor before that of the Bell Laboratories in 1948. In 1956, Uchida's article reporting that the nuclear tests of the U.S.S.R. and U.S.A. caused spots on the TV screen in Japan was introduced by Asahi Newspaper, and he became well known in the electric city neighborhood of Akihabara. Paik always visited Uchida whenever he visits Japan.

⁴⁰⁰ Calvin Tomkins, *Profiles Video Visionary (Nam June Paik)*, in: *The New Yorker*, May 5, 1975. p. 52.

⁴⁰¹ Their collaboration later culminated in the birth of *Paik/Abe Synthesizer* (1969), the first machine designed to distort existing video.

⁴⁰² Interview with Shuya Abe with an author, Nov. 8, 2013.

⁴⁰³ The completion date of *K-456* is unknown, but according to Paik's solo exhibition catalog *Feed Back & Feed Forth* published by Watari Museum of Art, it was completed in 1963.

⁴⁰⁴ Abe recalls that Paik was proud on his Korean nationality, and always behaves as Korean, and also often called himself as Korean. (Interview with Shuya Abe with an author, Nov. 8, 2013.)

⁴⁰⁵ Interview with Shuya Abe with an author, Nov. 8, 2013.

“Paik also had a very strong understanding that war - a crucial element of war - is “intelligence”, that is to say secret missions. That's one thing that he had always considered very important. He did a lot of research and thinking on this, what that code means, to what extent coding works. Where not only aesthetic but also functional parallels exist not in the encoding of signals and the efficiency of code. Efficiency is always a question of art - even for me.”⁴⁰⁶

The name *K-456* is often considered as a quote from the Köchel catalog numbering⁴⁰⁷ of Wolfgang Amadeus Mozart's composition *K-456*, which is *Piano Concerto No.18 in B-flat major*. Trained as a musician and liking this kind of sequential numbers⁴⁰⁸, Paik may have quoted a Köchel catalog number⁴⁰⁹ as a common denominator to make a parallel between aesthetics and function as a crucial element of war; so the première of the robot *K-456* at the Second Annual New York Avant-Garde Festival on August 30, 1964 had to have a musical title, *Robot Opera* (fig. II-5-06), under the slogan “Kill Pop-Art”.

Adding Meanings to Initial K:

Killing of Marilyn Munroe, John F. Kennedy and Jacqueline Kennedy

Paik added more meanings to this initial “K” not only the process of making, but also after completion of the art robot *K-456*. First he added the meaning of “Kennedy”. On November 23, 1963, while Paik was staying in Japan and building the robot, the first satellite TV broadcast test between the United States and Japan across the Pacific Ocean took place. The first news, which was broadcast from the U.S. on Japanese television, was the assassination of John F. Kennedy. (fig. II-5-07)⁴¹⁰ There is no wonder that Paik who was visiting Japan in order to catch up with the new TV and video technology incorporated this sensational news in his work.

⁴⁰⁶ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p.55. Translated by the author.

⁴⁰⁷ Köchel catalogue numbers is an ongoing attempt to establish a chronology of Mozart's works which was originally created by Ludwig von Köchel.

⁴⁰⁸ On March 21, 1977, Nam June Paik married Shigeko Kubota. The main reason for the marriage is that Kubota discovered a tumor in her womb, and need surgery. At that time, Paik suggested her to marry, because his health insurance could cover the surgery of his wife. During the dinner at the Chinese restaurant “456” after the wedding, Paik tried to cheer up the depressed Kubota, by saying, “Look, Shigeko, we married on March 21, 1977, and now eating dinner at the restaurant “456”. See, we have all the numbers from 1-7. This is happy event.”(fig. II-5-05) (Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 9.)

⁴⁰⁹ On September 30, 1784, 28-year-old Mozart wrote *The Piano Concerto No. 18 in B-flat major (K-456)* for Maria Theresa Paradis, who was 25 years old at that time. Maria Theresa Paradis had been blind since her childhood, but she could play more than sixty piano concertos with the greatest accuracy and the finest expression. (see Einstein, Alfred *Mozart ; His Character, His Work*. Oxford: Oxford University Press, 1991. Print. p. 303, 304.) 31-year-old Paik may choose the number 456 for his blind robot, as show his admiration for Mozart's broad-mindedness and his indifference.

⁴¹⁰ “Hatsu no Taiheiyō ōdan terebi cyūkei de Kennedy ansatsu hōsō (The First live broadcasting crossing the Pacific Ocean reporting the assassination of Kennedy).” *Mainichi Newspaper Archive* <http://showa.mainichi.jp/news/1963/11/post-aa6e.html>

In 1964, Paik traveled to New York for the first time. On August 30, 1964, together with Charlotte Moorman, Paik premiered his *K-456* in *Robot Opera* at the Second Annual New York Avant-Garde Festival, but actually right before this official première, Paik and Moorman performed *Robot Opera* on the streets of New York. The leaflet of *Robot Opera* concludes with the words: “time, date, place, audience: INDETERMINATE”. In the spirit of John Cage’s avant-garde music, the nature of Paik and Moorman’s *Robot Opera* was a guerrilla performance, in order to “Kill” Pop-Art, almost like a “secret mission” in the war.

Here, Paik’s robot *K-456* played an audiotape of John F Kennedy’s 1961 Inaugural Address, as if the robot is speaking; “Ask not what your country can do for you, ask what you can do for your country.”⁴¹¹ ⁴¹² By playing this tape, Paik added more meanings to this “K”; the killing of Kennedy in order to “Kill Pop-Art” in America. Pop-Art was born in the U.K. and the U.S.A., the countries which won the World War II, and celebrated the development of commercial culture. Born in Seoul under the occupation of Japan, which lost the war and was occupied by the USA and receiving American news of the assassination of Kennedy,⁴¹³ Paik sent his Japan-born Korean machine *K-456* around the island of Manhattan to achieve his secret mission, to “Kill Pop-Art”, the materialistic culture flourishing in the war-winning country.

Actually, just before making *K-456*, Paik created *Mementos of the 20th Century – Marilyn Monroe* (1962-1963), (fig. II-5-08) which consists of 46 newspapers and 16 magazines with reports about the death of Marilyn Monroe. Here, Paik dealt with the death of Marilyn Monroe⁴¹⁴, a sex symbol of the 20th century, as Andy Warhol did in his pop-art silkscreen prints. If so, Paik may have overlapped Moorman’s “M” as a metaphor of “Monroe”. Therefore, Paik needed to make Moorman known as a “topless cellist”, an American sex symbol like Marilyn Monroe. Moreover, by making the assemblage of newspapers and magazines reporting the death of Marilyn Monroe in many languages from all over the world, Paik focused on the character of the 20th century, the American Century, which is economically, culturally and politically dominated by the United States.⁴¹⁵ In order to show this American Century and its dominating power, Paik used the context of the killing of Kennedy which was transmitted by satellite TV from America to

⁴¹¹ Paik, Nam J, John G. Hanhardt, and Dieter Ronte. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton, 1982. Print. p. 27.

⁴¹² About Kennedy’s inauguration speech, Paik wrote “In 1961, (before Dallas), Professor Ouchi, a noted expert of Marx, pointed out that everything was academically wrong in JFK’s inauguration speech, as far as facts and details on Marx were concerned.” (From Paik’s Unidentified Typescripts, undated. starting from the quote “American failures in Vietnam have been, essentially, failures in communication and understanding.” by Don Luce, former director of the International Voluntary Service in Vietnam, with a 10-year service record) Box 14. Folder 27. p. 29.)

⁴¹³ The first page of the book *Happenings: Fluxus. Pop Art. Nouveau Réalisme* (1965) is an article from the Cologne newspaper *Bild Zeitung* reporting the assassination of John F. Kennedy.

⁴¹⁴ Marilyn Monroe is known for her relationship with Kennedy.

⁴¹⁵ Paik wrote, “When I was growing up in the Japanese occupied Korea of the 30’s, Shirley Temple was the first name to register on my pre-kindergarten brain...long before the name of any Asian, or event that of my father.” (From the essay *How to make Oil Obsolete*, Unpublished contribution to The New York Times, April 25, 1980.) Nam June Paik Archive - Smithsonian American Art Museum.

Japan, a country which was also under the strong influence of the United States of America after 1945.⁴¹⁶

The meaning of the killing of Kennedy and of the 20th century as the American Century became clearer when Paik staged the performance *The First Catastrophe of the 21st Century* (1982) (fig. II-5-09) at the opening of his first retrospective exhibition at the Whitney Museum of American Art in 1982.⁴¹⁷ On that occasion, while *K-456* was crossing 75th Street and Madison Avenue in Manhattan, Paik killed *K-456* in a car crash. His friend the conceptual artist William Anastasi drove a Honda Civic into the robot, and this crash scene was broadcast by a local CBS affiliate TV station⁴¹⁸, (fig. II-5-11) rather like the satellite news of the killing of John F. Kennedy during the presidential car parade, which was transmitted from the U.S. to Japan. Paik declared this to represent the “catastrophe of technology in the twenty-first century. And we are learning how to cope with it.”⁴¹⁹

The Whitney Museum of American Art was ceremonially opened by the ribbon-cutting of Jacqueline Kennedy in 1966, (fig. II-5-12) so that by crashing the *K-456* in front of the museum, Paik was clearly juxtaposing his personal war experience in a Korea⁴²⁰ under American influence, with the suspicious death of Marilyn Monroe, who had a relationship with John F. Kennedy, the assassination of John F. Kennedy, and his widow Jacqueline Kennedy who opened this museum of American Art. Now, this “K” refers also to the initial “K” of Franz Kafka’s novel in *Das Schloss [The Castle]* (1926) and *Der Process [The Trial]* (1927), or the character “K” who commits suicide in Sōseki Natsume’s novel *Kokoro*⁴²¹, or even “Karma”, which searches for an avatar to ride, and it may be reincarnated in the robot “K” with the sequential number 456. About time, Karma and reincarnation, Paik left an interesting comment.

“... The sense of time ... we only have time and space. There nothing else. Time is half of our lives. This is also very important. [Laughing:] Yes very complicated. And until the last

⁴¹⁶ Paik wrote, “The Pacific War was unnecessary. It was fought in vain. Today the situation in Asia is exactly the same as before 1941. The concrete reason for the U.S.-Japanese war was to protect the Western interests in China and to deny South Eastern Asia to the emerging Japanese. Today the U.S. has lost the Chinese market anyway. The Japanese are dominating South East Asia anyway.” Paik’s Unidentified Typescripts, undated. Nam June Paik Archive - Smithsonian American Art Museum Box 14. Folder 27.

⁴¹⁷ Beuys may have replied to Paik’s *The First Catastrophe of the 21st Century* (1982) by making *Das Ende des 20. Jahrhunderts [The End of the 20th Century]* (1983). (fig. II-5-10), in association with Paik’s *Mementos of the 20th Century – Marilyn Monroe* (1962-1963), in which the articles reporting the death of Marilyn Monroe were scattered on the floor of his first solo exhibition.

⁴¹⁸ Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 36.

⁴¹⁹ Hanhardt, John G. “Chance in a lifetime: John G. Hanhardt on Nam June Paik.” *ArtForum*, 01 April 2006.

⁴²⁰ The exhibition *Nam June Paik* (April 30-June 27, 1982) at the Whitney Museum of American Arts starts with his old Korean passport. Paik’s former assistant Ingo Günther recalls that some officer from the Korean embassy came to the opening, and photographed his passport. Seeing this, Paik disdainfully said, “this is a typical Korean attitude.” (Interview with Ingo Günther with the author, February 24, 2013) This exhibition was held before the democratization of South Korea.

⁴²¹ Paik made various artworks on the theme of the Japanese word “Kokoro (heart)”. *Read poem for Mr. I and Mr. I* (1964) (fig. II-5-13) is a good example.

day you always have something to do. And when you die, you think, future reincarnation. Time is important.”⁴²²

“Cybernetics is Karma, Karma is Samsara.”⁴²³

“Cybernetics, the science of pure relations, or relationship itself, has its origin in karma. Marshall McLuhan’s famous phrase ‘Media is message’ was formulated by Norbert Wiener in 1948 as ‘The signal, where the message is sent, plays an equally important role as the signal, where the message is not sent.’”⁴²⁴ (fig. II-5-14)

“The Buddhist always say

Karma is samsara

Relationship is metempsychosis.”⁴²⁵

Birth of *Family Robot* and the Killing of *K-567* in Kwanju, Korea

After the robot *K-456* was destroyed in 1982, Nam June Paik made the series *Family Robot* by using vintage television cabinets. When Paik returned to South Korea in 1984 after being away for 34 years, his family members had already passed away, and his favorite main gate of the house built in the Joseon dynasty was also gone.

Later in 1986, Paik started to make the robots of members of his family, whom he could not meet again. The robot *Grandfather* (1986) and *Grandmother* (1986) (fig. II-5-15) consists of heads made of 1930’s radios, while the body is made of TVs produced in the 1940s.⁴²⁶ The *Father* (1986) and *Mother* (1986) (fig. II-5-16) consist of TV sets from the 1940s, and the children are made of the latest generation of TV sets. He also built two *Passages* (1986), which may symbolize his favorite traditional gate of the house (fig. II-5-17), and the brand-new modern gate. (fig. II-5-18)

Here, Paik’s endeavor resembles that of René Descartes, who created the automaton *Francine* (1649) when his 5 years old daughter Francine passed away, or Osamu Tezuka’s *Astro Boy* (1952-68), in which the robot was created as a substitute for Tobio, the son of Dr. Tenma

⁴²² Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 64. Translated by the author.

⁴²³ Samsara is a Sanskrit word means reincarnation. From Paik’s Unidentified Typescripts, undated. Box 14. Folder 27. p. 34. Nam June Paik Archive - Smithsonian American Art Museum.

⁴²⁴ *Manifestos, A Great Bear Pamphlet* (1966), Paik, Nam J, Melissa Chiu, and Michelle Yun. *Nam June Paik: Becoming Robot*. 2014. Print. p. 70.

⁴²⁵ *Manifestos, A Great Bear Pamphlet* (1966), Paik, Nam J, Melissa Chiu, and Michelle Yun. *Nam June Paik: Becoming Robot*. 2014. Print. p. 70.

⁴²⁶ For the opening satellite broadcasting performance of documenta 6 in 1977, Paik made Moorman wear a classic radio on her head. Probably because Paik may liken the speaking function of radio as human mouth. From then on, Paik may have been inspired to make the head of the robot from a classical radio.

who passed away in a car accident.⁴²⁷ Paik also had a younger sister who passed away after her birth. Paik told his wife Shigeko Kubota that she was similar to his younger sister.⁴²⁸ Paik's work *Baby* (fig. II-5-19) from the Robot Family series may therefore symbolize his lost younger sister. The sadness of losing his family members may have driven Paik to reincarnate their souls in the form of robots.

The first generation of Paik's family robot was based on his own family, and later he metamorphosed his dead friends into robots, such as *Beuys* (1988), *Charlotte Moorman Robot* (1991) and *John Cage Robot II* (1995). Showing in the video the worldwide diversity of man's cultural and ethnic family, Paik made a universal family of his family robots.⁴²⁹

In 1993, Paik made another robot *K-567*⁴³⁰, and on the occasion of the first Kwangju Biennale in 1995, Paik did a similar performance, the killing of *K-567* in Gwangju, South Korea. (fig. II-5-20) The Gwangju Biennale was founded in 1995 in memory of the Gwangju Democratization Movement. In the Gwangju Democratization Movement from May 18 to 27, 1980, many students demonstrating against Chun Doo-hwan's military government were killed by government troops. According to official government figures, nearly 200 people were killed in the rebellion, but Kwangju citizens insisted that the number was closer to 2,000.⁴³¹

The theme of the first Kwangju Biennale (now spelled "Gwangju Biennale") was "Beyond the Borders", and Nam June Paik was appointed as the director of InfoART Pavilion. About 10 days before the Biennale's opening, Paik did a performance consisting of the killing of *K-567* in a car accident, similar to the one in front of the Whitney Museum.⁴³² In this performance, Paik tacitly overlapped the original meaning of "K" and the students killed in the demonstration for the democratization of Korea in Kwangju.

Robot Performance *Message to Mankind* in front of the Brandenburg Gate

⁴²⁷ The animation version of Osamu Tezuka's *Astro Boy* started to be broadcast in Japan in 1963, the year Paik built his *K-456*. The lyrics of the theme song of *Astro Boy* was written by Shuntarō Tanigawa, a well-known Japanese poet of the same age as Paik, who was also a good friend and a big fan of Nam June Paik.

⁴²⁸ Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 9.

⁴²⁹ Paik, Nam J. *Electronic Superhighway: Travels with Nam June Paik*. Cincinnati: Carl Solway Gallery, 1995. Print. p. 4.

⁴³⁰ On the occasion of Paik's solo exhibition *Feed Back & Feed Forth* at the Watari Museum of Contemporary Art in 1993, Etsuko Watari, a curator and the daughter of the museum director Shizuko Watari, suggested to have a robot in the show. Therefore, Paik and Abe made the new robot *K-567*. Then, another Korean museum requested to make a new one, and the third one is now at Nam June Paik Art Center. They had more requests, but they only made 3 editions of *K-567*.

⁴³¹ Kwangju Uprising. Written by Chong-suk Han. Encyclopedia Britannica. <http://www.britannica.com/event/Kwangju-Uprising>

⁴³² However, someone maliciously cut the electric cable of the robot *K-567*, so Abe needed to fix it right before the performance. Abe recalls that some Korean artists considered Nam June Paik as a betrayer, because Paik escaped to Japan and married a Japanese woman. (Interview with Shuya Abe with an author, Nov. 8, 2013.)

Before coming back to his robot in *24 Hours*, we need to analyze one more robot performance, *Message to Mankind*, which is inseparable from the *24 Hours* event and Paik's war memories.

Just after this *24 Hours* event on June 5, 1965, Paik and Moorman visited Berlin at the invitation of René Block's *Sixth Soirée* (June 14, 1965) with his robot.⁴³³ On that occasion, Paik and Moorman visited the Brandenburg Gate, and made the *Robot Opera* performance called *Message an Menschheit [Message to Mankind]*. (fig. II-5-21) After parading around the Brandenburg Gate, Paik declared "Robot will deliver a message to mankind," and it was recorded and broadcasted by some TV stations such as NBC TV in Germany.⁴³⁴ In the English video from the AP video archive, the narrator says, "A robot, broadcasting what is pompously described as "instructions to humanity".⁴³⁵

The street where Paik did this performance was called the Straße des 17. Juni [17th of June Street], the western continuation of Unter den Linden separated by the Berlin Wall next to the Brandenburg Gate, passing the Soviet War Memorial and the Siegessäule [Victory Column]. June 17 is Paik's birthday in the lunar calendar, and also the day of the Uprising of 1953 against Stalin in Berlin. When East German officers announced a pay cut if workers did not meet their work quota for the construction of Stalinalle in East Berlin, the construction workers went on strike; this caused the invasion of Soviet tanks and troops, which resulted in the loss of at least 125 lives. To commemorate this tragic event, the street was named Straße des 17. Juni [17th of June Street], and this date became the national holiday of West Germany.

The idea of "forced labor" comes from the failure to treat others as the equal human beings. In World War II, some nations put their captives into forced labor, because they did not treat them as equal human beings. The word "Robot" originally means "forced labor [robota]" in Karel Čapek's play *R.U.R.* (1920),⁴³⁶ but Paik gave his robots human characters, as members of a family.

Saying "we are all human beings"⁴³⁷, Paik was proud of two features of *K-456*. The first is that his robot defecates. Ordinary robots do not have a metabolism, but Paik's robot walks, talks

⁴³³ Paik, Nam J. *Nam June Paik: Video Works, 1963-88 : 29 September-11 December 1988, Hayward Gallery, South Bank Centre, London*. London: The Centre, 1988. Print. p. 23.

⁴³⁴ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 113.

⁴³⁵ There are two video records of this performance; one in German, one in English. *ACTION MUSIC IN BERLIN 'Unsinn du Siegst!'*, June 21, 1965 West Berlin, Federal Republic of Germany (Western Germany).

<http://www.britishpathe.com/video/action-music-in-berlin>

THERE'S A MESSAGE THERE SOMEWHERE. June 24, 1965. AP Video Archive. <http://www.aparchive.com>

⁴³⁶ Robot. Written by: Hans Peter Moravec. Encyclopedia Britannica.

<http://www.britannica.com/technology/robot-technology>

⁴³⁷ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 66.

and excretes beans just like a human being.⁴³⁸ Second, instead of taking away human jobs, *K-456* created more jobs. To operate *K-456*, at least four persons need to accompany it.⁴³⁹ Saying “we are all human beings,” Paik made a robot which delivers to mankind the message that we are not a robot (forced labor)”, but human beings who can collaborate with all others in harmony.

In the book *Happenings* in 1965, Paik wrote, “1932, on 7/20, the day of the uprising against Hitler, I... was born in Seoul/Korea....⁴⁴⁰ If the German people had been more against Hitler, the precious blood shed fighting Stalin would not have been necessary.”⁴⁴¹ His humanistic robot performance *Message to Mankind* was a requiem for the uprising’s victims, who denied robot-like forced labor under Stalinism. Moreover, Paik likened the Brandenburg Gate and Berlin Wall, which separated Germany into East and West, to the Korean Demilitarized Zone (DMZ), which separated Korea into North and South, and then overlapped his alter ego *K-456*, both as the workers of June 17th and also as the victims of Stalinism⁴⁴².

In addition, together with Joseph Beuys, Paik planned his first satellite TV project in front of Brandenburg Gate in 1982. On the occasion of Paik’s solo exhibition at the Whitney Museum of American Art, Paik tried to connect two locations: Paik at the Whitney Museum in New York, and Beuys in front of the Brandenburg Gate. Linking up these two remote locations by satellite TV, Paik and Beuys simultaneously offer a German beer to each other by using a TV trick, and raise a toast together. Then, the “twins B” appear in Berlin, and give Beuys a rose. Beuys give a kiss, and tell them to give this kiss to uncle Paik in New York. Then, the “twins A” appear in New York, and kiss Paik. After Johann Sebastian Bach’s the *Brandenburg Concertos No.6*, this first satellite TV project was named *Brandenburg Concerto No. 7*.⁴⁴³ However, due to financial problems, the project was not realized⁴⁴⁴, and instead, Paik staged the performance *The First Catastrophe of the 21st Century* (1982) in front of the Whitney Museum. Even so, Paik’s unrealized project *Brandenburg Concerto No. 7*. shows his entire vision of EURASIA, which tries to connect separated East and West, Europe and Asia, or even you and me as equal human beings, into one entity, called *EURASIA*.

Back to the K-456 at 24 Hours

⁴³⁸ In Japan, which has a strong cultural background of animism, robots easily acquire a human friendly character, such as Osamu Tezuka’s manga *Astro Boy* (1952) or Fujiko Fujio’s *Doraemon* (1969). These Japanese robots may have influenced Paik to make a human, friendly robot.

⁴³⁹ Paik, Nam J. *Nam June Paik: Video Works, 1963-88: 29 September-11 December 1988, Hayward Gallery, South Bank Centre, London*. London: The Centre, 1988. Print. p. 21.

⁴⁴⁰ Paik wrote “I... was born in Seoul/Korea....”. However, when Paik was born in 1932, “Korea” did not exist as the country name, because of Japan’s Annexation of Korea in 1910 until 1945. In addition, Paik wrote “Seoul/Korea”, not “Seoul/South Korea”. It is somewhat similar to Marina Abramović’s claim that her place of birth, Belgrade, was not as Serbia, but Yugoslavia.

⁴⁴¹ Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. p. 444, 445.

⁴⁴² Paik fled to Japan because of the invasion of North Korea, so he is a victim of Stalinism.

⁴⁴³ *Brandenburg Concerto No.7, 1981*. Nam June Paik Archive - Smithsonian American Art Museum Box 8, Folder 1.

⁴⁴⁴ Later Paik realized his first satellite TV project *Good Morning, Mr. Orwell* (1984) together with Beuys.

Now, we are ready to analyze the meaning of Paik's robot performance in *24 Hours*.

First of all, about the name of this robot: some German sources such as Uwe Schneede say that the name of the robot used in *24 Hours* was KT-678.⁴⁴⁵ In an interview, Paik said that he made three version of the first generation robot,⁴⁴⁶ but there is no detailed record of these three robots. Because of its higher number, KT-678 may be one of the later versions of the three first generation robots, which is slightly different from K-456. For example, after making his robot androgynous in Japan, Paik did not like its penis part, so he removed it upon his arrival in the U.S..⁴⁴⁷ It is probable that, after these minor updates, Paik gave other names, and called it KT-678 in Germany.

As analyzed, the background and the meaning of Paik's robot are very complex. Paik's idea is rather shamanistic and easily crosses time and space, as do random access to the Internet or cloud computing, but this complexity is largely due to his issue of identity; born as a Korean under Japan's occupation, Paik then lived in Japan, Germany and the United States. He clearly states his minority complex in the *24 Hours* publication.

Pensées 1965

Kill Pop Art!

Kill op art!

Kill Pot Art!

Kill Paik's Art!

There are two worlds in this world.

not "Coloured" and "UN-coloured"

not "communistic"

and "free economic..."

but

"developed" and "underdeveloped".

We want to have at least as much
technic that we can hate the technic...

We want to have at least as much
welfare, that we can despise the welfare.

We want to have at least as much peace

⁴⁴⁵ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 84.

⁴⁴⁶ Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickshaus. *Nam June Paik*. Köln: König, 2009. Print. p. 113.

⁴⁴⁷ Paik, Nam J. *Nam June Paik: Video Works, 1963-88: 29 September-11 December 1988, Hayward Gallery, South Bank Centre, London*. London: The Centre, 1988. Print. p. 21.

that we can be bored with peace.

Please,

don't idealize the Asia!

but

Please,

don't despise the Asia!

The latter leads to Imperialism.

The former camouflages Imperialism.

I answered to Allen Ginsberg:

“Perhaps my ‘minority complex’ as an Asian or a Korean drives me to compose the very complicated cybernetic arts”. (...)

The reason why Paik quoted Blaise Pascal’s *Pensées* (1670) may be that Paik wanted to remind readers of the most famous maxim of Pascal’s *Pensées*; “Man is a reed, the weakest of nature, but he is a thinking reed.” Just as Ralph Ellison’s *Invisible Man* quoted the book of *Exodus* to describe a black man’s first taste of soul food on a Harlem winter day and made him say, “I yam what I am!”⁴⁴⁸, Paik quoted *Pensées* to suggest his idea. Like a reed, Paik may have been the weakest in nature, but he was a thinking man. He may have thought that living as an Asian or a Korean minority was almost like being a robot, because the majority did not treat him as an equal human being. That is why in the interview Paik said that visiting the gallery could be “losing his self respect”, because he was not treated equally in galleries in Europe or in New York at that time. It also appeared in his performance *Yellow Chair* (1965) (fig. II-5-22)⁴⁴⁹ at the Technische Hochschule [RWTH Aachen University] in Aachen, just two days before *24 Hours*. In this performance, after Paik had written the words “Yellow Chair” on the blackboard on the wall, Paik showed his bare bottom and sat on the chair in front of the audience, while hiding his face with both hands. Making the work *Yellow Peril! C’est moi* (1963-64), (fig. II-5-23)⁴⁵⁰ Paik had been aware that he was considered as “Yellow”, especially in the United States. It is noteworthy that Paik visited Europe from the United States, which had just passed the Civil Rights Act of 1964, outlawing discrimination based on race, color, religion, sex, or national origin, and prohibiting the division of bus seats by race. His “minority complex” as an Asian or a Korean drove him to

⁴⁴⁸ Buell, Lawrence. *The Dream of the Great American Novel*. 2014. Print. p. 187.

⁴⁴⁹ Paik’s *Yellow Chair* was a reply to Fluxus artist George Brecht’s *Three Chair Events* (1961) held at the Martha Jackson Gallery in New York. In *Three Chair Events*, the white chair was spot-lit in the middle of the gallery, with a pile of scores of *Three Chair Events* nearby. The black chair was placed in the bathroom, whilst the yellow chair was placed outside on the street, and was sat on by Claes Oldenburg’s mother. (From *George Brecht A Heterospective*, p 56.)

⁴⁵⁰ The Yellow Peril is a racist theory considering East Asian people are a danger to the Western World. Hearing of the Japanese victory in the Russo-Japanese War (1904 - 05), Kaiser Wilhelm II of Germany used this term to evoke the racist fears of Western Europeans. Combining “Yellow Peril” with Louis XIV’s comments, “L’État c’est moi (I am the State)”, Paik declared, “I am the Yellow Peril!”

compose the “very complicated cybernetic arts”, which became his robot *K-456*. The way Paik identified himself as a robot was somewhat similar to how Beuys identified himself as a swan.

Writing “Cybernetics is Karma, Karma is Samsara”, Paik’s “very complicated cybernetic art” robot was the reincarnating karma of the killed John F. Kennedy as an avatar⁴⁵¹, and it appeared in various place such as New York, Wuppertal, Berlin and Kwanju, traveling in time and space. Probably that is why, when the *K-456* appeared in *Robot Opera* as a reincarnation of John F. Kennedy, it needed to accompany another “M”; the topless cellist Charlotte Moorman, the reincarnation of another sex symbol “M”, which is Marilyn Monroe.

Paik’ robot *K-456* sent a coded message on freedom from Karma, not being forced labor, but working in cooperation, and not war, but peace, and not discriminating against others, but treating them as the same human beings.

Beuys’ Enigmatic Action *und in uns...unter uns...landunter*

In *Beuys Vox*, Paik reports Beuys’ performance in the *24 Hours*.

“Beuys made a very serious performance. He brought a large apple-box-shaped butter (or margarine?) which he sliced into a triangular form and sometimes he laid himself down with a pillow of butter, and at other times he stood beside the butter just like the god of agriculture and raised a hand shovel with three handles on the butter. I didn't see further because I was busy with my work, but so far as I had seen his was a very impressive performance.”⁴⁵²

A photographer Ute Klophaus, who photographed Beuys at this event for the first time, reported that “before the audience arrived, Joseph Beuys arranged his place. From there, he would perform for 24 hours. The focal point was the box.”⁴⁵³

Beuys’ room was about the size of forty square meters. In the middle of it, Beuys located a box of oranges covered with a tablecloth. Beuys remained on this 66 x 30cm box, which almost resembled an island (Fig. II-5-24) He said, “This is a very small box, where practically only my

⁴⁵¹ In Yogacara school of Mahayana Buddhism, the Sanskrit term Bīja (Jp: 種子 En: seed) is a metaphor for the origin or cause of things. This Bīja is stored from our living experiences through 5 senses, resembling Jung’s collective unconscious. Bīja consists of both positive and negative, and in order to erase its bad karma, they search for a new human body as an avatar to ride on, triggering reincarnation.

⁴⁵² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 14.

⁴⁵³ Beuys, Joseph, Rolf Jährling, Ute Klophaus, Bazon Brock, Charlotte Moorman, Nam J. Paik, Eckart Rahn, Tomas Schmit, and Wolf Vostell. *24 Stunden*. Itzehoe-Vosskate: Hansen & Hansen, 1965. Print. p. 21. Translated by the author.

knees (fit); ... 24 hours was spent on this box."⁴⁵⁴ In front of the box was a rusty red-painted music stand with a back mirror⁴⁵⁵, and next to it was a wedge-shaped piece of fat, which looked like a pillow. On the wall, there was a word saying "Fluxus", and on the other wall, a white cloth and a similar sized felt cloth were hung. In front of it, there was a felt cloth in the form of a pancake.

As on July 20th in Aachen, many items were located on the floor. These were a tape recorder, a record player and speakers, a small bowl, two wires connected to a metal box, a glass vessel with water, an old-fashioned alarm clock and two stopwatches, two rabbit furs that were associated with a felt roll, a ceramic baking dish in the shape of rabbit, and a blood tube. Small metal cones were used as an acoustic object, and small boxing gloves, which were originally purchased for his son Wenzel, who visited Beuys and was in the audience, were positioned. On the side of the audience lay a long roll of felt, which was extended by a rabbit fur.

Some other objects on the floor later became art works themselves, and are exhibited now as a part of *Block Beuys* in Darmstadt: a plate of the mirror-image inscription *PAN XXX ttt*⁴⁵⁶, (fig. II-5-26) the object made of sugar cubes and cork needle called *Tantalus*, various sizes of wax balls *Wurfballen [throwing balls]*, the spade with double handles on which Beuys marked a note *Gemeinschaftsspaten [Community Spade]*, and a *mit fett verlängerter Spazierstock [Walking Stick Lengthened with Fat]*. In addition, Beuys employed some items used in Aachen with a sign "Walk along the line of the 20th July AACHEN – Fettkiste", and two wooden miniature gates with the number "125921" *Signs of Transformation* (1957), made for the plan of the Auschwitz-Birkenau Memorial. The rabbit fur was reminiscent of *Siberian Symphony 1st Movement* (1963). Moreover, two *Wurfkreuz* and a cardboard tube with felt "bullet" *Papplauf und Filzprojektil [Paper Course and Felt Projectile]* would be used in his later action *EURASIA*. The alarm clock and pocket watch was used earlier in Aachen in 1964, then at *EURASIA* and *Eurasienstab* (first in Vienna in 1967, then in Antwerp in 1968).

Flow of Beuys' Action

Kneeling, sitting, and sometimes using his hip, Beuys balanced himself on the small box, and never left the box nor touched the ground. Beuys made sounds and noises into the microphone⁴⁵⁷, and then turned his interest to the music score on the stand.⁴⁵⁸ After keeping his

⁴⁵⁴ Unpublished interview by Ursula Meyer. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 84.)

⁴⁵⁵ The back mirror may connote that Beuys needed to see his back. In the JU-87 bomber, two persons sit back to back to each other (fig. II-5-25), so Beuys as a radio operator and a gunner on the back seat of JU-87 needed to see his back, while the bomber was flying backwards.

⁴⁵⁶ Leonardo da Vinci used standard writing only if he intended his texts to be read by others, but mostly he wrote his personal scripts in mirror images. By following Leonardo's manner, Beuys wrote this "PAN XXX ttt" in mirror script, so it must be a secret code and should not be read by others.

⁴⁵⁷ It may be the "Hirschruf [call of deer] on oven 30 sec. 3 sec. v....ba....x", written on the *24 Hours* publication.

head just above the wedge-shaped felt pillow on the pedestal as if falling asleep, he made the same gesture on the wedge-shaped fat pillow, as if listening to the fat.⁴⁵⁹ Beuys played music by playing the tape recorder⁴⁶⁰ and other acoustic objects such as metal cones⁴⁶¹, read and wrote fragments of texts, listened to the fat again⁴⁶², then exhaled on it as if warming it up.⁴⁶³ (fig. II-5-27)

After pressing the boxing glove in the rabbit-shaped baking pan, Beuys wore this globe, which was supposed to be hot, and then punched his own face several times. There were two wooden gate figures *Signs of Transformation* with the number "125921" laying on the floor, and Beuys made them stand. Beuys lifted the board with the code "PAN XXX ttt" high, moved two *Wurflkreuze* on the ground, laid them over each other, drank from the jar, and played a piece of the film from the 1964 action in Aachen.⁴⁶⁴ Occasionally he took one of the two double-handed spades, held part of the spade at heart level,⁴⁶⁵ and sometimes raised it above his head balancing it. From time to time the spades were rammed into the floor, or thrown like spears, which made a hard acoustic interruption, as often happens in Beuys' actions.⁴⁶⁶

According to Bazon Brock, Beuys repeated this performance six or seven times in 24 hours.⁴⁶⁷ In addition, Beuys' performance was the most popular among the participating artists in this *24 Hours* event. Bazon Brock's note *Beobachtungen in Feindesland [Observations in Enemy Territory]* (fig. II-5-28) says, "to 19:00: ... In VOSTELL 5 people, in BEUYS all, with me no..."

The Publication *24 Hours* – Key to Understanding His Secret Codes

After this *24 Hours* action, the gallery owner Rolf Jährling and the photographer Ute Klophaus published a small format book *24 Stunden [24 Hours]* in 1965, which includes the program of the artists' performance with their given rooms and performance photos. Similar to the action on July

⁴⁵⁸ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 85.

⁴⁵⁹ One of the reasons why Beuys made wedge-shaped fat and felt is that Beuys may have wanted to create a whole with these two objects according to Steiner's notion of a pair category, and these can be compared to east and west, warm and cold, life and death, metaphysics and physics.

⁴⁶⁰ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: M. Du Mont Schauberg, 1973. Print. p. 74.

⁴⁶¹ This metal cone may be a metaphor for a marching trumpet.

⁴⁶² Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 97.

⁴⁶³ When Beuys lay his head on the fat, a member of the audience, Sigmar Polke, tried to disrupt the action by laughing. Beuys responded with a loud, very energetic laugh, and continued the action. From Bernhard Blume in an interview with Theo Altenberg 4 January 1992. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 86.)

⁴⁶⁴ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 85, 86.

⁴⁶⁵ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: M. Du Mont Schauberg, 1973. Print. p. 74.

⁴⁶⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 84.

⁴⁶⁷ Bazon Brock in conversation with Uwe Schneede, Wuppertal, March 23, 1990. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 86.)

20th, this *24 Hours* performance contains many references to war, and Beuys' contribution for this *24 Hours* publication with the title "*und in uns... unter uns...landunter [and in us... between us... land under]*" give us a hint to understanding the hidden meanings of his coded action.

In this publication, right after the title *und in uns... unter uns...landunter*, Beuys' text starts with a word "*Energieplan [Energy Plan]*" and "*FLUXUS*". (fig. II-5-29) This *Energy Plan* is full of concepts and formulas of natural scientists, such as Pierre-Simon Laplace's determinism, Max Plank's quantum theory, Einstein's calculation, and Werner Heisenberg's uncertainty principle. However, Beuys changed some of these formulas, so that they are not necessarily functional.

Following these mathematical formulas, Beuys wrote an enigmatic sentence "PAN XXX ttt". In an interview with Mario Kramer, Beuys said that "PAN XXX ttt" is a Morse emergency code.

"Yes, this is an emergency call. This is still an international emergency call for sailing and aviation. ... Of course there is also >>SOS<<, I do not know if >>SOS<< is still in use today, but this is an emergency call, the whole complex. >>PAN XXX TTT<<, that is, in the code you can hear: dada dada da dadada ... [Beuys demonstrated the Morse code with his voice], so you hear that sound. You must understand from the perspective of Morse code, in an acoustic sense ... it comes from the war, because I had to use it myself constantly, always, when something happened. I was in the Air Force."⁴⁶⁸

From here, it becomes clear that this emergency call "PAN XXX ttt" was sent from Beuys' JU-87 right before the crash. The reason why Beuys was balancing himself on this small box was that this box was a metaphor of his airplane, so he had to balance himself on it without leaving it or touching the ground. Sounds and noises into the microphone may mean the troubles of his radio, or the instrument to measure altitude for landing. Subsequently, the cardboard tube with the felt "bullet" *Paper Course and Felt Projectile* became the metaphor of the gun attached to the JU-87, of which Beuys was in charge, and the performance of hitting his face with a hot boxing glove⁴⁶⁹ became the metaphor of the crash.⁴⁷⁰ Successively, *Wurfballen [Throwing Balls]* became the metaphor of snowballs in Crimea on the day of the crash, and by using a name which evokes synesthetic flying, two *Wurfkreuz [Throwing Cross]* became the metaphor of two aviators: Joseph Beuys, as radio operator and gunner, and Hans Laurinck (fig. II-5-30) as pilot, in the same JU-87. As in the case of the Auschwitz-Birkenau Memorial plan, this crash and the subsequent death of

⁴⁶⁸ Kramer, Mario, and Joseph Beuys. Joseph Beuys, "das Kapital Raum 1970-1977". Heidelberg: Ed. Staeck, 1991. Print. p. 33. Translated by the author.

⁴⁶⁹ Later this action of hitting his face by using a boxing glove would be used in the action *Filz-TV* as a metaphor of violence broadcast on TV.

⁴⁷⁰ In his part of *24 Hours* catalog, he wrote the sentence "Gong h= Mensch". This action of hitting his face with the boxing glove could mean his struggle after the gong, as with the the start signal of a boxing game, trying to create his *Energy Plan* to define the Planck constant of quantum of action " $h = (6.626070040(81) \times 10^{-34})$ " as "Mensch (=homo)". In order to realize this, Beuys may have needed to warm up the glove with the baking pan in the shape of a rabbit, a symbol of fertility.

his pilot colleague was too severe experience for him to confront, so that he only could deal with it by metaphor.

By attaching the stopwatch with the image of a running man on the Wurfkreuz, Beuys' previous work *Zwei Wurfkreuz mit Stoppuhren [Two Throwing Cross with Stopwatches]* (1953/61) (fig. II-5-31) clearly showed the metaphor of life and death. This work is comparable with Felix Gonzales Torres's *Untitled (Perfecto Lovers)* (1991) (fig. II-5-32). In the case of *Perfect Lovers*, it shows the perfect synchronism of lovers at first glance. However, when we realize that this work was created when both Torres and his partner Ross became HIV positive, the meaning of these perfectly synchronized clocks next to each other changes. Firstly, the perfect synchronism will become a bigger time lag, and then, one of the clocks will stop before the other. Despite this, the other continues moving alone until its battery runs out. Well before Torres' *Perfect Lovers*, Beuys created an artistic expression, that one of the two stopwatches fixed on Wurfkreuz stopping earlier than the other one. Laying over these two *Wurfkreuz* just after the "PAN XXX ttt" signal, Beuys tried to express Laurinck who stopped moving, and Beuys who was still moving after the crash.⁴⁷¹

In this catalogue, the emergency code "PAN XXX ttt" is located right next to the diagram of death and life. This allows us understand the meaning of the enigmatic title "*und in uns... unter uns...landunter [and in us... under us... land under]*". In the emergency situation, his JU-87 bomber needed an emergency landing. As a radio operator, Beuys sent a signal "PAN XXX ttt" with his broken radio, but the airplane was going down, "under us", then crashed on the "land under".

In order to make this action autobiographical, Beuys first laid down the wooden miniature gate *Signs of Transformation* with the number "125921". While it was lying on the ground, it was a metaphor for lying on a cradle or in a bathtub, so that this number means the anagram of his birthday (12.05.1921). Then, by raising this *Signs of Transformation*, Beuys signified himself as a grown man; then, the meaning of this 6-digit number "125921" transformed into a reminder of the prisoner numbers of KZ Auschwitz, which were printed on the skin of Jewish people. After making one of the gates stand, Beuys wrote the emergency code "PAN XXX ttt", then overlapped two Wulfkreuz, which symbolized the living Beuys and dead Laurinck.

Warming up the Living Mortal: Warm and Cold as Life and Death

⁴⁷¹ Beuys' previous works *Wurfkreuze [Throwing Cross]* (1949) and the *Unchristlich Kreuz mit Kniescheibe und Hasenschädel [Unchristian Cross with Kneecap and Hare's Skull]* (1952) (fig. II-5-33) may also mean the living Beuys and the dead Laurinck. Beuys' *Unchristian Cross* is similar to the fragment of caldron rim discovered in Delphi, Greece. (fig. II-5-34) The captions of Delphi Archaeological Museum say that it probably is the form of Sirens, but it is rather similar to Ahura Mazda, the highest god of the sun in Zoroastrianism. Interestingly enough, the first dynasty of Imperial China 秦朝 [Qin dynasty] (221 – 206 BC) has a character 秦 [Qin], which is also similar to these forms, and this Chinese character is associated with a Three-legged crow, the mythological creature found in East Asia representing the sun. (fig. II-5-35) It seems like both Greece and the first dynasty of China had been under the strong influence of the Achaemenid Empire (c. 550 – 330 BC), the First Persian Empire.

Following this “PAN XXX ttt” signal in the catalogue, Beuys wrote a diagram starting from “irdisches Leben [mortal life]”. Moving upward, “Wärme [warmth]” led to “Gegenraum [Counter space]”, “Überzeit [overtime]” and “Leben nach dem Tod [afterlife]”. Moving downward, Kälte [cold] led to “Raum [Space]”, “Zeit [Time]” and “Tod [Death]”. About this diagram, Beuys said,

“Here it is about the physical area to come, it comes in the concept plastic, to this extent as the moment of stretched movement which is given as an experience condition in time and space, and that is: expansion in the mental space.”⁴⁷²

If you take a close look, you will realize that the line of “ttt” is located on the extension of “Überzeit [Overtime]”. Here, Beuys overlapped the scientific concept of time (=t) with the last sentence of the emergency code TTT. But why did Beuys transfer the capital letter of the emergency code TTT to the lower case ttt? The first reason was that by writing this emergency code in lower case “ttt”, it could clearly relate to the sign of mathematical time (=t). Besides, when you write a letter T in capitals which is left-right symmetry, you can not mirror the image. By writing the letter “t” in lower case which is not left-right symmetry, Beuys was able to mirror the image to express its opposite. So “ttt” goes with metaphysical “Überzeit [overtime]”, and the mirror image of “ttt” goes with physical “Zeit [time]”. Like the imaginary number “*i*”, a complex number which produces negative real numbers when squared but does not appear on the surface, Beuys created his own concept of an *Energy Plan*.

In his *Energy Plan*, Beuys suggested that normal death was just a process of growing cold in time and space, but by warming up mortal life, our soul would go to “Überzeit [overtime]” and “Gegenraum [Counter Space]”, which connected to “Leben nach dem Tod [afterlife]”.⁴⁷³ In order to prove the existence of “Überzeit” and “afterlife” which we cannot recognize in his *Energy Plan*, Beuys used the ideas of quantum physics, which deals with unknown higher dimensions.⁴⁷⁴ Beuys said,

“It is certainly important to disrupt the physical concept of time. Here and there I believe I have succeeded in challenging this by means of extreme lengthiness as well as extreme brevity... What I mean by anti-time is a dematerialized form in a state of becoming. There is a point of creation in time. Time in normal speech - likes the time of day for instance - is simply the physical side of time. It is logical that physics has recognized that space and

⁴⁷² Adriani, Götz, Karin Thomas, and Winfried Konnertz. *Joseph Beuys*. Köln: M. DuMont Schauberg, 1973. Print. p. 74. Translated by the author.

⁴⁷³ Beuys' idea of warming up the mortal life is somewhat similar to the Hinduist and Buddhist concept Pūjā (供養), a prayer ritual of offering incense, flower and food to honor and worship their memories after someone passed away.

⁴⁷⁴ Beuys' idea is similar to David Bohm's Unfoldment of the Implicate Order and Enfoldment of the Explicate Order in his Quantum Brain theory. Bohm says that our world and everything within are only shadows, mere projections from reality beyond our ordinary space and time, and the universe is like a kind of colossal dynamic hologram or holo-movement. For more details, read Bohm, David. *Wholeness and the Implicate Order*. London: Routledge & Kegan Paul, 1981. Print.

time form a single continuum. It is easier to apply this 'already become' condition of the table. Central to this is something dead, since it is a thing that has already become, which is more or less dead. So the table fits the space concept. But in modern physics the concept of time is completely bound to this concept of space as one continuum. And that is correct: since both are spatial, or in this sense temporal-spatial, they are physical like bodies... And I attempt to go back around time so to speak, to make it visible as something that wells out of a creative point that is not to be found on the earth.⁴⁷⁵

From here, we can understand that the action "*und in uns... unter uns...landunter*" was Beuys' challenge for the salvation of the accidentally dead Laurinck's soul, which is "in uns [in us]", through his energy plan. As a law of entropy, history is irreversible, so the dead Laurinck cannot be returned as a living person in the same body in normal time. However, by assuming "anti-time (or overtime [Überzeit])", a dematerialized form in a state of becoming, it becomes easier to apply the concept of "already become" to "something dead", because something dead is a thing that has already become.⁴⁷⁶ Therefore, by assuming Überzeit in his *Energy Plan*, Beuys created the world of "afterlife" by warming up the mortal life.⁴⁷⁷

About soul and Karma, Beuys read the mythic Czech author Karl Winfurter's book *Der brennende Busch [The Burning Bush]* (1962). Below is a quote from the book with Beuys' underlined passages.

"Concerning karma and its action in the mystics, one must add something of great importance. As soon as someone is given the power to perform mystical practice - (...) so also is he graced with the ability to slowly perform the purification and overcoming of every evil karma, which awaits him. The cracked opened Karma goes wild by itself usually before the start of this process, in various, sufferings and afflictions in quick succession. There is no single mystic who did not suffer any cruel strokes of fate, and indeed always of the kind that mosts affected his soul. A Karma, that might have and always those, which most affected his soul."⁴⁷⁸

Now, Beuys' title "*und in uns... unter uns...landunter [and in us... under us... land under]*" also seems to contain a concept akin to Jung's collective unconscious. By assuming the collective unconscious, the "subject" will no longer be the human body or mind. Beuys may therefore have considered Laurinck's body as an avatar which his soul was riding on, so his immortal soul

⁴⁷⁵ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 97.

⁴⁷⁶ Here, Beuys talks about "heat death". Originating from the second law of thermodynamics, heat death is a theory that says that when entropy increases and reaches thermodynamic equilibrium (maximum entropy) in an isolated system, which is the universe, there are no sustainable processes that consume energy, including our living on Earth.

⁴⁷⁷ Beuys' idea of warming up our "mortal life" to enter the "afterlife" is somewhat similar to the idea of Yogacara school of Mahayana Buddhism.

⁴⁷⁸ Winfurter, Karel. *Der Brennende Busch: Der Entschleierte Weg Der Mystik*. Lorch: Rohm, 1962. Print. p. 336. (qtd. Beuys, Eva, and Wenzel Beuys. *Atlantis: Joseph Beuys; 3 Aktionen, 1964-1965*. Düsseldorf: Joseph Beuys Medien-Archiv, 2008. Print. p. 85.) Translated by the author.

became free from his body, from our time and space. This is somewhat similar to his Auschwitz-Birkenau Memorial plan, in which he tried to console the dead souls by reflecting the sunlight coming through two gates. These connotations become stronger when we realize the meaning of the performance date of *24 Hours*.

24 Hours as a Secret Code

Art critique Kim Levin pointed out that Beuys may have referred to some World War II related secret codes on the day of his actions; his founding of the German student party on June 22, 1967 happened the same day as that on which Nazi Germany invaded the USSR in 1941 (Operation Barbarossa), and the action *24 Hours*, ending at midnight on June 5, 1965, was full of coded references to the time of the war, including the Normandy landings which had started in 1944 (D-Day). Beuys performed *Eurasia* on October 14, 1966 and *Vacuum-Mass* on October 14, 1968; October 14 was the date Hitler was wounded in 1918, and also the date Hitler announced Germany's withdrawal from the League of Nations in 1933. When Kim Levin interviewed Beuys about these three dates, he claimed that while the other dates were intentional, October 14 was not.⁴⁷⁹⁴⁸⁰

The character of *24 Hours* is similar to that of July 20th in Aachen. In Aachen, Vostell did not realize that July 20th was the date of the assassination attempt against Hitler, but Bazon Brock, known as a philosopher, was aware of the meaning of the date. On this *24 Hours* action, Bazon Brock left an observation note, and named it *Beobachtungen in Feindesland [Observations in Enemy Territory]*. This title shows that Bazon Brock may have known that the ending time of *24 Hours*, June 6, coincided with the day of the Normandy landings (D-Day) on June 6, 1944. Since the Normandy landings was a secret mission, this *24 Hours* event also needed to be carried out secretly. Therefore, like Vostell in Aachen, most of the participants did not realize that this was a secret code.

Probably only Brock, Beuys, Paik and Moorman were aware of this secret code, and made their performance relate to the memory of World War II. In fact, as a collaborator of Paik, Charlotte Moorman's first score written in this *24 Hours* publication was *War*, a four-minute composition for cello. Probably Moorman heard from Paik that this date had something to do with war memories.⁴⁸¹ About the organization of *24 Hours*, Paik wrote, "We anyway in 1965 planned a 24-hour concert."⁴⁸² Furthermore, Paik wrote, "Bazon Brock also had his own secret. He

⁴⁷⁹ Levin, Kim *Some neglected bequests - The Inheritance of Beuys* in Ray, Gene, Lukas Beckmann, and Joseph Beuys. *Joseph Beuys, Mapping the Legacy*. New York: D.A.P, 2001. Print. p. 181.

⁴⁸⁰ Beuys did not clearly give the reason for choosing these dates, because he may not have wanted to limit the number of possible interpretations. Viewers can therefore interpret his abstract works in many different ways, and this will give more meanings to his artworks; also, this process of interpretation cures the emotional scars of the viewers.

⁴⁸¹ Beuys, Joseph, Rolf Jährling, Ute Klophaus, Bazon Brock, Charlotte Moorman, Nam J. Paik, Eckart Rahn, Tomas Schmit, and Wolf Vostell. *24 Stunden*. Itzehoe-Vosskate: Hansen & Hansen, 1965. Print.

⁴⁸² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 13.

composed a stanza of a poem in an hour, thus he composed a 24-stanza poem in 24 hours. He put the completed poem into a safe and locked it up and presented the box and key to his patron, Stella Baum. So far nobody has ever read this poem except the poet and the patron.”⁴⁸³ Since Paik considered the secret code in association with war and aesthetics he left a clue to decipher the code by writing, “Bazon Brock also had his own secret”, which can be read as, “we also have a secret”.

Meanwhile, in the book *Atlantis: Joseph Beuys; 3 Aktionen, 1964-1965*, Eva Beuys and Wenzel Beuys suggested that Saturday, June 5, 1965 was the day before Pentecost, and when the action *24 Hours* was over, “Pfingstsonntag [Pentecost Sunday]” started on Sunday, June 6, 1965.⁴⁸⁴ Pentecost is a major festival in the Christian church, celebrated on the Sunday that falls on the 50th day after Easter. It commemorates the descent of the Holy Spirit onto the disciples, which occurred on the Jewish Pentecost, after the death, the Resurrection, and the Ascension of Jesus Christ.⁴⁸⁵

In addition, Eva Beuys and Wenzel Beuys pointed out that the flower “pfingstrose [peony]”, which blooms from May to June, was part of the action.⁴⁸⁶ About the flower, Johannes Stüttgen reported what Beuys told him about the flower hidden under the box covered by the white tablecloth; under this tablecloth was a Christrose [Christmas rose] in a vessel, which was half-filled with water⁴⁸⁷, but no one should see it nor has seen it.⁴⁸⁸

This small box was the metaphor of his JU-87, so Beuys could not leave this box. White cloth on the box may be a metaphor of snow⁴⁸⁹, which may have covered Beuys and Laurinck after the airplane crash. However, under this snow, which is “under us”, there was life, and also there will be a new life which we cannot see but should never forget; expressed by the flower hidden under the white tablecloth, the warm spring will always make flowers bloom after the cold winter.

By overlapping the meanings of D-Day and Pentecost, Beuys could overlap the deaths of two persons; that of Laurinck in the war, and that of Jesus Christ and the following Resurrection and the Ascension. When the spring comes, flowers bloom, even if the old flower is dead. As flowers bloom after experiencing death in winter, when the action is completed on the day of

⁴⁸³ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 14.

⁴⁸⁴ Beuys, Eva, and Wenzel Beuys. *Atlantis: Joseph Beuys; 3 Aktionen, 1964-1965*. Düsseldorf: Joseph Beuys Medien-Archiv, 2008. Print. p. 109.

⁴⁸⁵ Pentecost: Encyclopædia Britannica <http://www.britannica.com/topic/Pentecost-Christianity>

⁴⁸⁶ Beuys, Eva, and Wenzel Beuys. *Atlantis: Joseph Beuys; 3 Aktionen, 1964-1965*. Düsseldorf: Joseph Beuys Medien-Archiv, 2008. Print. p. 109.

⁴⁸⁷ Half filled water for the flower may suggest life and death as a contrast, almost such as yin and yang.

⁴⁸⁸ A letter from Johannes Stüttgen to Uwe Schneede, 17 July 1990. The object was exhibited in September 1976 by Konrad Fischer in Düsseldorf, under the title *The third parts of the action >>24 hours<<* June 5, 65, 0 -24 hours. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print.p. 85, 92.)

⁴⁸⁹ Another name for Christrose [Christmas rose] in German is Schneerose [snow rose].

Pentecost, the soul of the war-killed Laurinck, which was overlapped with that Jesus Christ, will ascend to “afterlife” through “Überzeit“ in Beuys’ *Energy Plan*. Here, similar to the plan for the Auschwitz-Birkenau Memorial and July 20th in Aachen, Beuys again indirectly faced the war issue of Germany, and tried to heal it.

Fat as a Tool to Check the Condition of Astral Body?

Ending on D-day, Beuys made this *24 Hours* action autobiographical; from his birth, to crash of his airplane, to the walk to the new “line”, which he had been following since July 20th in Aachen. In order to manifest that this action was based on his biography, Beuys laid his head on the wedge-fat pedestal to exhibit himself as a living sculpture. Meanwhile, he tried to listen to the voice of fat, and exhaled on it, almost as if he was trying to warm up Laurinck’s dead cold body.⁴⁹⁰ This act may be reminiscent of Tibetan Buddhist ritual.

In Tibetan Buddhism, when someone dies, the monk puts a piece of butter on the dead person’s body, and starts reading *Bardo Thodol (Tibetan Book of the Dead)*. If the condition of the butter changes, it means that the soul of the dead successfully escaped from the body. When Beuys started to use fat, butter and felt as sculptural material, it may be related to this Tibetan ritual which was introduced by Carl Gustav Jung⁴⁹¹ and Rudolf Steiner into Europe. About the relationship with death, fat and butter, Steiner wrote,

“The etheric body exists to overcome and remove the rotten stink that develops. The way it is in the human body is that the etheric body fights and overcomes the rotting process. (...) When a human being no longer has an etheric body after death, he begins to rot away. (...) We therefore have a continuous battle going on inside us against rotting away, and it is the etheric body which fights that battle in us. (...) When we come to the fats, we have to say that fats do not rot but go rancid. You all know this, if you have ever left fats somewhere outside; even butter will go rancid. Fats thus have the property of going rancid.”⁴⁹²

When Beuys made *Felt Suit* (1970), he used felt as an insulator to protect his astral body from the outside. Fat, which often appeared together with felt, may mean the tool to check whether the etheric body had left the body after death or not. In that case, the wedge-shaped fat on the stand may be the tool to check whether Laurinck’s astral body still remained in his body (stand) or not.

⁴⁹⁰ It may be later transformed into to *Tatar Legend*, by converting Tatars rescued Beuys and warmed up Beuys’ body by using fat and felt.

⁴⁹¹ The Tibetan Book of the Dead was first published in 1927 by Oxford University Press. Its third edition published in 1957 had an introduction written by Carl Gustav Jung. (See Cuevas, Bryan J. *The Hidden History of the Tibetan Book of the Dead*. Oxford: Oxford University Press, 2003. Print. p. 9.)

⁴⁹² Steiner, Rudolf, and Christian, Arnim. *Nutrition: Food, Health and Spiritual Development*. London: Rudolf Steiner Press, 2008. Print. p. 56, 57.

Tantalus as the Metaphysical Guilt of Germany

About the Tantalus object, (fig. II-5-36) Beuys says,

"Above the sugar cubes box is a cork on a needle; a red cork through which a knitting needle has eccentrically been inserted. Skewered over the sugar. The cork then rolls off only with the needle. Then goes back and forth. And at the same moment at which the cork swings back and forth over the sugar back and forth, I do the same with my head. Just as long [laughs]. Very beautiful."⁴⁹³

Revealing the secrets of the gods, stealing Zeus's ambrosia and nectar for mortals, and offending by killing his own son and serving him to the gods, Tantalus suffered eternal punishment in Hades; when he tried to drink the water in which he was standing to his neck, it flowed away from him, and whenever he tried to grasp the fruit hanging over his head, the wind wafted them away.⁴⁹⁴ This Tantalus action is reminiscent of Karl Jaspers' "Metaphysical guilt", which was explained in the book *Die Schuldfrage [The Question of German Guilt]* (1947).

Jaspers wrote,

"Metaphysical guilt is the lack of absolute solidarity with the human being as such - an indelible claim beyond morally meaningful duty. This solidarity is violated by my presence at a wrong or a crime. It is not enough that I cautiously risk my life to prevent it; if it happens, and I was there, and if I survive where the other is killed, I know from a voice within myself: I am guilty of being still alive."⁴⁹⁵

Being still alive, Beuys tried to deal with this metaphysical guilt towards his dead colleague Laurinck, and also the victims of KZ Auschwitz. Only God can judge this metaphysical guilt, so Beuys needed to quote the story of the god Tantalus, who suffered eternal punishment. By writing "Walk along the line of the 20th July AACHEN" on the fat box, Beuys became free from the eternal punishment of metaphysical guilt, and become able to drink water from the jar, which was not granted to Tantalus.

As Jaspers says, "metaphysical guilt" was created by the lack of absolute solidarity with the human being. In order to be free from the punishment of metaphysical guilt, rebuilding solidarity with human beings is necessary. On the double spade *Gemeinschaftsspaten [Community Spade]*, Beuys talked about the importance of all people on earth working together.

⁴⁹³ Beuys, Joseph, and Hagen Lieberknecht. *Gespräch Zwischen Joseph Beuys Und Hagen Lieberknecht*. Köln: Schirmer, 1972. Print. p. 14. Translated by the author.

⁴⁹⁴ Tantalus (Greek mythology) in Encyclopedia Britannica <http://www.britannica.com/topic/Tantalus>

⁴⁹⁵ Jaspers, Karl. *The Question of German Guilt*. New York: Fordham University Press, 2000. Internet resource. p. 65.

“First of all, these two handles on one spade signify a special kind of compound action for people working the earth together. Without the spirit of co-operation, harmony and even humour it would be impossible to work with the tool. Brotherhood and love are suggested by the heart shape of the iron blade, while the handles are like aorta or arteries. So there is a relationship to the bloodstream here, and iron too is an important component of blood.

(...)

The relationship to agriculture is evident, as are the warmth and love needed for regeneration of the earth. Spectators and visitors used the spade to dig furrows before and after the action.”⁴⁹⁶

Extending from the heart, two stems of the double spade *Gemeinschaftsspaten [Community Spade]* suggest an artery and a vein; in order to create blood circulation in the body, both need to work together at the same speed.⁴⁹⁷ Moreover, by using this double spade, Beuys planned an action, such as digging out the Berlin wall with a large crowd of people, one on the eastern side and one on the western side.⁴⁹⁸ It clearly shows that Beuys’ *Gemeinschaftsspaten [Community Spade]* is a tool to rebuild lost solidarity, by all the people on earth working together.

In his *Energy Plan*, Beuys also talked about solidarity with humans. Beuys first defined “Antinatur [antinature]= der Mensch [the man]”, and then defined the Planck constant of quantum of action “ $h = (6.626070040(81) \times 10^{-34})$ ” as “Mensch [homo]”.⁴⁹⁹ Moreover, on the last page of his *24 Hours* catalog⁵⁰⁰, Beuys made a beautiful diagram. After randomly locating many “h” all over the page, Beuys added the sentence “think for all people breathing together all over the world”. He wrote only this sentence in English, in order to make it readable to more people. This was Beuys’ statement on creating absolute solidarity between all human beings, and this was the way to become free from metaphysical guilt and eternal punishment for it.

His definition of “h” as “homo” and the sentence “think for all people breathing together all over the world” is like that of Vedic Brahmanism, which considers the Brahman (“tat”=ultimate

⁴⁹⁶ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 84.

⁴⁹⁷ In addition, this *Gemeinschaftsspaten [Community Spade]* could also symbolically mean two persons in the same airplane; Laurinck on its front and Beuys on its back.

⁴⁹⁸ Beuys, Joseph, and Wulf Herzogenrath. *Selbstdarstellung: Künstler Über Sich*. Düsseldorf: Droste, 1973. Print. p. 28.

⁴⁹⁹ Then, after the gong, Beuys also defines Ursache [cause], Quantum Wirkung [quantum effect], Energie [energy], Materie [matter], Kausalität [causality], Komplementarität [complementarity], Determiniertheit [determinism], Dimension [dimension], Erscheinungen [phenomenon], Nichterscheinungen [non appearance], Erzeuger der Wahrheit [Producers of truth] as “der Mensch [the man]” as his *Energy Plan*.

⁵⁰⁰ On the 3rd page of the *24 Hours* publication, Beuys wrote about “Große Khan [Great Khan]”, which must be Genghis Khan. Eva Beuys and Wenzel Beuys pointed out that the 9th part of “BRAUNKREUZ - FETTECKEN - MODELLFETTECKEN” of Aachen July 20th is called *Das Tier [The animal]* and *Jarl [King]*, and quoted the poem “where is the ‘king’ Jarl, who is the ‘king’”. (From Edda’s “Rigsmal”, p. 31, 32. Strophe) (see Beuys, Eva, and Wenzel Beuys. *Atlantis: Joseph Beuys; 3 Aktionen, 1964-1965*. Düsseldorf: Joseph Beuys Medien-Archiv, 2008. Print. p. 57, 58.) As van der Grinten pointed out, Beuys made Genghis Khan’s daughter riding an elk as a counter image of Europe riding a bull (Zeus), therefore, the last part of the Aachen July 20th action “Jarl”, the Swedish King, and *Große Kahn* in *24 Hours* may be the counter images of Europe and Asia.

reality) absolutely equal to Atman (“tvam”=the self) (Tat Tvam Asi⁵⁰¹ = "That art thou" = 梵我一如). Atman and the German word atmen (to breathe) share the same Indo-European etymology, and Beuys may have been aware of this when he used the word “breathing” for this illustration. This postulation of the non-duality of Atman and Brahman was completed by Adi Shankara as Advaita Vedanta in Hinduism, and it became one of the sources of Rudolf Steiner’s Anthroposophy.⁵⁰²

After the *24 Hours* action, the participants had an artist talk, but in Ute Klophaus’ photo, only Beuys, Paik and Moorman sit at the table. The gallery owner Anneliese Jährling recalled, “Vostell had invited the artists and he also determined how the artists should spread themselves into the rooms. I remember that Vostell told Beuys: ‘You will go there. You make your fat in the corners.’”⁵⁰³ At this moment, the tension between Beuys and Vostell concerning who was the leader of the German Fluxus movement became stronger.

Moreover, Uwe Schneede pointed out that Beuys may have ironically quoted the action of Wolf Vostel on November 7, 1964: *In Ulm, um Ulm und um Ulm herum* [*In Ulm, around Ulm and around Ulm round*]^{504 505}. Since the title of Beuys’ first action *Siberian Symphony* (1963) may be a quote of Nam June Paik’s *Young Penis Symphony* (1962), Beuys may have found a common denominator with another Fluxus artist, and coined this action title. The rivalry between Vostell and Beuys continued to increase after this performance, and because of it, *24 Hours* became the last artistic cooperation of the original German Fluxus group. (fig. II-5-37)

Nam June Paik later recalled, “In 1965, after the famous 24-hour Happening, Joseph Beuys gave a moving speech in honor of George Maciunas: “He should have been here...”⁵⁰⁶ Knowing that a power struggle went against the Fluxus spirit of cooperation, Beuys gave a moving speech in honor of George Maciunas.

6. Paik and Moorman’s *As Boring as Possible* and Beuys’ *Homogeneous Infiltration for Grand Piano*

Collaboration at the Kunstakademie Düsseldorf

⁵⁰¹ Japanese word 魂 (tamashī), which means soul, may be originated from Tat Tvam As in Upanishads.

⁵⁰² For Steiner on Shankara’s Advaita Vedanta, see Steiner, Rudolf. *Die Okkulten Grundlagen Der Bhagavad Gita: Ein Zyklus Von Neun Vorträgen Gehalten in Helsingfors Vom 28. Mai Bis 5. Juni 1913*. Dornach/Schweiz: Verlag der Rudolf Steiner-Nachlassverwaltung, 1962. Print.

⁵⁰³ Anneliese Jährling talking with Brigitte Jacobs van Renswou, Issue 16, Nürnberg 2009, p. 44. (qtd. Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 219, 220.)

⁵⁰⁴ “In Ulm und um Ulm und um Ulm herum” is a well-known tongue-twister in German.

⁵⁰⁵ Vostell, Wolf. *Vostell: Happening & Leben*. Neuwied: H. Luchterhand, 1970. Print. p. 231 – 254.

⁵⁰⁶ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 27.

On July 28, 1966 at the Kunstakademie Düsseldorf, during Paik and Moorman's performance *So Langweilig wie möglich [As Boring as Possible]*, Beuys made the interlude action *Infiltration Homogen für Konzertflügel, der grösste Komponist der Gegenwart ist das Contergankind [Homogeneous Infiltration for Grand Piano: The Greatest Contemporary Composer is the Thalidomide Child]*. This chapter first analyzes Paik and Moorman's performance *As Boring as Possible*, then Beuys' intervention *Homogeneous Infiltration for Grand Piano*.

As Boring as Possible: Paik and Moorman's Europe Tour

After visiting the opening of the Venice Biennale for their *Gondola Happening*, Nam June Paik and Charlotte Moorman left Italy on July 11 for a two-week concert tour in five cities in Germany. Entitled *So Langweilig wie möglich [As Boring as Possible]*, Paik and Moorman's concert was a five-hour mixed-media program that included action music, film, electronic music, and Fluxus-style mini performances. The list of works varied by city, but their program in West Berlin on July 15, 1966 shows the basic structure of the event. (fig. II-6-1)

As Boring as Possible opened with George Brecht's *Symphony No. 4* (1964), followed by Jud Yalkut's film *Electronic Moon* (1966), which is about Paik's altered television sets. Then Moorman performed Takehisa Kosugi's *Instrumental Music* (1965), which Kosugi wrote for her; while Moorman was playing this score on her cello, Paik traced Moorman's shadow outline on paper or fabric, and then cut out her silhouette with the sound of scissors. Then, Moorman played Paik's composition *Sonata for Adults Only*. While playing Bach's cello piece *C major Partita No.3* behind the screen on which the Robert Breer's short experimental film *Fist Fight* (1964) was projected,⁵⁰⁷ she stripped off her clothes one by one. Following this Dick Higgins' *Cello Sonata* (1966), a duet for Paik and Moorman, was performed. There was a large box on stage with a sign, saying, "Do you believe Charlotte Moorman is inside this box?"⁵⁰⁸ Then, Paik inside a barrel rolled around on stage, as violently as possible, after which he removed the box from the stage without revealing that Moorman and her cello were actually inside. The program ended with two short films: the Paik-Yalkut collaboration *Cinema Metaphysique I* (1966), a mostly blank and silent film, and Yalkut's *P+A-I=K* (1966), a document of Paik's performance, sculpture, and prepared TV.⁵⁰⁹ There was neither narrative nor harmony in this five-hour performance, so it was difficult to tell the end and the beginning of each performance.

Boredom and Existential Anxiety *In Search of Lost Metaphysics*

⁵⁰⁷ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 151 – 153.

⁵⁰⁸ Writing a book "Computers for the Arts" (1968) Dick Higgins may have written this score by quoting Schrödinger's cat, a thought experiment of a paradox devised by Austrian physicist Erwin Schrödinger in 1935. In Schrödinger's cat, when one looks in the box, one sees the cat either alive or dead, not both alive and dead, so Moorman was overlapped as a "cat" in the box in this *Cello Sonata*.

⁵⁰⁹ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 151, 152.

The title *As Boring as Possible* first appeared in the instructions of Paik's 1958 anti-music composition *Hommage à John Cage: Music for Tape Recorder and Piano*. For Paik, *As Boring as Possible* was a "warning about the German Economic Miracle in which diligence has become one with stupidity,"⁵¹⁰ and for the second movement of this action music, Paik wrote "As bo-o-ring as possible; like Proust, Palestrina, Zen, Gregorian chant, Missa, Parisian café, life, sex and dog staring into the distance."⁵¹¹ Later, he added more boredom related to aesthetics in Asia, Europe and in America.

Aesthetics of boredom,

- a) Oriental tradition. Indian cosmology-passive philosophy of China-space in Sung painting - static court music in Japan and Korea. (Gagaku-shijo) - the progression from boring art to ritual art (Noh) and to ritual itself (tea) and the diffusion into stylized everyday etiquette (Ogasawara-riu-Kosugi)
- b) European tradition (Ennui), Baudelaire-Chekov-Proust-Wagner-Satie-Yves Klein.
- c) American tradition. Gertrude Stein-Hemingway-Cage-Lamonte Young-Dick Higgins-Fluxus-Jackson MacLow-Bob Morris-Emmet Williams-Warhol-Primary Structure. (Including baseball, life insurance, stockmarket **and drugs**).⁵¹²

In Cologne, Paik changed the program title to *In Search of Lost Metaphysics*, by combining Proust's boring novel *In Search of Lost Time* (1913)⁵¹³ and Heidegger's book on boredom *What is Metaphysics?* (1929) The issue of boredom had been analyzed in the field of philosophy, as in Blaise Pascal's *Pensées* and Martin Heidegger's *What is Metaphysics?* Heidegger thought that without stimulus, the individual will get bored, and will confront nothingness and meaninglessness, and then experience existential anxiety. In *What Is Metaphysics?*, Heidegger wrote, "Profound boredom, drifting here and there in the abysses of our existence like a muffling fog, removes all things and men and oneself along with it into a remarkable indifference. This boredom reveals being as a whole."⁵¹⁴

Paik may have realized that this existential anxiety was rooted in the Cartesian philosophy of existence. For Descartes, substance is a self-subsisting thing. Because of the impossibility of doubting his existence while he doubted, he defined the thinking self as an existence, and considered that the mind and body are distinct and separable. However, Baruch Spinoza considered that, if any substance exists in the Cartesian sense, then number becomes

⁵¹⁰ "Letter to Dr. Steinecke" Cologne, 2nd May, 1959. (From Nam June Paik, *Niederschriften eines Kulturnomaden*, Edith Decker (ed.), Cologne, 1992, p.51 – 53.)

⁵¹¹ "Letter to Dr. Steinecke" Cologne, 2nd May, 1959. (From Nam June Paik, *Niederschriften eines Kulturnomaden*, Edith Decker (ed.), Cologne, 1992, p.51 – 53.)

⁵¹² *Norbert Wiener and Marshall McLuhan*, in Paik, Nam J, and Judson Rosebush. *Nam June Paik: Videa 'n' Videology, 1959-1973*. Syracuse, N.Y: Everson Museum of Art, 1974. Print. p. 17. Bold part is from the original.

⁵¹³ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 152.

⁵¹⁴ Heidegger, Martin in *What Is Metaphysics?* (1929) in Heidegger, Martin, and David F. Krell. *Basic Writings: From Being and Time (1927) to the Task of Thinking (1964)*. San Francisco, Calif.: Harper San Francisco, 1999. Print. p. 99.

infinite, but many infinities cannot exist at the same time, therefore the infinite substance should be one, which is god and nature.

As for Heidegger, he considered that “to grasp with the understanding the whole of what exists is not possible. What constantly happens, however, is that the whole of what exists comes in moods - for example, in boredom.”⁵¹⁵ Heidegger was anxious about the feeling of boredom which made him feel being as a whole in nothingness. However, being familiar with the concept of Mahayana Buddhism's founder Nāgārjuna's śūnyatā [emptiness], which did not accept the existence of the self by itself, Paik must have realized that Heidegger's anxiety originated in the philosophy of the fictive existence after Descartes.

In an interview in 1974, Paik talked about the aesthetics of boredom by quoting the philosophy of Buddhism,

“In 1967 I wrote a short history about the aesthetics of boredom. Being an aristocrat means being bored. Boredom and aristocracy have been correlative since medieval times in the West and East. Acquisitiveness in money means buying a SoHo loft and saving money. Acquisitiveness in time means loving only exciting stuff, a desire to be entertained every second. If you give up acquisitiveness in money, you should not own anything. If you give up acquisitiveness in time, you should be bored and enjoy boredom.”⁵¹⁶

Paik was aware that the improvement of production created aristocracy, and the aristocrats got bored. Especially in western society, which is based on the philosophy of existence, the feeling of boredom became the feeling of existential anxiety. To escape from existential anxiety, some people used drugs⁵¹⁷ for stimulation, and in the case of diligent German people who could not bear the feeling of “being as a whole”, they needed constant stimulus in order to sustain the fictive existence of the self. This may have triggered fascism, which breaks the whole. Then after the war, diligent German people realized the Economic Miracle, which Emmanuel Todd investigated from the perspective of family structure in his book *The Diversity Of The World: Family and Modernity* (1999), and this created more aristocracy and boredom. As a result, their need for constant stimulus resulted in a “stupid” consumption culture in West Germany.

Here, Paik was basically repeating the Four Noble Truths of Buddha, about the truth of the causes of suffering, freedom from suffering, and the way to eliminate suffering. Buddha

⁵¹⁵ Wiggershaus, Rolf. *The Frankfurt School: Its History, Theories, and Political Significance*. Cambridge, Mass: MIT Press, 1994. Print. p. 101.

⁵¹⁶ Nam June Paik and Paul Schimmel *Abstract Time*. *Arts* 49 No.4 (Dec 1974) p. 53.

⁵¹⁷ Paik confessed that he used LSD only one time, and reported that he could see the time sequence as a frozen crystal. For more details, please read Paik, Nam J. “Who Will be Laughing in 2020 ?+?=??” *Watari Museum of Contemporary Art*, 2016. Print. p. 134, 135.

considered that the origin of suffering was an attachment to desire,⁵¹⁸ so by eliminating desires, every suffering will become extinct, since its origin will have been eliminated. This is the philosophy of 緣起 Pratītyasamutpāda [dependent origination], which states that all things become able to exist in dependence upon other things. So if this exists, that exists; if this ceases to exist, that also ceases to exist. Moreover, according to Nāgārjuna's philosophy of 空 śūnyatā [emptiness], any substances including the self become recognizable by arbitrarily cutting the whole with language,⁵¹⁹ which could be private but needs to be shared with others, as Wittgenstein's impossibility of private language suggests. The latter revealed that the Cartesian definition of the self was only fiction,⁵²⁰ and this existence of the self created both modernity and the anxiety of existence in Europe. On the other hand, in Buddhism, the "boredom" which reveals the being of self as a whole is enjoyable, and even allows us to reach nirvana.

In order to overcome the issue of anxious feeling of existence caused by boredom, Paik suggested giving a new aesthetic value to boredom in his anti-music, as in Indian cosmology or the passive philosophy of China, or Zen, which tries to eliminate the existence of the self, as an alternative to the philosophy of existence and free will.⁵²¹

For the Maximum Beauty of Boredom: Playing Erik Satie's *Vexations*

For the extension of *As Boring as Possible*, Paik and Moorman searched for the maximum beauty of boredom. On Sunday, July 17, on the evening following their performance *As Boring as Possible* at the Galerie René Block in West Berlin, they staged Erik Satie's *Vexations* (1893-94). This unconventional piece is a repetition eight hundred and forty times of a musical theme about one-minute long. Until John Cage organized a team of ten pianists in 1963, Satie's *Vexations* had not been performed since its composition.⁵²²

In West Berlin, Paik gathered four pianists willing to join him and Moorman. They started to perform, from 0:00 to 18:00 for 18 hours. When Moorman began her second shift, she went topless. When Paul Moor of the Berlin newspaper *Die Zeit* questioned Moorman about her act, she answered,

⁵¹⁸ Four Noble Truths (Sanskrit: catvāri āryasatyāni) Encyclopedia Britannica.

<http://www.britannica.com/topic/Four-Noble-Truths>

⁵¹⁹ Nāgārjuna's philosophy of 空 śūnyatā [emptiness] is almost identical to Ferdinand de Saussure's concept of signifié (signified) and signifiant (signifier). Saussure considered that the signified and signifier were purely psychological, and they were form rather than substance. Nāgārjuna considered that this purely psychological and arbitrary differentiation of the whole create the substance through language, therefore the existence of substance is interdependent, so the self cannot exist by itself.

⁵²⁰ Descartes was not aware that his philosophy of existence is supported by language, which cannot be private. Therefore his definition of existence, which is self-subsisting, is false.

⁵²¹ That is why in Paik's *Hommage à John Cage: Music for Tape Recorder and Piano*, the second "boring movement" comes after the first "constant surprise and disappointment", and then the third movement "more philosophy of music than philosophical music" follows. From *Letter to Dr. Steinecke*. Cologne, 2nd May, 1959. (From Nam June Paik, *Niederschriften eines Kulturnomaden*, Edith Decker (ed.), Cologne, 1992, p. 51 – 53.)

⁵²² Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. 2014. Print. p. 153.

"Satie liked nudity. When they put on his ballet *Relache* in 1925 in Paris, Marcel Duchamp had to undress completely. Paik believes that performing *Vexations* [this way] is in the spirit of Satie. When I left New York John Cage bet me that I wouldn't do it. Now he owes me a hundred dollars."⁵²³

From this, we can tell that this performance was conceived by Paik who tried to add sex to a historical piece of music, and moreover, to play Satie's boring music was a homage to John Cage, whom Paik respected and classed as an "aesthete of boredom". Here, Paik suggested enjoying boredom, by giving up acquisitiveness in time. When you give up acquisitiveness in time, boredom is not an existential anxiety, and when you listen to Erik Satie or John Cage's *boring* music which suspends time, it will be pleasurable.

Beuys Hosting Moorman and Paik's Performance

By 1966, Beuys' position as a professor at the Kunstakademie Düsseldorf became stable. However, for purely political reasons outside the Academy, the ministry of culture dismissed Beuys.⁵²⁴ On June 26, the student council AStA sent a letter to the minister requesting the re-appointment of Beuys as professor, and on July 9, the teachers of the work seminars including Hans van der Grinten and Erwin Heerich sent a letter to the Culture Minister Paul Mikat demanding permanent employment for Beuys at the Academy. Because of these protests, the ministry of culture agreed to talk with Beuys, scheduled on July 28. Later, on the same day as the appointment of Paul Mikat as president of the Düsseldorf district, the employment contract of Beuys was extended by one year.⁵²⁵

Because of this trouble, Beuys did not have enough time to prepare Paik and Moorman's concert. That being so, Jörg Immendorff, one of Beuys' students and the representative of the Student Union AStA's cultural department, and not Beuys, invited them to give the concert.⁵²⁶ On July 25, only three days before the event, while Paik and Moorman were in Aachen for their tour⁵²⁷, Beuys was able to ask for permission to hold an event in the auditorium of the Academy on July 28. For the permission, Beuys wrote that his event should provide "musical interpretations with image dubbing of Jean-Pierre Wilhelm and Charlotte Moorman," and by referring to "presentation of in-house character", the new director of the academy Eduard Trier gave him his approval.⁵²⁸

⁵²³ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. 2014. Print. p. 153.

⁵²⁴ The reason of this dismissal is complex, and it was not Beuys' fault. For more details, see Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 242 – 244.

⁵²⁵ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 243, 244.

⁵²⁶ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 112.

⁵²⁷ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 245.

⁵²⁸ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 245.

Finally, on July 28, 1966, Moorman and Paik's *So Langweilig wie möglich [As Boring as Possible]* was held in the auditorium of the Kunstakademie Düsseldorf. Beuys originally did not plan any action, so right before the concert started, Paik did not know that Beuys would perform any action.⁵²⁹ The program became an expanded version of *As Boring as Possible* with an introductory speech by Jean-Pierre Wilhelm and Beuys' actions. An art theorist, Jean-Pierre Wilhelm was the owner of Galerie 22, where Cage presented his *Music Walk* in 1958 and Paik performed *Hommage à John Cage: Music for Tape Recorder and Piano* in 1959, and he was the person who gave an opening speech at the Fluxus Festival at Kunstakademie Düsseldorf organized by Beuys in 1963. After Wilhelm gave a nonsensical, long speech, he warned the audience that boredom was "the evening's title, its watchword."⁵³⁰ During this long and boring speech, Beuys stood up among the audience, walked to a blackboard, and drew a square cross in white chalk. This drawing remained until the end of the entire performance.⁵³¹

Following this, Moorman started with Emmett Williams' *Counting Song*.⁵³² In this performance, Moorman counted the number of spectators (fig. II-6-02), and Paik wrote the number of 508 spectators on the blackboard, on the right side of Beuys' cross (fig. II-6-03), by erasing half of the cross in order to be able to show the number; so the original four directions of the cross were only marked with dashed lines.⁵³³

Then the program continued with *Electronic Moon* by Paik and Jud Yalkut, and Moorman played Cage's *26'1.1499 for A String Player* (1953/55). Moorman also performed the human cello, by playing the string which Paik held on his bare back. Also she played La Monte Young's *Composition 1960 No. 5* in which Moorman simply opened a canning jar and released several butterflies in the auditorium.⁵³⁴

Beuys' Action as an Intermission

During the interval⁵³⁵ of Moorman and Paik's concert, Beuys, with the caretakers, pushed a Steinway grand piano completely covered in felt with a red cross⁵³⁶ into the auditorium.⁵³⁷

⁵²⁹ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 48.

⁵³⁰ A ten-page typescript of Wilhelm's speech, with his handwritten annotations, is in the CMA. (qtd. Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*, 2014. Print. p. 58.)

⁵³¹ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 48.

⁵³² Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 112.

⁵³³ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 48.

⁵³⁴ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 158, 159.

⁵³⁵ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 112.

⁵³⁶ This piano was the same that was used in his 1963 action, and also later used for *In Memorial George Maciunas* (1978) (From Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 35.)

Because of the weight of the grand piano and the narrow door, it was not easy, and it took a while to bring it to the center of the auditorium.

From his jacket pocket, Beuys took out a small toy ambulance, which also had a Red Cross on it, and let it go under the piano back and forth. He wore earplugs made of bees wax to shut himself off from outside sound several times. (fig. II-6-04) Then, Beuys took a clockwork tin duck toy out of his jacket and, after winding its spring, chained it to one of the piano legs, and let it run around the piano.⁵³⁸ Flapping its wings and squawking, the toy duck soon became motionless. About this first action, Beuys said,

“Yes, I have not used the piano, but the automatic sound generator below, such as the quacking duck, who marched with me into the room, this little toy duck that always goes quack-quack. No, I haven’t produce any tones on the piano, because the piano isolated itself and I was of course also isolated from the piano. That was the meaning, that a different tone was produced there, an inner tone.”⁵³⁹

Following this action, Alison Knowles’ audience participatory action *Shoes of Your Choice* (fig. II-6-05) was performed. In this, the audience including Eva Beuys, Imi Knoebel and Ute Klophaus entered the middle of the hall, and demonstrated taking off their shoes.⁵⁴⁰ Then, Moorman re-started to perform Takehisa Kosugi’s *Instrumental Music* (1965). The hall light was turned off, and Paik threw a light towards Moorman with her cello, so her shadow fell on a large white sheet of paper. While Beuys was holding the spotlight, Paik cut out the silhouette of Charlotte Moorman from the paper sheet.⁵⁴¹

Following Moorman’s performance, Beuys walked to the middle of the auditorium, pinned the second Red Cross on the piano’s felt cover. (fig. II-6-06) Then, he proceeded to a double blackboard, which already had a diagram of a half a cross, which is known as *Division of the Cross*⁵⁴², and wrote the following sentences:

IN DAS ZIMMER DES CONTERGANKINDES	Forcing its way into the room of the thalidomide child
--------------------------------------	---

⁵³⁷ Hans Strelow reported it as “Intermezzo”, but Reiner Ruthenbeck wrote it as “interruption”. For more details, see Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 115.

⁵³⁸ Verspohl, Franz-Joachim. *Avantgarde and Social Awareness: The Example of Joseph Beuys*, in: University of Strathclyde, Glasgow (Hg.), *Contemporary German Studies, Occasional Papers*, No. 6, 1989, p.23 – 38.

⁵³⁹ Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985): Print. p. 73.

⁵⁴⁰ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 49. Translated by the author.

⁵⁴¹ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 49.

⁵⁴² The part *Division the Cross* also appears in other actions such as EURASIA, Vacuum↔Mass and also the similar one in MANRESA.

EINGEDRUNGEN HILFT IHM MUSIK DER VERGANGENHEIT?? ????? ⁵⁴³	Does the music of the past help him?? ?????
--	--

Then on the bottom two of the black board, Beuys wrote the words

DAS LEBEN DIE WÄRME DER KLANG DIE PLASTIZITÄT ⁵⁴⁴	THE LIFE THE WARMTH THE SOUND THE PLASTICITY
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After the action, Beuys read the sentence "the greatest contemporary composer is the thalidomide child", which was clearly a statement on the Contergan scandal in West Germany. Then, the piano was pushed back out of the auditorium, and the action was completed. About Beuys' performance, Paik recalled,

"During the intermezzo, Beuys and his students pushed a piano tightly wrapped with felt into the hall and Beuys pinned a red cross mark on it in front of the audience. There was a hushed and reverent mood in the hall. I felt Beuys is not a Till Eulenspiegel anymore, but a godfather."⁵⁴⁵

The concert continued, and Moorman played Paik's composition *Cello Sonata for Adults Only*. While playing Bach's cello piece behind the screen, Moorman took off her clothes one by one. In the end, Moorman wore only a bikini and lay on the ground. With Beuys holding her music score, Moorman continued playing the cello on her almost naked body. The concert ended with Dick Higgins' *Cello Sonata* (1966). Paik first put his head into clay, and then pressed it against a large wooden box, which says "Do you believe Charlotte Moorman is inside this box?" Then Paik opened the box, and Charlotte Moorman was sitting there with her cello.⁵⁴⁶ (fig. II-6-07)

They finished the event at 1:30 am.⁵⁴⁷ After the concert, Paik and Moorman stayed at Joseph and Eva Beuys' home and studio at Drakeplatz 4 in Düsseldorf, as their guests.⁵⁴⁸

⁵⁴³ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 112.

⁵⁴⁴ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 112.

⁵⁴⁵ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 17.

⁵⁴⁶ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 50.

⁵⁴⁷ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 159.

⁵⁴⁸ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 159.

Homogeneous Infiltration for Grand Piano as a Human Body

For Beuys and Paik, a musical instrument was a metaphor of the human body, and for Beuys, *Homogeneous Infiltration for Grand Piano* was a metaphorical image of a thalidomide child. Claimed to cure anxiety and insomnia, Thalidomide was sold under the name Contergan and used to alleviate nausea and morning sickness in pregnant women. Shortly after Contergan had begun sale in 1957, between 5,000 and 7,000 infants were born with malformation of the limbs, and only 40% of these children survived.⁵⁴⁹ About this felt-covered piano, Beuys said,

“It has a certain proximity to an animal. This has indeed a skin, and inside is a life with soul, let's assume, a tone, even if the animal does not cry. The animal always has soul tone, essentially also a man. So what was meant was this tone as a non-physical tone.”⁵⁵⁰

Beuys says that under the felt skin, there is the soul of a thalidomide child. A thalidomide child was created in the body of a pregnant woman, so this felt-covered piano also became the mother's body. Subsequently, the felt, a homogeneous material associated with warmth, insulation, and absorption, became the womb, and with warmth it protected and insulated the child from the outside; however, inside the womb is the thalidomide child whose limbs are deformed, or even do not exist. Like the sound of the completely felt-wrapped piano, or a thalidomide child playing the piano with deformed limbs, hearing the scream of the deformed child in the mother's womb is impossible, because the felt womb will absorb the sound. Beuys says,

“The sound of the piano is trapped inside the felt skin. In the normal sense a piano is an instrument used to produce sound. When not in use it is silent, but still has a sound potential. Here no sound is possible and the piano is condemned to silence.”⁵⁵¹

In a piano, felt is used both to generate and to absorb sound. When someone plays the piano, the felt-covered hammer hits the string, and generates sound. On the other hand, the felt damper, which belongs to the key's string, has the function of stopping vibration of the string; so as long as the player's finger presses the key, the damper remains lifted, and the string will be free to vibrate, and generate sound. Once the key is released, the felt damper falls back on the strings, and absorbs its vibration and sound. By covering the entire piano with felt as a damper, Beuys confined the sound which can be generated by the felt-covered hammer.

⁵⁴⁹ Reversal of Fortune: How a Vilified Drug Became a Life-saving Agent in the "War" Against Cancer. *Onco'Zine - The International Oncology Network*. November 30, 2013.

⁵⁵⁰ Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985): Print. p. 73. Translated by the author.

⁵⁵¹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 168.

The duck toy flapping its wings and squawking around may mean the handicapped child, and then the line which connects the duck toy to one of the piano legs⁵⁵² becomes a metaphor of the umbilical cord. The "Division of the Cross" which Beuys first wrote on the blackboard and Paik divided in half may mean not only the separation of East and West, but also the separation of mother and child at birth; it is similar to Beuys' making the event of birth into the artwork *Exhibition of a wound drawn together with plaster* in his *Lebenslauf/Werklauf* (1965). From this, we can understand that the reason why Beuys created the second Red Cross on the piano was that he wanted to heal the scars not only of the mother, but also of the thalidomide child after cutting the umbilical cord. About this second action, Beuys said,

"The life, the heat, the fulfillment of time. That was a caption. In analogy to the idea of inner tone. So the greatest composer is the one who suffers. Who can do absolutely nothing more. What people produce in their lifetime, in relation to composition, or works or statements. It was once said that whoever physically resembles such a sewn up piano, that such a limbless torso can no longer express himself on people's activities in his work, but he will achieve his contribution through his pain. So, an extreme position was adopted concerning: what is the life of man, or: what is his product. Many people are indeed clever and intelligent, some are beautiful and can run very fast, some are capable of great external works, but what about the people who can not express all this at all, when fate forbids them such production. That was the idea, and thalidomide was exactly the fact. The piece indeed bore the title: continuum - homogeneous - for grand piano. The sound as a continuum, as a time element, but not a physically audible thing. Only continuity and the homogeneous."⁵⁵³ (fig. II-6-08)

Beuys declared that a thalidomide child in a felt-wrapped piano was the "great composer" of our time, because a thalidomide child has only the potential to make sound, similar to the piano which is completely wrapped and impossible to play. Moreover, the deformed child in this wrapped-piano/womb was created by our modern society, which is the "whole". That is why Beuys paradoxically preached that the deformed child in the piano was the greatest composer of our time, because it is created by the "whole", and nothing is greater than that.

This approach to making the composition of the whole into the part was similar to Paik's anti-music *As Boring As Possible*, because he tried to make boredom, which comes from the existence of the self as a part and reveals being as a whole to be enjoyable. Their approach is not dualistic but monistic, and it makes the whole world a homogeneous continuity, as the one entity of *EURASIA*.

⁵⁵² Verspohl, Franz Joachim. *Avantgarde und soziales Bewußtsein: Das Beispiel Joseph Beuys* in: Marburger Jahrbuch für Kunstwissenschaft, Bd. 22, 1989, p. 241 – 246.
<http://www1.uni-jena.de/beuys/Material/1989VerspohlAvantgarde.pdf>

⁵⁵³ Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985): Print. p. 73, 74. Translated by the author.

The only way to listen to its potential sound is through our imagination; therefore Beuys made an action of wearing earplugs, in order to listen to this imaginary inner sound. This act can be a pleasant moment, like a new father listening to the sound of his child's heartbeat in his wife's womb.

Paik and Beuys under the Influence of Cage's Silence

In the sense of exploring sound potential, Beuys' *Homogeneous Infiltration for Grand Piano* is in the prolongation of *Earth Piano*, the first collaborative work of Beuys and Paik. Not only Paik, but also Beuys were heavily influenced by John Cage, who composed *4'33"* (1952), the three-movement composition of silence. Even before meeting Paik, Beuys made an acrylic drawing *Der Lehrer von John Cage [The teacher of John Cage]* in 1959. In 1969, when Beuys was asked to which artist he particularly felt attached, Beuys replied, John Cage.⁵⁵⁴ Additionally, Mario Kramer pointed out that when Beuys made a multiple *Quanten [Quantum]*⁵⁵⁵ (fig. II-6-09) in 1982, he wrote "to John Cage with love and admiration Joseph".⁵⁵⁶ Both Cage and Paik were crazy about Zen koan, and Cage composed *4'33"* under the influence of a Zen koan *隻手の音声 (sekisyu no onjyou) [the sound of one hand clapping]*, which says, "Two hands clap and there is a sound, what is the sound of one hand?" In a 1964 interview, Beuys said, "For Cage, ZEN was very important, but he made the Cage method out of it, which is something new."⁵⁵⁷

About sound and silence, there is a similar philosophical question. "If a tree falls in a forest and no one is around to hear it, does it make a sound?" When a tree falls in the forest, only the wave comes out, but as long as there is no human to perceive this wave as a sound, there is no sound. In the case of Beuys' *Homogeneous Infiltration for Grand Piano*, no one can see the piano inside, like the falling tree in an uninhabited forest. However, if one imagines the piano inside, one might feel its sound potential, just as the waves caused by the falling tree in the forest become sound when a human recognize them. By using his original method of wrapping felt, Beuys' silent piano *Homogeneous Infiltration for Grand Piano* became a reply to Cage's Zen-inspired music of silence. This method was later followed in another of Beuys' works *Das Schweigen [The Silence]* (1973), in which Beuys galvanized the reels of Ingmar Bergman's film *The Silence* (1963). Because of the galvanization, this film cannot be opened and played, and remains completely silent. This work was also Beuys' reply to Cage's music of silence, similar to

⁵⁵⁴ Sharp, Willoughby, *Artforum*, December 1969. p. 40 – 47.

⁵⁵⁵ In this multiple work, Beuys listed many names of plants, including Pilze [mushroom]. In quantum physics, an elementary particle and a fundamental constituent of matter Proton is composed of three quarks, and it was named in 1963 after James Joyce's *Finnegans Wake*, "Three quarks for Muster Mark". Because Cage's music of chance shares characteristics with mushrooms and quantum physics, Beuys may have overlapped these characters in one work, almost as three quarks consist in one proton, as a homage to Cage.

⁵⁵⁶ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 19.

⁵⁵⁷ Beuys, Joseph, F. J. Grinten, and Dieter Koeplin. *Joseph Beuys: [zeichnungen, Kleine Objekte ; Kunstmuseum Basel, Kupferstichkabinett, 5. Juli Bis 31. August 1969]*. Basel: Kunstmuseum Basel, 1969. Print. p.13.

his criticism of the silence of Marcel Duchamp, in the work *The Silence of Marcel Duchamp is Overrated* (1964). Considering an instrument as a metaphor of the human body, Beuys made one of his last works *Palazzo Regale* (1985) (fig. II-6-10) on the theme of silence. There Beuys, who suffered from lung inflammation, exposed his dying body in a display cabinet almost like a coffin, and placed cymbals as a metaphor of his breast with lungs, as though he were repeating the Zen koan which influenced John Cage; "two cymbals clap and there is a sound, what is the sound if the player is no longer alive?"

Paik played Satie's *Vexations* as a homage to John Cage, but it was Beuys who played Satie's piano music in his performance *Siberian Symphony, First Movement*⁵⁵⁸ at the *Festum Fluxorum, Fluxus, Musik und Antimusik das Instrumentale Theater* at Kunstakademie Düsseldorf on February 2 - 3, 1963. In *Siberian Symphony, First Movement*, Beuys tried to show the horizon of Siberia and heal the war wounds of Germany. Similar to this, by giving a positive aesthetic value to boredom through his anti-music, Paik's composition *As Boring As Possible* tried to rescue Germany from existential anxiety, which may have caused fascism and the following stupid capitalistic consumption.

The birth of Felt Cello

After this performance, Beuys made *Infiltration-homogens for Cello (Felt Cello)* for Moorman. Beuys said,

"On the same principle, I made several *Infiltration-homogens for Cello* for Charlotte Moorman, which she still performs. *Infiltration-homogen* describe the structure of felt, so the piano becomes an homogeneous deposit of sound with the potential to filter through felt. The relationship to the human position is marked by the two red crosses signifying emergency: the danger that threatens if we stay silent and fail to make the next evolutionary step. Such an object is intended as a stimulus for discussion, and in no way is it to be taken as an aesthetic product."⁵⁵⁹

Paik wrote about Beuys' composition *Homogeneous Infiltration for Cello* for Moorman, and his memory of Moorman playing it in the Solomon Islands,

"Charlotte asked for a new composition for herself, at which Beuys gave her a cello version of this. This time, the cello was tightly wrapped with felt and Charlotte pinned a

⁵⁵⁸ John Cage's *4'33"* consist of three movements, whose lengths are 30", 2'23" and 1'40". The reason why Beuys gave the title "first movement" to his *Siberian Symphony* may be because of the influence of Cage.

⁵⁵⁹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 168.

red cross on it. We performed at many and various places,⁵⁶⁰ and among them all the most impressive was a performance at Guadalcanal in the Solomon Islands, the fierce battleground of World War II.”⁵⁶¹

It became the birth of Paik’s most political work, *Guadalcanal Requiem*.

7. Paik’s Guadalcanal Requiem

Visiting the Battlefield between Japanese and American Troops

In Spring 1976, Moorman and Paik made their last major international tour. They were invited to Sydney as a duo, and after their last performance on April 11, Paik, Moorman and her second husband Frank Pileggi left Sydney and went to the Solomon Islands,⁵⁶² and stayed there from April 13 to 22 in 1976.⁵⁶³

Located in the South Western Pacific Ocean and the largest island of the Solomons, Guadalcanal is known as one of the most bitter battlefields between Japanese and American troops. Even more than 30 years after the war, the debris and wreckage of the fierce battle were still strewn there. Interested in Guadalcanal’s role in military history, Paik received permission from the Solomon Island’s Ministry of Education and Cultural Affairs to shoot footage in Guadalcanal for a documentary video, in order to explore the physical and emotional vestiges of the war.⁵⁶⁴ The result was the video artwork *Guadalcanal Requiem*, Paik’s most dense, complex and political work with his elaborate editing technique. Through this video work, Paik shared his pacifist vision, and also showed the possibility of video art.

The Video Content

This video starts with the drum sound of young Pacific Islanders beating a trunk of a tree. Showing the broken watch on the shore, the narration follows:

“World War II could be reinterpreted as the first oil war, in order to stop the Japanese invasion in China. The United States, the major oil producer of that time, imposed what was in effect an oil embargo of Japan. On July 31, 1940, Japan countered with the invention of the charcoal burning car, which used wooden charcoal instead of gas. This

⁵⁶⁰ Paik and Moorman’s *Cello Sonata - Joseph Beuys* was premiered in 1966 at the *4th Annual New York Avantgarde Art Festival* which Paik and Moorman organized at Central Park. (From: Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994*. Kunsthau Zürich, 1993. Print. p.72.)

⁵⁶¹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 17.

⁵⁶² Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. 2014. Print. p. 313 – 317.

⁵⁶³ “‘You MARTYR of July 20, 1964’ Paik and Beuys in a Media Duet”, Stephan von Weise. In Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 137.

⁵⁶⁴ Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. 2014. Print. p. 317.

early organic car had a top speed of 25 miles per hour, in a good wind. At Pearl Harbor, the energy crisis became a hot war. The Japanese quickly occupied oilfields in Indonesia. In the spring of 1942, at Guadalcanal in the Solomon Islands, they began to build an airstrip whose runway would be paved with blood and tears. The fateful Henderson airfield.”

Carrying the wrecked bombshell, Charlotte Moorman walks along this Red Beach of Guadalcanal, where the U.S. Marines landed on August 7, 1942. The scene switches to the rock music concert at Rongo Point of Guadalcanal, where the young John F. Kennedy arrived on April 13, 1943, as Moorman narrates. Then, the caption “many inexplicable accidents happened to our location team” appears with a flashing visual effect of colorful skeletons and typography, saying “Homeless Ghost?” and “Mystery?” with the close-up image of a corpse. After a while, another caption says, “soon the mystery was solved”.

The scene switches to the jungle, with a field surrounded by miles of wet tape, which seem like weeping. Seeing this, Moorman narrates, “Yes, these are the tears of samurais.” Subsequently, Moorman interviews an old Japanese war veteran, telling that he visits Guadalcanal to collect the bones of Japanese soldiers, located inside these nylon tapes. He tells Moorman that out of 35,000 Japanese soldiers, 22,000 died and 13,000 retreated. When this Japanese war veteran says the word “Machine Gun” with a gesture of holding it, the scene jumps to the image of the Battle of Tenaru.

On the actual footage of war, the captions “Bloody Ridge” “Sept. 13 '42 A Turning Point in the Pacific War” appear. Moorman sits on the wrecked tank, and plays the cello with a giant tropical grass. The actual war footages containing many corpses of Japanese soldiers are shown, with flash-back images of local youths who have no experience of war. All of a sudden, the image changes into Moorman’s *TV Bra* performance in New York, and then quickly switches to her *TV Bra* performance at King George High School in Guadalcanal. The caption says that this is the first TV of any kind in Guadalcanal, and shows local youths excited to see the TV and also this experimental performance for the first time.

Next, the crashed airplane appears, and on the top of it, Paik is meditating like a Zen monk. Carrying Joseph Beuys’ felt cello *Homogeneous Infiltration for Cello*, Moorman approaches the meditating Paik, and leans it on him, as if laying flowers on the tomb of the unknown soldier. (fig. II-7-01) While Paik holding the cello continues meditating, Moorman pins two slips of red felt, making a Red Cross on the cello.

Following this scene, the former U.S. military general Bob Edwards says that explaining his war experience is almost like “trying to explain Rembrandt to a blind man.” While the actual

memorial event of Guadalcanal Campaign by the U.S. military in 1944 is shown, Edwards' voice saying "the Dream becomes less and less" is repeated many times. In a G.I. uniform with a cello strapped on her back, Moorman performs *Peace Sonata*, and crawls on the beach from right to left. Performing *Violin with String* (1961), Paik dragging the half-violin appears from the left. The standing Asian man and crawling American woman approaching each other makes a stunning contrast, and they move toward each other, and pass each other on the beautiful beach. This is the highlight of this video work.

After the brief introduction to the local family raising the American flag every day, the episode of Coast watchers saving the life of John F. Kennedy is introduced remarkably. Consisting not only of Australian military officers but also of some Pacific islanders, coast watchers who worked for the Allied Military observed the movement of Japanese forces. A former coast watcher Bill Bennett tells Moorman how they got information from Guadalcanal that the U.S. military boat PT-109, commanded by Lieutenant John F. Kennedy, was cut in two by a Japanese destroyer. The American Navy gave up trying to save the life of the crew, but he sent out two Solomon Island boys Birku and Aron in a canoe. They found the American survivors of PT-109, and one of the survivors John F. Kennedy scratched a message on a green coconut telling the exact location of the crews. Shortly after Kennedy's group was rescued, and 20 years later, John F. Kennedy, who had become president, invited them to the White House.

As Moorman narrates, the "Japanese military did not give up until the very last day of the campaign", and they are driven into a hill. On the top of this hill, Moorman performs Japanese musician Takehisa Kosugi's *Chamber Music* (1962), and above her, two dragonflies are making love. When Moorman shows only her eyes after undressing in blue full-body cloth sack, it is almost like an Islamic woman showing only her eyes from the burka. Then, the video shows the beautiful image of the deep blue sea called "Ironbottom Sound," the stretch of water between Guadalcanal, Savo and Florida Island. This name was given by Allied sailors, because many ships and airplanes were sank there during the Guadalcanal Campaign. The caption follows as below.

Landing Barge of Colonel Oka sunk on September 2, 1942.

Iron Bottom Sound sleeping here also

(American side)

2 heavy carriers, 6 heavy cruisers, 2 light cruisers, 14 destroyers, and other transport ships

and

(Japanese side)

*2 battleship, 1 light cruiser, 11 destroyers, 6 submarines, 600 aircraft and other transport ships
and thousands of people on both side*

With these images of sunken ships, the Chinese character 無 [Mu] (Nothingness), which was taken from the Buddhist chant 南無阿彌陀仏 [Namuamidabutsu] (I sincerely believe in Amitabha; Lord have mercy on me)" printed on a Japanese Buddhist wooden Sotoba tablet, is shown repeatedly.

The camera switches to a local man in Guadalcanal pointing to a palm tree, saying that he planted this palm tree by hand, as a commemoration of the American man who first landed on the moon.⁵⁶⁵ He also asks the astronaut to come to visit Guadalcanal to be the man to eat the first coconut of this particular tree. Then, the camera switches to two young Americans, who do not know the war, reading the old New York Times articles reporting the Guadalcanal Campaign, and the video ends.

Information and Communication as Substitutes for Fossil Fuel

Itsuo Sakane, a media journalist and the President Emeritus of IAMAS, recalls that Paik asked him to borrow a video document on the war from the Japanese TV station TBS. Born in China in 1930, Sakane shared the same zeitgeist and Paik's vision that the Pacific War was triggered by the allied powers' cutting the oil supply to Japan.⁵⁶⁶

Considering Great Britain's survival in its war against Germany as essential to its own security, the United States restricted selling iron ore, steel and oil to Japan, especially after Japan signed the Japan-Germany-Italy Tripartite Pact in September 1940. By using the initials of the participating countries, the Japanese government called this economic sanction "ABCD Encirclement" (A for America, B for Britain, C for China, and D for the Netherlands).⁵⁶⁷ When the U.S. announced the prohibition on exporting oil to Japan in August 1941, the government of Japan, which imported 80% of domestic oil consumption from the United States, thought these embargoes an act of aggression, and led Japan to attack Pearl Harbor, which triggered the Pacific War.

⁵⁶⁵ One of the camera crew for *Guadalcanal Requiem* was Bill Viola, and the scene of the man talking about palm trees was also used in Bill Viola's video work *Palm Trees on the Moon* (1977). With the support of his father working for PanAm Airline at that time, Viola could visit Solomon Island, and could record some materials for *Guadalcanal Requiem*, such as the music and dances of local people. (From *InterCommunication* No.28 p. 114 – 129 "Let Off the Speed, Space Opens Up. An Interview with Bill Viola" Interviewer: Louwrien WIJERS. Trans. Heigo Takashima.)

⁵⁶⁶ *Sayonara, Nam June Paik*. Tōkyō: Watariamu, 2006. Print. p. 35.

⁵⁶⁷ ABCD Encirclement. Van, Sant J. E., Peter Mauch, and Yoneyuki Sugita. *Historical Dictionary of United States-Japan Relations*. Lanham, Md: Scarecrow Press, 2007. Print. p. 29, 30.

Following Pearl Harbor in December 1941, Japan drove out the Americans, British and Dutch, and occupied the Philippines, Malaya and East Indies. Subsequently Japan occupied many islands to build a defensive ring and threaten the connection between the United States, Australia and New Zealand. In May 1942, Japan reached Guadalcanal, and started to construct the Japanese airfield, which had a critical impact on the Allied Forces. The U.S. Marines landed on Guadalcanal on August 7, 1942, and over the following six months, Guadalcanal was one of the most severe battlefields in World War II. As a result, the Guadalcanal campaign of the U. S. stopped Japan's expansion, and became the turning point of World War II.

In *Guadalcanal Requiem*, Paik tried to reinterpret the Pacific War as the first oil war. In order to maintain her economy, when oil supplies were cut, Japan, which is scarce in fossil energy, had to fight against the allied powers. Writing "I have experienced the energy crisis for almost eighteen years, firstly in Korea from 1939 to 1950,"⁵⁶⁸ Paik thought that the energy crisis would continue until around 2050,⁵⁶⁹ and was the imminent problem to be solved, in order to avoid oil wars. His vision of how to develop society with minimum use of energy resulted in some of his writings, such as *Expanded Education for the Paper-less Society* (February 1968)⁵⁷⁰ and *Electronic Super Highway* (1974). Moreover, in the article *How to Make Oil Obsolete* (April 25, 1980), which he wrote for the *New York Times*,⁵⁷¹ Paik directly discussed the possibility of information as an alternative to oil.

Information must be recognized as an energy alternative. Information not only enhances energy efficiency in such daily essentials as transportation, shelter, and industrial production, but more importantly, it is creating new pattern of entertainment and lifestyle, which will help the American economy expand without increasing its energy use.

... the more spiritual or intellectual an activity, the less energy it requires. Someday brain-power must prevail over oil-power and petrol will become as obsolete as the dinosaur.

... Progress should no longer be measured in terms of per-capita GNP, but by the per-capita GNP divided by the energy consumption."⁵⁷²

In addition, Paik insisted on his role as a tragic observer of global conflicts, which were seen as a primary result of the lack of communication between divergent ideologies and cultures.⁵⁷³ Saying "the Vietnam War is the first war fought by computer and the first war lost by America",⁵⁷⁴ Paik

⁵⁶⁸ "How to Make Oil Obsolete", Nam June Paik Archives Box 14 F 18. Smithsonian American Art Museum.

⁵⁶⁹ Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Japan: N.J. Paik and Galerie Watari, 1986. Print. P. 86.

⁵⁷⁰ Nam June Paik Archive, Box 14 Folder 8. Published in Magazine of the Institute of Contemporary Arts, London, UK: no. 6, 1968.) Smithsonian American Art Museum.

⁵⁷¹ Paik contributed this text to the *New York Times*, but seems like that it was not published.

⁵⁷² "How to Make Oil Obsolete", Nam June Paik Archives Box 14 F 18. Smithsonian American Art Museum. Underlined as in the original text.

⁵⁷³ Paik, Nam J, John G. Hanhardt, and Dieter Ronte. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton, 1982. Print. p. 109.

⁵⁷⁴ "American failures in Vietnam have been, essentially, failures in communication and understanding." Nam June Paik Archives Box 14F 27 p.37. Smithsonian American Art Museum.

emphasized the importance of communication, in his text “American failures in Vietnam have been, essentially, failures in communication and understanding”:

“War is not fiction.

Casualty is not fiction.

But all these irrevocable realities do happen through a mere fiction; a “phenologie der Geist”. The real, concrete, substantial, justifiable grounds, such as economical conflict, border dispute and ideological animosity generate international tension and cold war. But the catalyst, which transforms the cold war to hot war, is a fictional avoidable phantom, like abstract fear, inflated anxiety, or vibrations and reverberation of paranoia and *maladie imaginaire*, all of which are nothing but mental diseases, generated by a gamut of

COMMUNICATION PROBLEMS.

Harold Laski hinted this in the Forties.

The Pacific War was unnecessary. It was fought in vain. ⁵⁷⁵

Considering “the Pacific War was unnecessary”, Paik suggested to “step further into the simulation of “entropy”, another feature of cybernetics,”⁵⁷⁶ and said “Cybernetics is Karma, Karma is Samsara.” Paik also wrote that *Guadalcanal Requiem* lamented “the human fates which seems to create an enemy from a friend, or a friend from an enemy, often without principles or scruples.”⁵⁷⁷

Two World Wars and the Role of Nationality

Almost as in the Bhagavad Gita, the endless repetition of war is caused by the various definitions of enemies. Born in Seoul as a Japanese citizen, then becoming Korean after World War II, then South Korean after the invasion of North Korea, and later acquiring U.S. citizenship, Paik had been aware of the function of nations.

The religious struggles between Protestant and Catholic caused the Thirty Years’ War in Europe, and as a result, each nation defined by religion and language formed an independent state; this led to the birth of modern nation-states, the unit of wars, and Westphalian sovereignty spread from Europe to Asia as a result of colonialism. However, because our existence became possible in continuity with others, when war occurred between two countries, it spread to

⁵⁷⁵ “American failures in Vietnam have been, essentially, failures in communication and understanding.” Nam June Paik Archives Box 14F 27 p. 3. Smithsonian American Art Museum. Underline and Centering as original.

⁵⁷⁶ “American failures in Vietnam have been, essentially, failures in communication and understanding.” Nam June Paik Archives Box 14F 27 P. 22. Smithsonian American Art Museum.

⁵⁷⁷ Jail to Jungle news release, undated [Fev.1977] CMA. (qtd. Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*, 2014. Print. p. 322.)

neighboring countries. This was the mechanism according to which the World Wars originated in Europe, and spread to the rest of the world.

Calling himself “the last conscious representative of the ‘jus publicum europaeum’”⁵⁷⁸, Carl Schmitt recognized that the European public law system based on the unit of the sovereign state had been on the verge of crisis after two World Wars. According to Schmitt, the “empire” of “jus publicum europaeum” [European Public Law] was sustained by advancing into non-European regions and colonizing them from the 16th to the 20th centuries. However, the First World War, as a total war, discredited the classic outlook of war, which had been based on the units of sovereign states; in other words, the notion of war between nation-states established by the Westphalia Treaty inside the “jus publicum europaeum” and outside it was eliminated. The nation is a political entity created by finding an enemy outside it. As long as the existence of mankind is dangerous, this political distinction between friend and enemy is unavoidable, therefore Schmitt concluded that the attempt to remove this friend-enemy opposition from the world is mere utopia.⁵⁷⁹ He proposed to take up the challenge of making a regional sphere by overcoming the modern nation-state and coexisting in a “Großraum” [Great Area]⁵⁸⁰, but Japan’s attempt at a Großraum in the Greater East Asia Co-Prosperity Sphere became mere fascism under the emperor, and failed.

Escaping to a house on the site of a Zen temple in Kamakura⁵⁸¹ at the outbreak of the Korean War, Paik’s meditation on the airplane wreck may have connoted not only the memorial service for the war dead, but also the criticism of Zen-based Kyoto School philosophers who assisted the war effort and propagated the idea of a Greater East Asia Co-Prosperity Sphere. Paik once wrote about the role of Zen monks in the war effort.

“Japanese Zen monks played a leading role in war propaganda. Macrobiotic food, the darling of the “turned on generation,” was officially promoted by the militarist to camouflage the food shortage produced by reckless and aggressive warfare. Haiku poems, for many hippies the ultimate form of peace and simplicity, were often used as an anti-democratic dagger.”⁵⁸²

The overcoming of nations, which divide friend and enemy, had been an essential theme to Paik. Living on the borders of various nations, Paik knew very well that the fictive entity of nations,

⁵⁷⁸ Scheuerman, William E. *Carl Schmitt: The End of Law*. Lanham, Md: Rowman & Littlefield, 1999. Print. p. 177.

⁵⁷⁹ Koga, Keita. *Carl Schmitt no kokka gainen saikou - syuken kokka kara grossraum he [Rethinking Carl Schmitt’s Idea of the State - From Sovereign State to Grossraum]*. Research of Political thinking. Association of Political thinking. 2003-05 No. 3 p. 1 – 28. <http://ci.nii.ac.jp/naid/40006225651/>

⁵⁸⁰ Scheuerman, William E. *Carl Schmitt: The End of Law*. Lanham, Md: Rowman & Littlefield, 1999. Print. p. 312.

⁵⁸¹ The address of Paik’s house in Kamakura was 神奈川県鎌倉市扇ヶ谷 136 (136 Oigayatsu Kamakura-city, Kanawaga, Today’s 鎌倉市扇ヶ谷 1-13-7 (1-13-7 Oigayatsu Kamakura-city), located in the site of Jufuku-ji Temple, the oldest Zen temple in Kamakura.

⁵⁸² “American failures in Vietnam have been, essentially, failures in communication and understanding.” Nam June Paik Archives Box 14F 27. p. 31. Smithsonian American Art Museum.

defined mainly by languages and religions, are the unit of war. In an interview with Arata Isozaki, Paik talks about the role of religion in war, and its absence in Asia.

Paik: Talking about the great things of American businessman.... It really impressed me. He said that there was almost no religious war in the East. So the wars were between the kings, so after the extinction of the king's clan, then the rest is all good.

Isozaki: So, it was not such as the People's war.

Paik: That's right, people were left alone. So, in the East, there was no case such as Ulster in Northern Ireland today, asking each person "Are you either Protestant or Catholic?", and beating each other since kindergarten.

Listening to this reminds me that in Israel, there are the Blue Mosque, the Wailing Wall and the Church of the Holy Sepulchre where Jesus Christ died. All three as each other's enemies are located almost as in the Ginza 1-chome and 2-chome and 3-chome, and have been fighting more than two thousand years. We don't know how many years it will continue. Then, I thought, aha, there was a good point for Asians.⁵⁸³

It seems that Paik found it difficult to healthily justify the value of the East, which had been largely colonized by the West. However, after his visit to Israel and through the meeting with American businessmen, he became aware that the absence of religious war in the East is one of the rare good points in Asia, because there had been no development of monotheism in the East, and subsequently no development of the subject in a Cartesian sense.

As a vision for after the East-West division of the Cold War, Paik and Beuys dreamed of the transition from the Nation-State to the World-State of *EURASIA*, which goes beyond all friend-enemy distinctions. In order to eliminate these borders, Paik chose video art, which can easily cross these borders for world peace. With the presence of American collaborator Charlotte Moorman, Paik was able to cross multiple points of views in *Guadalcanal Requiem*. In particular, the accidental discovery of an airplane wreck in Guadalcanal enabled Paik to overlap three different perspectives on this world historical event: Paik's perspective as an Asian man born in Seoul under Japanese occupation, Moorman's as an American woman performing the role of an American G.I., and Joseph Beuys' who experienced the airplane crash as a soldier of Nazi Germany.

Joseph Beuys' *Felt Cello* on the Wreck of the Fighter Plane

⁵⁸³ Bijutsu techo (Bijutsu shuppansha), 36, no. 530 (Aug. 1984). (qtd. Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Japan: N.J. Paik and Galerie Watari, 1986. Print. p. 49.) Translated by the author.

About the discovery of the airplane wreck, Paik recalls:

"I didn't know whether it was by chance or by providence, but anyway we shot a film on the performance of Beuys' "Infiltration" on the debris of a plane shot down during the war. We selected seven or eight pieces from Charlotte Moorman's repertoire and shot the piece one by one in each of the accessible and interesting locations: the beach where the Japanese landed, the bloody ridge, which was the turning point of the Pacific war, and at Henderson Field, the airport that Korean forced laborers constructed and the Americans captured, etc. It was the end of the last filming day and the sun was going down rapidly. We bumped into a huge World War II airplane wreck... and the only musical piece which was yet to be recorded was Beuys' "Infiltration to Cello" piece. We were in such a hurry to get it done while film light was available that we never thought about Beuys' famous airplane conversion⁵⁸⁴ which made him a genius. (Maybe he was joking when he told me about it in New York in Rene Bloch's (sic) Gallery in the mid-seventies.)

This scene inside my videotape "Guadalcanal Requiem" looks like the result of a long research work done by a professional scenario writer. Pasteur said, in science "Chance favors only the prepared mind." Yet we were not even prepared."⁵⁸⁵

As a result, the scene of Paik meditating on this airplane wreck, and Moorman leaning *Homogeneous Infiltration for Cello* on meditating Paik became a chance collaboration with Beuys, who survived the airplane crash. Indeed, the name of Joseph Beuys and his work *Infiltration* is also credited in the end roll of this video. The face of meditating Paik on the airplane is serene; from then, we no longer find any of Paik's usual comical images. Paik once recalled that after the *Homogeneous Infiltration for Grand Piano*, "Beuys is not a Till Eulenspiegel anymore, but a godfather",⁵⁸⁶ but after this meditation scene, Paik is not a Mickey Mouse anymore, but the godfather of video art. Overlaying the lives and war experiences of these three artists with different nationalities and genders, Paik made this scene almost like a prism, or even like Beuys' silver bowl for *Auschwitz Birkenau Memorial*, which reflects light in all directions.

Video Recording and the Disappearing Memory of the War

While continuing American presence in the Solomon Islands flows like an undercurrent in this video work, the passage of time and disappearing memories of war are its major themes. By

⁵⁸⁴ Here, Paik hinted that Beuys converted the actual experience of the airplane crash into the Tatar Legend, which Beuys told him about on the evening after the performance *I like America and America likes Me*. Paik also says, "Since 1961, Joseph Beuys and I have had a wonderful kind of contact. I found out at one point that he was saved by the Tatars in Russia during World War II, when his plane was shot down. The Tatars and Koreans are very close, even though the Tatar lives in the Russian Crimea, almost half-way around the world from Korea. We compared the customs of the Tatars and the Korean shaman, and found that they are close, which is amazing." Paik, Nam June Paik. *Random Access Information*. Artforum. September 1980. p. 49.

⁵⁸⁵ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 17, 18.

⁵⁸⁶ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 17.

collaging the actual war film footages as a flash-back with his newly recorded interviews and performances, Paik narrated his tour with Charlotte Moorman/the film crew, stories of war, local myth and the national memories from multiple standpoints and time periods.⁵⁸⁷ The passage of time, 30 years since the end of the war, made the memories of war vague, just as we forget the content of a dream when we wake up. With the repeating narration “the dream becomes less and less”, the actual black and white video footage of aerial bombing are reverse-played.

In order to narrate the disappearing war memory and console the soul of the dead, Paik uses the method of 複式夢幻能 (Fukushiki Mugen Noh) [Double Dream (Phantasmal) Noh], a theatrical narrative method developed by Zeami (1363-1443). The typical format of Double Dream Noh features a protagonist (shite) who is a ghost in the first act, appearing first with his/her true identity disguised. He/she starts telling a painful and obsessive story, such as tragic love or a war memory, to the supporting actor (waki). As the story develops, the waki becomes curious about the identity of the narrator (shite). Then, the shite says that he/she is the main character in this story, and disappears. In the second act, the shite appears in the waki's dream, and tells the traumatic story of his/her life. After the shite's story is heard by the waki, the shite's soul is consoled. Becoming free from this painful event, the shite will rest in peace.⁵⁸⁸

In *Guadalcanal Requiem*, Paik made Moorman the supporting actor (waki), interviewing the protagonist, the former Japanese military officer (shite) who collects bones of his dead colleagues, and talks about his traumatic experience of a machine gun. About this interview, Paik wrote,

“In 1976, when I was filming in Guadalcanal for 10 days, I unexpectedly encountered the former Japanese military officer collecting the remains of the war dead, so I made Charlotte Moorman interview him. During this, I asked this Imperial Japanese Army Air Force officer (although he was still a regretless Imperialist), “after all, is life luck? Or effort?” After breathing a deep sigh, he (the pilot of the fighter in Rabaul) said “人事を尽くして天命を待つ [Do the likeliest, and God will do the best.]” This is a mediocre idiom, but his way of saying these words full of feeling was powerful as a performance. On his appearance of an ancient samurai, I again felt a favorable impression, which goes beyond ideology. By the way, the old warrior of the German Air Force, layman Beuys also had a similar fateful effort.”⁵⁸⁹

⁵⁸⁷ Paik, Nam J, John G. Hanhardt, and Dieter Ronte. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton, 1982. Print. p. 109.

⁵⁸⁸ Quinn, Shelley F. *Developing Zeami: The Noh Actor's Attunement in Practice*. Honolulu: University of Hawai'i press, 2005. Print. p. 13.

⁵⁸⁹ Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Japan: N.J. Paik and Galerie Watari, 1986. Print. p. 26, 27. Translated by the author.

Dream Noh is based on human emotions. As the supporting actor (waki), Moorman tried to listen to the deep emotional voice of the former Japanese military officer (shite). Knowing the cathartic function of telling one's own story to the others, Paik played the role of a shaman, in order to console the souls of the war dead, and made them rest in peace.⁵⁹⁰

In the scene of Moorman crawling on the beach and Paik dragging the violin pass them on the beautiful beach, the viewers realize that even though our current life exists in continuity of this severe war, passing time makes the war memory vague like a dream. However, even though both the physical memory and the psychological memory of war fade with the passage of time, once it is recorded on video, the war memory as a recording will never disappear. In remembrance of those killed in the war, this video work will help us avoid repeating the same mistake in the future.

Carrying musical instruments instead of weapons, Paik and Moorman consoled the war dead. This is Paik's requiem for all the war dead in Guadalcanal Campaign, for Japanese, Americans and also the locals, which goes beyond ideologies and national perspectives.

John F. Kennedy as Another Ghost

In *Guadalcanal Requiem*, there is another hidden shite/protagonist (ghost); the dead John F. Kennedy. When they arrive at Rongo Point in Guadalcanal, where young John F. Kennedy had arrived on April 13, 1943, the caption "many inexplicable accidents happened to our location team" appears with colorful skeletons. Later, the episode of John F. Kennedy's rescue by the local Solomon Islanders was told. The video ends with a local man in Guadalcanal who planted palm trees as a commemoration of the American man who first landed on the moon, and the two young Americans reading the old *New York Times* articles on the Guadalcanal Campaign.

To send astronauts to the moon was the "dream" of John F. Kennedy. Known for his famous speech "We choose to go to the moon" at Rice University September 12, 1962, (fig. II-7-02) Kennedy's Apollo Program aimed for a landing on the moon before the end of 1969. Apollo Program was a result of the Space Race, the competition between the Soviet Union and the United States during Cold War; which divided the world into Eastern bloc and Western bloc at that time.

Paik always tried to show the 20th century as the American Century, and his challenge is somewhat similar to Gertrude Stein's contradictory yet metaphorical texts; "the United States is

⁵⁹⁰ Paik's question to the former military officer "after all, is life luck? Or effort?" is all about his interest in karma. Suggesting to "step further into the simulation of 'entropy', another feature of cybernetics," Paik wrote, "Cybernetics is Karma, Karma is Samsara (reincarnation)." Therefore, through this question, Paik tried to find the law of entropy in life, from the perspective of determinism (luck) and free will (effort).

just now the oldest country in the world, there always is an oldest country and she is it, it is she who is the mother of the twentieth century civilization.”⁵⁹¹ Nicknamed the “George Washington of Video”⁵⁹², Paik shows this palm tree in Guadalcanal as an American effect,⁵⁹³ just as he incorporated the news of John F. Kennedy’s assassination broadcasted by Satellite TV from U.S.A to Japan into his *K-456*.

Trying to take advantage of the life of John F. Kennedy and Marilyn Monroe, Paik made American woman Charlotte Moorman a sex symbol like Marilyn Monroe, and made her perform *TV Bra* in Guadalcanal. In addition, for Paik, two proxy wars, the Korean War and the Vietnam War in Asia, were another aspect of the Cold War. Moorman’s performance of the *Peace Sonata* crawling in G.I. uniform is reminiscent of Marilyn Monroe’s visit of the U.S. military during the Korean War, wearing a blue Fur Collar B-15 Bomber Flight Jacket.⁵⁹⁴ (fig. II-7-03) Here, Paik assimilated Moorman to Marilyn Monroe and a supporting actor (waki), and made her listen to the memories of dead Kennedy (shite), who started the Vietnam War, and was assassinated. Paik’s refined edit and parallel narration made both stories of rescuing John F. Kennedy during the war and the moon landing seem like a dream.

Through this *Guadalcanal Requiem* in the format of Double Dream Noh, Paik tried not only to service the memorial for the war dead, but also to liberate their soul, by broadcasting to mass audiences and turned all the viewers into waki, the listeners of the tragic story.

***Guadalcanal Requiem* on TV Broadcast and in his Solo Exhibition**

On February 10, 1977, *Guadalcanal Requiem* was premiered as part of Paik and Moorman’s concert *Jail to Jungle*, a program celebrating virtually ten years from their collaborative work and arrest in 1967 (jail) to 1976 (the Guadalcanal jungle), at Carnegie Hall in New York.⁵⁹⁵ Then, the fifty-minute original version of *Guadalcanal Requiem* was co-produced with Channel 13 TV Lab and WNET-TV, a television station in New York which invited artists to produce their own

⁵⁹¹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. P. 5.

⁵⁹² In 1969, a video artist and photographer Frank Gillette wryly termed Paik “the George Washington of video”. Paik, Nam J, John G. Hanhardt, and Dieter Ronte. *Nam June Paik*. New York: Whitney Museum of American Art in association with W.W. Norton, 1982. Print. p. 109.

⁵⁹³ “Joseph Beuys told me that America had corrupted me, I agree...”. Nam June Paik in a letter to Mary Bauermeister, November 14, 1967. (qtd. Edith Decker, Nam June Paik, *Niederschriften eines Kulturnomaden, Aphorismen, Briefe, Texte* [a cultural nomad’s note, aphorisms, letters, texts], Cologne 1992, p. 74.)

⁵⁹⁴ For his solo exhibition *A Requiem: Art on Top of the Battlefield*, Yasumasa Morimura made a video artwork *Gift of Sea: Raising a Flag on the Summit of the Battlefield* (2010) in a format of Double Dream Noh, with the artist himself disguised as Marilyn Monroe on the beach. The scene of Japanese soldiers carrying musical instruments instead of weapons on a beach creates the same composition as *Gift of Sea*, Japan’s earliest modern painting by Shigeru Aoki. Morimura’s father also experienced World War II, but when the author asked Morimura about Paik’s *Guadalcanal Requiem*, he did not know of its existence.

⁵⁹⁵ Paying nearly \$4,000 to rent Carnegie Hall, Paik wanted to make a new opera based on her arrest and trial, but Moorman preferred and performed the original 1967 version of *Opera Sextronique*. For more details, see Rothfuss, Joan, and Yōko Ono. *Topless Cellist: The Improbable Life of Charlotte Moorman*. , 2014. Print. p. 323.

programs.^{596 597} This fifty-minute original version was broadcast on WNET/THIRTEEN firstly on Feb, 14, 1977, and again on Dec 11, 1979 at 11 pm.^{598 599}

After these two broadcasts, Paik received at least two complaint letters from viewers. For example, a letter from H. David Rourke says, "I wish to register my shock and anger with respect to your recent presentation of "Guadalcanal Requiem" by Nam June Paik. I found it to be tasteless, vulgar, and a complete mockery of the brave men who fought and died in World War II to stop fascism. Nam June Paik would be nothing but a "coolie" in a Japanese controlled Korea today but for the sacrifices of those brave men."⁶⁰⁰ (fig. II-7-04) It seems like these complaints were written by viewers who did not know Paik as a video artist, but his producer Carol Brandenburg of WNET/THIRTEEN wrote a reply to these complaints, and Paik archived these letters. (fig. II-7-05) This clearly shows Paik's sincere awareness of the audiences on the other side of the TV.

Later, Paik exhibited *Guadalcanal Requiem* at his solo exhibition at the Whitney Museum of American Art in 1982.⁶⁰¹ About the way of showing *Guadalcanal Requiem* at the Whitney Museum exhibition in comparison with the TV broadcasting, Paik wrote as below:

"I was surprised when, around 1978, I was asked by Hanhardt, of the Whitney Museum, to have a retrospective. At that time, I was just 46 or 47, so I said "If we do it, let's wait until I am 50," and I ran away a little. After the retrospective ended, one philosophical dissatisfaction remained. Video has the particularity of collecting all information in one place, and heighten the density of the moment, or that location. That connects to the etymology of the German word *Dichtung* (density adjustment) which means poem, but video also has a totally different function. It is able to dilute the density of a single event, and dissipate it into all directions. Once upon a time, *Musei Tokugawa* said: "Broadcasting is like fish eggs. The fish eggs are massively produced in millions. Then, most of them are wasted, and cannot reach fertilization. However, those which were able to fertilize successfully also rise to great numbers."

(This means that when someone broadcasts, a lot of people miss it, but the amount of

⁵⁹⁶ Günther, Ingo, and Susanne Rennert. *Ingo Günther: Republik.com: Kunsthalle Düsseldorf 28.3. - 10.5.1998, Neues Museum Weserburg Bremen 2.5. - 11.7.1999: [aus Anlaß Der Ausstellung Ingo Günther: Republik.com]*. Ostfildern-Ruit: Cantz, 1998. Print. p. 33.

⁵⁹⁷ The production of *Guadalcanal Requiem* was also sponsored by Rockefeller Foundation and New York State Council on the Arts.

⁵⁹⁸ Nam June Paik Archives Box 7, F12. Smithsonian American Art Museum.

⁵⁹⁹ The short version *Guadalcanal Requiem Revised* was broadcasted by Channel 13 on Sunday night, from 12:15 - 12:45 am. (from *The New York Times*, Section 2A, Sunday, June 13, 1982.)

⁶⁰⁰ Nam June Paik Archives Box 7, F12. Smithsonian American Art Museum.

⁶⁰¹ In this solo exhibition at the Whitney Museum of American Art in 1982, Paik exhibited his Korean passport, but according to Shuya Abe, Paik also had a Japanese passport. After the KCIA abducted Isang Yun in East Berlin in 1967, Paik often said that "I do not know when KCIA abducts me". When talking to Abe, Paik always looked around to confirm that no one was listening to him. Being afraid of KCIA, Paik could not return to Korea until 1984. Nam June had always been proud to be Korean and acted as a Korean, but he did not talk much about Korea. (Interview with Shuya Abe by the author. Nov. 8, 2013.)

people who saw the broadcast is also large.)

I do not know any other metaphors which so beautifully expresses the essence of the broadcast. The fun of broadcasting is to meet people whom you do not know. No matter how many times you show in the museum or gallery, the people whom you can contact is limited geographically, and also by class and propensity. However, when I broadcast *Guadalcanal Requiem* in New York, I met two people. One of them is a young American whom I don't know, and he stopped me on the street and said, "My uncle died in Guadalcanal. It was a good broadcasting," and cried. A few days later, a composer, Yoshimasa Wada, who lives in the same building said pensively, "My father also died around there" with awkward words.

There is a word 袖ふり合うも多生の縁 [sode furiaumo tasei no en] (accidental meeting comes from the fate in one's previous life)",⁶⁰² and now, by satellite and interactive TV, the fate of our time is expanded thousands of times."⁶⁰³

This clearly shows Paik's world vision that we all live together on the same planet, and his philosophical question of video remains relevant for his following satellite TV art project at documenta 6 in 1977, *Good Morning Mr. Orwell* in 1984 and *Bye Bye Kipling* in 1986. Eliminating all borders, Paik and Beuys' utopian vision of *EURASIA* tried to overcome the divisions which separated West and East, Europe and Asia, and also the nations, especially East and West Germany, and North and South Korea at that time. *Guadalcanal Requiem* was also exhibited in documenta 6 in 1977, on the occasion of Paik and Beuys' world's first Satellite TV project.

8. Beuys' *Felt-TV* and *EURASIA* Consecutive Actions in Copenhagen

On October 14, 1966, Beuys performed *Filz-TV [Felt-TV]*, and the following October 15, Beuys performed the action *Eurasia - 34th Movement of the Siberian Symphony 1963* at Galleri 101 in Copenhagen. Acted on the eve of the action *EURASIA*, and also by dealing with Paik's favorite motif, Beuys's *Felt-TV* was like a prelude to the series *EURASIA*, the life long collaboration with Nam June Paik. Also *Felt-TV* became the forerunner of Beuys and Paik's collaboration for the upcoming *Satellite Telecast* at documenta 6 in 1977, and also *Good Morning, Mr. Orwell* (1984).

⁶⁰² Paik also wrote, "In-en. These Chinese characters, according to the Kenkyusya's Japanese English dictionary are translated into a sanskrit word "KARMA", whereas "KARMA" stands for the origin of "MEPTEMPSYCHOSIS" among us. In the Meriam-Webster Pocket Dictionary (1964 edition) KARMA is defined as follows: 'The force generated by a person's actions held in Hinduism and Buddhism to perpetuate transmigration and to determine his destiny in his next existence'. My view is that In-en is a vague yet contradictory idea where a necessary cause and an accidental peripheral are combined. The word itself is a type of 'restless noun' which one would use when they are at a loss for words trying to get out of a situation shifting from one foot from the other. However, in Indo-Germanic languages, KA or CA seems to have a significant meanings. As well as, KARMA which I just mentioned, KAMA (love) as in KAMA SUTRA, CASA (house), CASE, CAUSE, CASUAL are some examples. Take the two latter examples, CAUSE and CASUAL look alike yet mean something quite the contrary. We realize that when they are put together, we come back to the exact contradictory idea of the oriental word 'In-en'. In our everyday life, there are many 'CASES' that are neither 'CAUSE' nor 'CASUAL' and as we become older, we become more aware of the saying that everything will follow KARMA. Paik, Nam June Paik. *Icarus = Phoenix*. Tokyo: Parco, 1988. Print. p. 18.

⁶⁰³ Paik, Nam J. *Time Collage*. Tokyo, Japan: Isshi Press, 1984. Print. p. 14 - 17. Translated by the author.

Later in 1970, Beuys performed the short version of *Felt-TV* for the recording of the multiple *Felt-TV* (1970), which consists of an 11 minute 25 second film in a brass can with two *Hauptstrom* stamps, Blutwurst [blood sausage] and boxing gloves. (fig. II-8-01) This short version was also broadcast on German television as one of the first short films made by an artist.⁶⁰⁴

Flow of the Action *Felt-TV*

While the TV is broadcasting a talk show, formally dressed Beuys applies the felt pad on the TV screen, and blocks the broadcasted image. Wearing a boxing glove on both hands, Beuys begins sparring alone, not against the TV, but by punching on his own face, making loud sounds.⁶⁰⁵ After holding the Blutwurst [blood sausage] on his left hand, Beuys cuts it into two pieces, and presses the cross section of it onto the TV, as though it were a stethoscope listening to the heartbeat of the TV.

Carefully cutting the blood sausage, he creates *das Samuraischwert ist eine Blutwurst* [*Samurai Sword is a Blood Sausage*], and stabs it into the wall of the room violently. Then, Beuys hangs the TV-shaped felt panel on the wall, and he moves the TV in front of this panel so that they face each other. While *Felt-TV* is still on, Beuys leaves the room. The *Felt-TV* broadcasts only the image of the felt, and the sound of TV.

Reversing the Violence Broadcasted on TV

After applying the felt pad on the TV, the TV became not watchable, but audible. So the act of applying the felt pad on the TV altered the TV as a mere instrument. The following act of Beuys placing the cross section of the blood sausage on the TV, almost like stethoscope, turns the felt-covered TV device into the body of a sick person, which Beuys may be able to heal. Similarly, the stabbing the *Samurai Sword is a Blood Sausage* into the wall in front of the TV changed the meaning of the word "blood" of blood sausage; not pig's blood used for making this sausage, but of human blood flowing because of violent acts, such as cutting by a sword, and broadcast on TV as a spectacle. So Beuys first showed images which evoke the spectacle of violence such as boxing and sword fights broadcast on TV, then inverted this violence, by turning into an actor and doing violent actions in front of the broadcasting TV. This is an artist's criticism that TV broadcasters do not consider the people sitting on the opposite side of the TVs; therefore the artist sitting in front of the TV must struggle to eliminate all the violent spectacles broadcast on

⁶⁰⁴ As part of the show entitled "*Identifications - Fernsehausstellung II*" [*Identifications - Television Exhibition II*] in which Gerry Schum recorded twenty artists from six countries, including Daniel Buren, Gilbert & George, Stanley Brouwn, Alighiero Boetti, Mario Merz, Richard Serra, Filz-TV was broadcasted by Südwestfunk Baden-Baden (SWF) at 10.50pm on 30 November 1970. Gerry Schum "Identifications". <http://www.medienkunstnetz.de/works/identifications/>

⁶⁰⁵ The boxing motif was also used in "*und in uns... unter uns... landunter* [*and in us... between us... land under*]" in the *24 Stunden* [24 Hours] in 1965.

TV. Saying "this is a complete reversal of our relationship with the media"⁶⁰⁶, Beuys' idea is similar to what Guy Debord wrote in *Society of the Spectacle* (1967): authentic social life had been replaced by "the spectacle," the commodified representations of the mass media, and the best way to wake up the spectator drugged by such spectacle is to detourn/turn the spectacular images in on themselves, effectively disrupting the spectacle itself.⁶⁰⁷

The felt pad placed on the TV functions as an insulator, so all the images and most of the sound emitted from the TV will be absorbed into the felt. Besides, by facing another felt panel, the Felt-TV's broadcast becomes almost an endless mirroring of absorbed image without spectators. Saying "the audience itself is much more important than what comes out of the box"⁶⁰⁸, Beuys suggested the possible end of mass media as long as they do not assume "the others" in a Lévinassien sense, on the opposite site of the TVs.

Memories of Sword and Bunkers in East and West

For Beuys, *Samurai Sword is a Blood Sausage* has a clear association with *EURASIA*, and it already appears in his 1963 poem *Ostende*.

On the beach or in the dunes
a cube-shaped house
therein:
'The Samurai Sword is a Blutwurst'
Plinth⁶⁰⁹

Later, right after the *EURASIENSTAB [EURASIAN STAFF]* action in Antwerp in 1967, Beuys and Henning Christiansen visited the city of Ostend (which literally means "east end") in Belgium, where Germany erected many bunkers during World War II, and visited the grave of the painter James Ensor. There, Beuys said that he felt a very close relationship with Ensor, and told Christiansen about his *Project Western Man*: the plan to build a large cubic concrete bunker under the waterlevel in the sea of Ostend, in which the *Samurai Sword is a Blood Sausage* (fig. II-8-02) was to be exhibited, and the transmitter on top of it was to broadcast his öö program.⁶¹⁰ On the border between Germany and Austria, there is a boundary marker showing the initial "Ö", which stands for Österreich (Austria, which literally means "Kingdom of the East"). (fig. II-8-03)

⁶⁰⁶ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 119. Translated by the author.

⁶⁰⁷ Hamilton, Geoff, and Brian Jones. *Encyclopedia of Contemporary Writers and Their Works*. New York, NY: Facts On File, Inc, 2010. Print. p. 78

⁶⁰⁸ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 119.

⁶⁰⁹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 42.

⁶¹⁰ Beuys, Joseph, and Henning Christiansen. *Joseph Beuys, Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 86.

Beuys may have interpreted the meaning of this bounderly “Ö“ as “Kingdom of the East“ in his “öö“ sound program broadcast from Ostend (East End).

Later, Beuys made a multiple *Schautafeln für den Unterricht I und II [Display Boards for Instruction I and II]* (1971) (fig. II-8-04) which consists of two images; one with the scenery of moor in Ostend, and another one with the concrete bunker mirrored by the lake, with the zinc plate of the Japanese magazine article on Beuys. His 1963 poem written on these images suggests that the *Samurai Sword is a Blood Sausage* is in this bunker. Normally a samurai sword is used to attack the enemy to make blood flow, but Beuys created this samurai sword from a sausage made of blood. By inverting the cause and effect of a violent act, Beuys eliminated the potential danger of violence caused by a Japanese sword, and turned it into a common German food. This reversal of cause and effect⁶¹¹ was acted by Beuys in front of *Felt-TV*, and Beuys in front of the broadcasting TV thus became not a receiver, but a sender.

In Japan, when a split-up couple reconciles itself and gets back together, we call it 元鞘 [motosaya], which means “return to the original sheathe”. Here, the sword is a metaphor of the male genital, and the sheathe is for a female one. Beuys shared the same iconological vision, which becomes clearer in his later work *Samurai-Schwert* (1982). (fig. II-8-05) Similar to *Samurai Sword is a Blutwurst*, the violent male principle of the iron sword was eliminated by the female principle of felt covering it, almost as a male genital is accepted into the female genital.⁶¹² Then, the mirrored image and the mirroring image of the bunker in *Display Boards for Instruction I and II* become the pair category; the male principle of the sky and the female principle of the earth.⁶¹³

Meaning “Sky Father”, Dyaus Pitā is the ancient sky god of the Vedic pantheon, in pair with “Earth Mother”, Prithvi Mata.⁶¹⁴ This Proto European religion sky father god Dyaus was transformed into Zeus in Greek, Deus in Latin, Deva in Sanskrit and Thor (German: Donner) in Old Nordic. The sky god Tengri in early Xiongnu, Hunnic, Bulgar and Mongolic shamanism seems like the variant of the Proto European sky god Dyaus, and it may share the root of the Chinese sky god 天 [Tien] in Taoism and Confucianism. By connecting the archetype of male and female principle as sky and earth, almost like the Iron sword and Felt sheathe, Beuys may have wanted to unite Europe and Asia into the one continent of *EURASIA* under the same sky.

⁶¹¹ Similar to Beuys, Paik also often reversed cause and effect. For example, Paik said, “It is not too difficult to justify Kant’s music with Cage’s philosophy.” (From Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 60.)

⁶¹² Beuys’ idea of covering the aggressive weapon with the female principle is similar to the lyrics of *Happiness is a Warm Gun* (1968), the Beatles song written by John Lennon and released in the White Album.

⁶¹³ From here, we can also induct that the ray emitted from the TV is a male principle, and the felt pad absorbing sound and image is a female principle for Beuys.

⁶¹⁴ The Hymns of the Rigveda Translated by Ralph T. H. Griffith 2nd edition, Kotagiri (Nilgiri) 1896. p. 163.
<http://www.sanskritweb.net/rigveda/griffith.pdf>

In addition, the zinc plate shows the article on Beuys' *Filzanzug [Felt Suit]* (1970) (fig. II-8-06) written by Ichiro Haryu which was to be published in the Japanese magazine *Bijyutu Techo (BT)* in 1970.^{615 616} Beuys associated this Japanese article with the Japanese samurai sword made of blood sausage in the bunker of Ostend (East End) in Europe, in order to parallel the war memories of another Axis Nation Japan, at the East End of Eurasia. Besides, this Japanese article made of zinc-plate was partially painted with sulfur. According to alchemist Paracelsus, the world consists of three primes; salt, mercury and sulfur, representing body, spirit and soul.⁶¹⁷ Pasting sulfur, which stands for soul, Beuys may have wanted to hold a memorial service for the war dead of the East End of Eurasia, with the Japanese magazine article on his *Felt Suit*.

***Felt Suit* and öö: Influence of Russian Avant-Garde on EURASIA**

In *Display Boards for Instruction I and II*, Beuys used the image of *Felt Suit* published in the Japanese magazine, and from the top of the bunker in the Ostend, he wanted to broadcast his öö sound. But why were *Felt Suit* and öö necessary for this particular artwork related to his *EURASIA*?

Beuys' works *Felt Suit* (1970) and the dress pattern *Osiris* (1970-79) (fig. II-8-07) are under the strong influence of Vladimir Tatlin's⁶¹⁸ *Design for Men's Leisure Suit* (1923-24) (fig. II-8-08) published in the magazine *The New Everyday Life* in 1924. Basing himself on this Russian avant-garde artwork, Beuys added the layer of the Egyptian myth of Osiris. Slain by his younger brother Seth, the corpse of Osiris was torn into 14 pieces, and flung over Egypt. His wife and the younger sister Isis found all 14 pieces except the phallus; when Isis gave a new life to Osiris, he remained as a ruler of the underworld.⁶¹⁹ That is why Beuys created the dress pattern work *Osiris* consisting of 14 parts, by following Tatlin's *Design for Men's Leisure Suit*. Made of this *Osiris* dress pattern, Beuys may have created his *Felt Suit* to protect his astral body⁶²⁰ within this felt insulator, in order to avoid the potential danger of his body being torn down like that of Osiris. Furthermore, because Tatlin's *Design for Men's Leisure Suit* was published in the magazine, Beuys may have wanted to use the image of *Felt Suit* published in the Japanese magazine, so

⁶¹⁵ Ichiro Haryu "Joseph Beuys: Bukimina kankei no keijijyougaku [Metaphysics of Uncanny Relationship]" *Bijyutu Techo*, January 1970 no. 322. Print. p. 194 – 219.

⁶¹⁶ Beuys used the same element for his multiple *Der Eurasier [The Eurasian]* (1972/84).

⁶¹⁷ Westfall, Richard S. *The Construction of Modern Science: Mechanisms and Mechanics*. London: Cambridge University Press, 1977. Print. p. 67.

⁶¹⁸ Both Malevich and Tatlin exhibited together at "The Last Futurist Exhibition of Paintings 0.10", so when Beuys raised the name of the Golden Fleece from Greek myth, as "places that have been touched during the war", it may be also related to the Zolotoe Runo [Golden Fleece] Salon of 1908 which Malevich and Tatlin had visited under the influence of French Post-Impressionists such as van Gogh, Cezanne and Matisse. Behind the establishment of the "Golden Fleece" was the wish of Moscow's intellectuals to escape the social and political realities after the defeat of the Russo-Japanese War. Maybe Beuys wanted to use this context of "loss of war" as pretext for art making. For more details, please read Nikolai Ryabushinsky "Preface to The Golden Fleece", 1906 in Bowlt, John E. *Russian Art of the Avant-Garde: Theory and Criticism, 1902-1934*. New York: Viking Press, 1976. Print.

⁶¹⁹ Osiris Egyptian god Written by: The Editors of Encyclopedia Britannica. <http://www.britannica.com/topic/Osiris-Egyptian-god>

⁶²⁰ According to Steiner, animals are not only living beings, but "enclosed beings" with feelings of an astral body, the second of our nonphysical bodies consisting of soul forces. For more details, see Steiner, Rudolf. *Wie Erlangt Man Erkenntnisse Der Höheren Welten?* Dornach: Verlag der R. Steiner-Nachlassverwaltung, 1961. Print.

that he could follow the historical path of Russian avant-garde, in order to realize his entity of *EURASIA*.

Beuys' öö bore various influences. His öö is largely influenced by Dadaist sound poetics such as Hugo Ball's *Karawane* (1916) (fig. II-8-09), a poem consisting of nonsensical words, and Kurt Schwitters' *Ursonate [Primeval Sonata]*. (1922-32) (fig. II-8-10) Moreover, there may be an influence of Malevich's statement *The Suprematist Mirror*, (1923) (fig. II-8-11) in which he states the impossibility of forming axiomatic systems containing arithmetic in the form of 0, as in Gödel's Incompleteness Theorems (1931).

Moreover, there seems to be an influence of James Joyce's *Ulysses* (1922), which uses lots of "o" sound, such as "O! O! jerked Lineman, gasping at each stretch, O!"⁶²¹, and "And then a rocket sprang and bang shot blind and O! then the Roman candle burst and it was like a sigh of O! and everyone cried O!O! in raptures and it gushed out of it a stream of rain gold hair threads and they shed and ah! they were all greeny dewy stars falling with golden, O so lively! O so soft, sweet, soft!"⁶²² Considering Joyce's writing on Irish life with mythological elements which can be linked to the realistic elements of the Indo-Aryan context,⁶²³ Beuys may have imitated Joyce's "O!O!" sound, and created his öö. An abstract "Urlaut" [primeval sound], öö can be the sound of a deer blessing, or the voice of archaic humans before the development of various languages, which had been symbolized by the tower of Babel.

Knowing that modernism on the extension of Plato's idealism cannot unite more than two different things into one, Beuys chose the power of abstraction of myth which is able to unite more than two different things into one narrative. Going back to his Indo-Aryan cultural heritage would remove the fictive border between Europe and Asia, and his abstract öö sound would erase all kinds of dualisms and separations, such as ally and enemy, animal and human, east and west; that is why Beuys wanted to broadcast his öö from the top of the bunker, in order to connect Europe and Asia into the one entity of *EURASIA*.

By nesting the samurai sword nesting in the blood sausage into the bunker, which protects civilians from air raid, Beuys likened both the blood sausage and the bunker to insulators. These would inactivate the potential danger of sword attack in Asia, and also the memories of air raid in Europe during World War II, and, like Band-Aid, would cover the war scars, and cure them. Furthermore, by storing an Eastern samurai sword in the bunker in Ostend in Europe, where German military built many bunkers during World War II, Beuys made various pair categories,

⁶²¹ Joyce, James, and Declan Kiberd. *Ulysses*. London, England: Penguin Books, 1992. Print. p. 341.

⁶²² Joyce, James, and Declan Kiberd. *Ulysses*. London, England: Penguin Books, 1992. Print. p. 477.

⁶²³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 29.

like east and west, man and woman, cause and effect and nested them in one another, in order to abolish all dualism for the unity of *EURASIA*.

Flow of the action *Eurasia*

On October 15, 1966, the day after the performance of *Felt-TV*, Beuys performed the action *Eurasia - 34th Movement of the Siberian Symphony 1963* at Galleri 101 in Copenhagen. For the subtitle of *Siberian Symphony*, Beuys included "1963", the year in which Beuys first used the term *Siberian Symphony* at the Fluxus event at Kunstakademie Düsseldorf, together with Nam June Paik. By doing so, Beuys strengthened the continuity of his *EURASIA* project, his life long collaboration with Nam June Paik, even without Paik's presence.

In this action, Beuys first wore the iron sole on his left foot in front of the audience. (fig. II-8-12) On the right wall from the audience, a dead hare leaned on seven *Hasenstangen [Hare Rods]*, painted black but left partially unpainted. Four rods extended the hare's legs, and two of them extended its ears. Another one was attached to its body horizontally. Between the leaning rods under the hare, there was a large triangular piece of felt. Beuys fixed this felt on the right corner of the room, as a *Filzecke [Felt Corner]*.⁶²⁴

There was a small blackboard with the words "DIVISION THE CROSS" on the long wall; under these words was a drawing of a Roman Cross, left half of which was erased. (fig. II-8-13) Kneeling in front of this little blackboard, Beuys slowly pushed two stopwatches attached on the *Wurfkreuz* on the floor. (fig. II-8-13) Then, kneeling Beuys drew a long irregular line with chalk on the floor, from the blackboard toward *Felt Corner*. (fig. II-8-14) The top of this long chalk line bends in a U-shape, almost like the *EURASIAN STAFF* which would be used in his later performances. Shouldering the dead hare and balancing the rods attached to the hare, Beuys walked on the chalk line. (fig. II-8-15) While walking on the wooden floor, Beuys made a clicking sound with the iron sole.⁶²⁵

Coming in front of the blackboard, Beuys laid the rabbit on the ground. Taking the little blackboard hanging on the wall, Beuys placed it on the floor, and turned it 90 degrees counterclockwise, so that the right arm of the half cross now pointed upward. Then, he erased the words "DIVISION THE CROSS", and wrote "EURASIA" under the half cross. There were two little crosses with a stopwatch, chalk and duster between the dead hare and the blackboard. (fig. II-8-16)

⁶²⁴ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 126.

⁶²⁵ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 126, 127.

Beuys again shouldered the hare, walked on the chalk line in the direction of the *Felt Corner*. Carefully balancing the *Hare Rods*, Beuys seemed as though he were communicating with the dead hare. When the legs of the hare trembled, the *Hare Rods* made a noise.⁶²⁶ On the way back, Beuys blew the felt “bullet” from the cardboard tube “gun”,⁶²⁷ (fig. II-8-17) and quoted fragments of German romantic poetry.⁶²⁸ Beuys took the powder from a small container made of fat,⁶²⁹ and sprinkled it between the legs of the rabbits. Then he took the thermometer and pushed it into the hare’s mouth.⁶³⁰ (fig. II-8-18)

Beuys walked between the blackboard and *Felt Corner* many times. Beuys again turned to the blackboard showing the half cross and the word EURASIA, and let the dead hare sniff at the blackboard with her ears.⁶³¹ While doing so, Beuys maintained his *Iron Sole* attached on his left foot floating just above the *Felt Sole* on the floor, and occasionally he stepped hard on the *Felt Sole* with his *Iron Sole*.⁶³² At the end, the dead hare was back on the right wall next to the *Felt Corner*, standing on the *Hare Rods* on the rods. (fig. II-8-19)

Berlin Version of *EURASIA*

Almost two weeks after the performance in Copenhagen, the action *Eurasia - 32nd Movement of the Siberian Symphony 1963* was performed at René Block Gallery in Berlin on October 31, 1966. Galerie René Block in Berlin hosted 9 soirees with several Fluxus artists, starting from the first with Stanley Brouwn’s *This Way Brouwn* (October 17, 1964), and followed by a second with Beuys’ *THE CHIEF* (December 1, 1964), the sixth with Nam June Paik’s *Robot Opera* (June 14, 1965) and the seventh with Charlotte Moorman/Paik: *Concert* (June 15, 1965). *EURASIA* was held as the last of these nine soirees, therefore it had a character of collaborating with Paik.

The performance in Berlin was basically identical to the one which was previously performed in Copenhagen, but Beuys eliminated the two introductory movements of *DIVISION THE CROSS*. Even so, the words “DIVISION THE CROSS” were already written on the blackboard, so that the idea was still present. Beuys named this Berlin version *Eurasia -*

⁶²⁶ Beuys’ *Hare Rods* making random sounds may be influenced by Paik’s *Objets Sonores* (which were later called *Zen for Wind*) in which diverse objects hanging from the bar produced arbitrary sounds. It was exhibited at Paik’s solo exhibition *Exposition of Music – Electronic Television* at Galerie Parness in Wuppertal in 1963, which Beuys destroyed Paik’s *Klavier Integral*.

⁶²⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 107.

⁶²⁸ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 107.

⁶²⁹ Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 152.

⁶³⁰ Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 151, 153.

⁶³¹ Andersen, Troels. Magazine “Louisiana Revy” in Copenhagen, 1966. also in the catalogue *Blockade '69*. Galerie Rene Block, Berlin: (qtd. Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 141.)

⁶³² Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 128.

Sibirische Symphonie 1963 32. Satz [Eurasia - Siberian Symphony 1963 32nd Movement] instead of 34th Movement in Copenhagen.⁶³³

The Blackboard in Berlin was much bigger than the one used in Copenhagen. At the end of the Berlin performance, Beuys wrote these words on the blackboard:

GRAD FILZWINKEL: 32° [GRADE FELT ANGLE: 32°]⁶³⁴

GRAD FETTWINKEL: 21° [GRADE FAT ANGLE: 21°]

TEMPERATUR CELSIUS: 42° [TEMPERATURE CELSIUS: 42°]

Leaning the hare with *Hare Rods* on the blackboard, Beuys added the felt angle between the rods on the upper side near the hare, and under it, he added a fat angle. The result of the action became the *Objekt aus 'Eurasia' 32. Satz der Siberian Symphony 1963 [Object from 'Eurasia' 32nd Movements of Siberian Symphony 1963]*. (1966)⁶³⁵ (fig. II-8-20)

Interpretation of *EURASIA*

Seeing this performance in Copenhagen, Danish writer Troels Andersen reported on it as below.

“The symbols are perfectly clear and can be translated by everyone. The division of the cross: the split between East and West. Rome and Byzantium. The half-cross: the reuniting of Europe and Asia, where the hare is on the move. The iron sole on the ground is a metaphor - walking is difficult and the ground is frozen. The three interruptions in the return refer to the elements: snow, coldness and wind. All this can only be understood if you catch the slogan 'Siberian'. But of course the meaning of the symbols is of subordinate significance. What Beuys is performing is not a sketch from the philosophy of culture. The concentration with which he performs makes it clear that a person who expends so much is not working within a few rules established just for this occasion. His actions acquire perspective, and penetrate so deeply, because they are just part of a comprehensive context. The legs of the hare - the thin blue sticks - indicate the meaning of space.... The ancient symbolic meaning of the hare hits home too: the sign of

⁶³³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 141.

⁶³⁴ In Berlin, Beuys changed 34 movements into 32 movements of *EURASIA*, with the 32° felt angle. Probably Beuys wanted to liken his 32nd movement of *EURASIA* to the 32nd movement of Johann Sebastian Bach's *Goldberg Variations* (1741), which consist of 32 movements (Aria, a set of 30 variations and Aria da Capo), or 32 Piano Sonatas composed by Ludwig van Beethoven. Born in 1932, the number 32 was also a special number for Paik. Paik also wondered why the number of Beethoven's sonata and the number of the human teeth were both 32. From Paik, Nam J. *Time Collage*. Tokyo, Japan: Isshi Press, 1984. Print. p. 6 – 24.

⁶³⁵ It is noteworthy that Beuys' *Object from 'Eurasia' 32nd Movements of Siberian Symphony 1963]* (1966) was created as a result of his 1966 action *EURASIA*, but not from Beuys' first action *Siberian Symphony 1st Movement* (1963). However, we can tell that this 1966 action *Eurasia* is on the extension of his 1963 performance *Siberian Symphony*.

transitoriness, fleetingness. Man and animal form a weak unity against the space that surrounds them.”⁶³⁶

As Anderson reports, there were three interludes; sprinkling powder, putting the thermometer in the hare’s mouth, and blowing the “bullet” from the cardboard tube. The powder is actually a salt, which gives a visual effect of snow.⁶³⁷ Blowing the felt “bullet” from the cardboard tube “gun” may mean the transformation of the dead hare into the harmless bullet in the wind blown Siberia.⁶³⁸ Beuys says,

”The rabbit is like a bullet, a bridging symbol through movement, an action which changes the rigid concept of art. Also a resident of Eurasia, which passes over all borders, and even makes do with the Berlin Wall. The idea of a great unity, originating from Central Europe, is linked to this. The rabbit is an old Germanic symbol: his Easter Egg means new beginning, spring, resurrection. He stands as an alchemical symbol for conversion.”

⁶³⁹

At the beginning, on the blackboard hanging on the wall, there was a half Roman cross with the words “DIVISION THE CROSS”, which symbolized the East-West division of the Roman Empire.⁶⁴⁰ Beuys placed it on the floor, and turned it 90 degrees counterclockwise, so that form of the half cross pointing upward on the floor resembled a hieroglyphic Chinese character 山 [Mountain]. (fig. II-8-21) Erasing the words “DIVISION THE CROSS”, Beuys wrote “EURASIA” underneath; therefore the ground underneath this archetypical mountain became the Eurasian continent. Stretched by the *Hare Rods* horizontally, the dead hare also became an archetype, running as fast as a “bullet” in the underground vein of Eurasia, almost like as a Kaninchen [rabbit] making its burrow underground.

Moreover, Beuys may have overlapped this hare with his experience as a gunner in snowy Crimea, as the “bullet” which gunner Beuys shot from the JU-87, causing death. Associated with this “death”, which was caused by gunner Beuys, the alchemical “dead” hare converts the “actual bullet” to the harmless “bullet” (hare), like a hare in a magic trick. So the actual “gun” which shot the actual “bullet” would turn into the harmless “gun” (cardboard tube).

⁶³⁶ Andersen, Troels. Magazine “Louisiana Revy” in Copenhagen, 1966. also in the catalogue Blockade '69. Galerie Rene Block, Berlin: (qtd. Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 107.)

⁶³⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 107.

⁶³⁸ Troels Anderson, Kopenhagen/Galerie 101/Gruppe Handwagen/Joseph Beuys, p. 14 - 15. Oktober 1966. Kopenhagen 1966. (qtd. Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 79.)

⁶³⁹ Beuys, Joseph. *Joseph Beuys, Sammlung Lutz Schirmer, Köln: Kunstverein St. Gallen, 5.juni Bis 31.juli 1971*. St. Gallen, 1971. Print. p. 12. Translated by the author.

⁶⁴⁰ Beuys’ performance of turning the cross 90 degrees counterclockwise is similar to his drawing *Zwei Skulpturen (zu Eurasia) [Two Sculptures (To Eurasia)]* (1964) (fig. II-8-22), which shows a Greek cross on the left and a Latin (or Roman) cross on the right.

By using alchemical conversion, Beuys switched round cause and effect, and tried to overwrite and cure his war memory.⁶⁴¹

Symbolizing a new beginning and resurrection, the dead hare brings a new beginning to the resurrected Beuys after the airplane crash. Beuys says,

"So when I act with an animal, I behave as though I were talking to a God. In this way, I emphasize the fact that I am dealing intensively with a completely different world, simply the necessity for us to think beyond our materialism and to relate to the soul. I took a hare, because at the time I made a lot of so-called Eurasia actions, things that deal with Asia and the West, also with the East-West tension."⁶⁴²

Smell, Memory and Recognition

Beuys let the dead hare smell the blackboard with the word EURASIA with her extended ears, as in his previous performance *How to Explain Pictures to a Dead Hare* (1965). In this act, Beuys tried to share a recognition pattern on a scale going beyond homo sapiens, for example with the dead hare.

About smell and memory, Henri Bergson considered that if we smell a rose, this sensation will fuse with our own unique childhood memories. Bergson wrote, "I smell a rose and immediately confused recollections of childhood come back to my memory. In truth, these recollections have not been called up by the perfume of the rose: I breathe them in with the very scent; it means all that to me. To others it will smell differently."⁶⁴³ In other word, it is not because the smell of the rose reminded him of the smell of his childhood, but he smelled his memory in the smell of the rose as a unified whole.⁶⁴⁴ In addition, cognitive scientist Douglas Hofstadter considers that when the recognition of patterns is subconsciously shared in a group, this pattern lives outside the individual as a "soul".⁶⁴⁵ So the "soul" in Douglas Hofstadter's sense is the sharing of the pattern of the rose's smell and infant memory, almost like the Einbildungskraft [Imagination] of Immanuel Kant. According to this, if the audience could share the abstract image of 卐 as a hieroglyphic meaning of the mountain in the Eurasian continent, they could share the

⁶⁴¹ About the rotation of cause and effect, Beuys may have been influenced by Ernst Mach: "There is no cause and effect in nature; nature has but an individual existence; nature simply is. Recurrences of like cases exist only in the abstraction which we perform for the purpose of mentally reproducing the facts." (From Landé, Alfred. *New Foundations of Quantum Mechanics*. Cambridge [England: University Press, 1965. Print. p. 23.]

⁶⁴² Beuys in: Logos 1982, p 2. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 129.) Translated by the author.

⁶⁴³ Bergson, Henri. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. Mineola, N.Y: Dover Publications, 2001. Print. p. 161.

⁶⁴⁴ Barnard, G W. *Living Consciousness: the Metaphysical Vision of Henri Bergson (sunny Series in Transpersonal and Humanistic Psychology)*. State University of New York Press, 2011. Print. p. 49.

⁶⁴⁵ Douglas Hofstadter's lecture "The Deep Interconnectedness of Human Souls". October 7, 2009. Penn Humanities Forum on Connections, 2009-2010. <https://vimeo.com/105980222>

pattern of recognition which goes beyond individual, national language or even human being such as the hare; this archetypal language could create the new expanded nation, which is Eurasian.

Beuys' act of scenting the blackboard with the hare's ear may have been influenced by Paik's *Listening to the Music through the Mouth* (1963) exhibited at Exposition of Music - Electronic Television at Galerie Parnass. In order to listen to the record, the listener holds a dildo with a needle in his or her mouth, and places it on the record player. Here, Paik attributes the audible function of the ear to the mouth's oral function,⁶⁴⁶ which normally makes the sound for the ear, almost like swapping functions in oral sex. (fig. II-8-23) Following Paik's manner, Beuys converted the auditory function of the hare's ear to an olfactory function.

42° Celsius on the Reformation Day

About the meaning of the words on the large blackboard in Berlin, Beuys says,

"Here the suggestion was that the hare becomes a co-actor. In moving the ears on the long sticks I created echoes of the angles that appear in fat and felt corners. The final blackboard records two such angles together with 2 special temperatures, one for felt, 32°, and one for fat, 21°. I cannot say why these are important temperatures for me, except that by the end of the performance, during which almost every degree of the circle was explored, they seemed to be the correct ones.... But the third temperature has a clear reason: 42° centigrade - it means a dangerous fever level, and hence the presence of the thermometer. The element of fire was represented by the sparks of a flint, while I recited fragments of German Romantic poetry. The most important line was Justinus Kerner's 'Wo du hingehst, da will auch ich hingehen': 'Where you go, there will I go too.'⁶⁴⁷

Beuys metaphorically overlapped the frozen and "cold" Siberia with the situation of the Cold War, while an extreme political situation was evolving outside the gallery in West Berlin. On February 5, 1966, the first major demonstration against the Vietnam War and U.S. presence in Asia was held in West Berlin, and since then, marching students had clashed with policemen.⁶⁴⁸ The East and West divided by Communist and Capitalist ideology heated up to 42° Celsius, the limit of the tolerable human body temperature.

⁶⁴⁶ Paik's thought experiment on the difference between input and output, in which a camera, which is an input organ, cannot be a screen, which is an output organ, led to the conclusion that by using a device which has a camera and screen such as Skype, two people cannot see into one another's eyes. This gave rise to his masterpiece *TV Buddha* (1974).

⁶⁴⁷ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 107.

⁶⁴⁸ Beuys, Joseph, Wenzel Beuys, and Birgit Stöckmann. *Joseph Beuys: Eurasienstab*. Göttingen: Steidl, 2005. Print. p. 8.

Trying to avoid the death of high fever, Beuys tried to dissolve polarities between West and East, which include the Capitalistic Western Bloc and the Communistic Eastern Bloc, by fusing Steiner's "rational Western man" and "intuitive Eastern man". First, Beuys traced a chalk line in the form of *EURASIAN STAFF* between the blackboard (rationality symbol) and the *Felt Corner* (Eastern nomad symbol)⁶⁴⁹, and walked on this thin line connecting West and East. Then Beuys carrying and balancing *Hare Rods* on his shoulder, turned it into the form of scales. Carefully balancing the *Hare Rods* on the tightrope connecting West and East almost as in a circus, Beuys tried to mediate the poles of West and East, the ideological opposition of Capitalism and Communism and geographical divide of Europe and Asia, and "aufheben" [sublate] into the one entity of *EURASIA*.

Moreover, Beuys tried to overcome western materialism by entering non-materialistic *Gegenraum* [counter space]. *Hare Rods* painted in black suggested this counter space,⁶⁵⁰ almost like the black background of Francisco de Zurbarán's religious painting. To enter this counter space, Beuys quoted German Romantic poet Justinus Kerner's "Where you go, there will I go too", which is quite similar to the last sentence of the Heart Sūtra of Mahāyāna Buddhism; "gate gate pāragate pārasaṃgate bodhi svāhā" [Gone, gone, gone beyond, gone altogether beyond, O what an awakening, all-hail!].⁶⁵¹

Furthermore, Beuys performed *EURASIA* in Berlin on Monday, October 31, which is a religious holiday called Reformation Day. On October 31, 1517, Martin Luther nailed his 95 Theses to the door of All Saints' Church in Wittenberg. Luther chose this date, because All Saints' Church (castle church) would be open to the public on All Saints' Day on Nov. 1 to show the large collection of relics.⁶⁵² Interestingly enough, being the Eve of All Saints' Day, Halloween coincides with Reformation Day. James Frazer suggests that November 1 was chosen for All Saints' Day because this day is Samhain, the Celtic New Year. On the day of the transition between autumn and winter, the souls of the departed were supposed to revisit their old homes to warm themselves up by the fire.⁶⁵³ Now, November 2 is called All Souls' Day in Christianity.

Eugene Blume pointed out that Beuys may have chosen the Reformation Day rather than Celtic Halloween, in consideration of the fact that the Protestants were gaining power in South Korea in Asia, the home of Nam June Paik, which was entering the Western Block.⁶⁵⁴ Also

⁶⁴⁹ The triangular form of *Felt Corner* is similar to the houses of the Tatars in his drawing *Tatarenhäuser auf der Krim* [*Tatar Houses in the Crimea*] (1957).

⁶⁵⁰ Troels Anderson, *Kopenhagen/Galerie 101/Gruppe Handwagen/Joseph Beuys*, p. 14 - 15. Oktober 1966. Kopenhagen 1966. (qtd. Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 79.)

⁶⁵¹ Translations of the The Heart Sutra <http://www.dharmanet.org/HeartSutra.htm>

⁶⁵² Kolb, Robert, Irene Dingel, and Lubomir Batka. *The Oxford Handbook of Martin Luther's Theology*. 2014. Print. p. 11.

⁶⁵³ Frazer, James G. *The Golden Bough: Volume 10*. Cambridge: Cambridge University Press, 2012. Print. p. 225.

⁶⁵⁴ Interview with Eugene Blume by the author. February 9, 2016.

Blume pointed out that Steiner's Theosophy is similar to the dynamism of Luther's Reformation, in which the influence from the East will change the mainstream religious culture of the West.⁶⁵⁵

The day of Reformation and Halloween, which are both rooted in Celtic Samhain originated in Asia, may have been the best date for Beuys to perform *EURASIA* to reform Western Materialism and unite with Eastern spirituality, just such as Steiner tried to reform German Protestantism through influences from the East. Now, Beuys' erweiterten Kunstbegriff [Expanded Concept of Art] became the only medicine to cure the antithesis of West and East, and from there, Beuys started to realize the need to create the political entity of *EURASIA*.

⁶⁵⁵ Interview with Eugen Blume by the author. February 9, 2016.

Chapter III: Development of EURASIA

1. Beuys' *Free Democratic Socialist State EURASIA* Statement of Utopian Internationalism

On May 12, 1967, Joseph Beuys founded the *Freien demokratischen sozialistischen Staat EURASIA* [*Free Democratic Socialist State EURASIA*]. Beuys' *EURASIA* is a statement of utopian internationalism to overcome any kind of political issue. Carefully avoiding words such as "East" and "West", Beuys used the terms "Democratic" and "Socialist" instead, to describe his ideal state of *EURASIA*.⁶⁵⁶ The founding date of the *Free Democratic Socialist State EURASIA* was May 12, 1967, which was Beuys' 46th birthday. Using his date of birth already in his *Auschwitz Birkenau Memorial* as an anagram, Beuys again used his birthday when founding his utopian state called *EURASIA*.

Soon after, on June 2, 1967, during the protest against the visit of the Shah of Iran Mohammad Reza Pahlavi, a German student Benno Ohnesorg was shot by a plain-clothes police officer Karl-Heinz Kurras in West Berlin and died, though Kurras was cleared of all charges in two separate trials.⁶⁵⁷ As a reaction to this assassination, Beuys founded the *Deutschen Studentenpartei als Metapartei (DSP)* [*German Student Party as Metaparty*] in order to obtain information⁶⁵⁸, to compel an explanation, and to express political ideas effectively and concretely.⁶⁵⁹

Beuys announced the founding of the DSP on June 21, 1967 at midnight at the Kunstakademie Düsseldorf. On the next day, on June 22, 1967 at 4 pm, Beuys held an assembly of the DSP.⁶⁶⁰ The meeting of the DSP was originally supposed to take place in Room 13 of the Kunstakademie Düsseldorf. However, after a decision of the Kunstakademie which "prohibited assembly for political aims", Beuys went to the field of the Academy together with more than 200 students, journalists, and the AStA chairman, and held the introductory meeting there.⁶⁶¹ Below

⁶⁵⁶ Beuys, Joseph, Wenzel Beuys, and Birgit Stöckmann. *Joseph Beuys: Eurasienstab*. Göttingen: Steidl, 2005. Print. p. 7.

⁶⁵⁷ Benno Ohnesorg was shot in front of the Deutsche Oper, where the Shah of Iran, Mohammad Reza Pahlavi, was attending a performance of Mozart's *The Magic Flute* that night. Gedenktafeln für Benno Ohnesorg [Memorial Panel for Benno Ohnesorg] (City of Berlin)

<http://www.berlin.de/ba-charlottenburg-wilmersdorf/ueber-den-bezirk/geschichte/gedenktafeln/artikel.125700.php>

⁶⁵⁸ More than forty years after the event, it was revealed that Kurras was an undercover agent of the East German secret police Stasi, and was a member of the Socialist Unity Party of Germany, the Communist party ruling East Germany. However, the motive of Kurras' act remains unclear. (From "1968 Revisited: The Truth about the Gunshot that Changed Germany" By SPIEGEL Staff, May 28, 2009.)

<http://www.spiegel.de/international/germany/1968-revisited-the-truth-about-the-gunshot-that-changed-germany-a-627342.html>

⁶⁵⁹ Overview on the parliamentary series on the parliamentary election. In Mesch, Claudia, and Viola M. Michely. *Joseph Beuys: The Reader*. Cambridge, MA: MIT Press, 2007. Print. p. 218.

⁶⁶⁰ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 88.

⁶⁶¹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 160, 161.

is a protocol of the introductory meeting of the *German Student Party* on June 22, 1967, made by Beuys' student Johannes Stüttgen on November 15, 1967. (fig. III-1-01)

“On June 22nd 1967, 16:00, the inaugural meeting of the GERMAN STUDENT PARTY was held in Düsseldorf, chaired by Professor Joseph Beuys. In addition to the members the protocol, many students and journalists participated and signed as members at the meeting. The necessity of the new party, whose main concern is the education of all people to spiritual maturity, was exposed most explicitly regarding the acute threat through materialistically orientated, idea-less politics and the stagnation that it causes. Accordingly, any questions concerning a program situated within the conventional political framework had to be rejected. The party, that admits the constitution in its pure form and stands in for human rights, works for the necessary expansion of consciousness with intellectual, rational methods, also advancing for progress, is progressively for progress, humanely, and therefore stresses the radicality of its demand for a fundamental renewal of all traditional forms of life and thinking of the people. Genuine confrontation is - according to Beuys - needed ...⁶⁶²”

Beuys and other members set its concrete goals: absolutely no weapons, a united Europe, the self-government of autonomous members through law, culture, and economy, the working for new perspectives in education, teaching, research, the dissolution of the subjection of East and West.⁶⁶³

One of the four founding members of the DSP, Bazon Brock said that the idea of DSP was to convert all bars into a university, so all students could learn not only at school, but also in bars.⁶⁶⁴ Moreover, provokingly, Beuys described the identity of the DSP as his “biggest work of art!”⁶⁶⁵ So in short, the DSP was not an actual political party, but rather an artwork corresponding to Beuys' “erweitertem Kunstbegriff” [expanded conception of art]. It is noteworthy that Beuys' *Free Democratic Socialist State EURASIA* changed into the DSP, and from there, Beuys started to get involved in real politics, giving rise, in the end, to die Grünen [Green Party].

Founding the German Student Party on the day of Operation Barbarossa

What is remarkable is that Beuys announced the founding of the German Student Party as a Metaparty at midnight on June 21, and the first assembly was held on the next day, almost like a surprise attack. When Kim Levin pointed out the World War II-related secret codes of his works

⁶⁶² Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 88, 89. Translated by the author.

⁶⁶³ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 162, 163.

⁶⁶⁴ Interview with Bazon Brock by the author, May 30, 2014.

⁶⁶⁵ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 162.

to Beuys, saying that the founding of the German Student Party on June 22, 1967 was on the same day as that on which Nazi Germany invaded the USSR in 1941, an operation known as Operation Barbarossa, Beuys claimed that he intentionally chose this date, but did not clearly state the reason.⁶⁶⁶ Known for his “Barbarossa” (Italian: “Red beard”), the German king and Holy Roman emperor Friedrich I died while on the Third Crusade to the Holy Land. (fig. III-1-02) A German legend says that Barbarossa is not dead, but sleeping with his knights in a cave, and when the ravens cease to fly around the mountain, he will awake and restore Germany to its ancient glory. Based on this legend, Adolf Hitler named his invasion of the Soviet Union “Operation Barbarossa” on June 22, 1941.⁶⁶⁷ So why did Beuys choose this day to found the German Student Party?

According to Johannes Stüttgen, one of the four founders of the DSP, Beuys did not want to justify the value of National Socialism, but to heal the scars it caused. He may have chosen the day of Operation Barbarossa as an example of the movement from Germany towards the East to realize his *EURASIA*; therefore it does not necessarily mean justification of the operation made by Nazi Germany.⁶⁶⁸ That Beuys denied the value of National Socialism is also clear because the concrete goals of the DSP included absolute disarmament and a united Europe. Moreover, Stüttgen pointed out that Beuys may have wanted to create the German Student Party in three steps, following Rudolf Steiner’s Social Threefolding as follows:

Step 1. The founding of the *Free Democratic Socialistic State EURASIA* on May 12, (the birthday of Joseph Beuys)

Step 2. Announcing the German Student Party as a Metaparty at the National Kunstakademie Düsseldorf on June 21 at midnight.

Step 3. Founding meeting of the German Student Party on June 22 (the day of Operation Barbarossa).⁶⁶⁹

Just after the end of World War I, Steiner developed the idea of Social Threefolding. Steiner tried to separate the domains of human social activity into three parts: political, cultural and economic; and each domain should enjoy independence and autonomy.⁶⁷⁰ The DSP’s goal “self-government of autonomous members such as law, culture, and economy” perfectly matched Steiner’s Social Threefolding of the political, cultural and economic realms. Trying to indicate the influence of Steiner’s Social Threefolding, which was created after experiencing World War I, Beuys may have launched the DSP in three steps by overlapping his biography with the experience of World War II: the founding of the *Free Democratic Socialistic State EURASIA* (his

⁶⁶⁶ Levin, Kim *Some neglected bequests - The Inheritance of Beuys* in Ray, Gene, Lukas Beckmann, and Joseph Beuys. *Joseph Beuys, Mapping the Legacy*. New York: D.A.P, 2001. Print. p. 181.

⁶⁶⁷ Falk, Avner. *Franks and Saracens: Reality and Fantasy in the Crusades*. Karnac Books, 2010. Print. p. 151.

⁶⁶⁸ Interview with Johannes Stüttgen by the author, February 24, 2016.

⁶⁶⁹ Interview with Johannes Stüttgen by the author, February 24, 2016.

⁶⁷⁰ "Steiner, Rudolf." *Encyclopedia of World Biography*. 2007. Encyclopedia.com. 19th May. 2016

<http://www.encyclopedia.com>

birth), announcing the DSP as a metaparty (war experience symbolized by Operation Barbarossa), and the founding of the DSP (now and future).

In addition, Steiner related the French Revolution's slogan "Liberty, Equality and Fraternity" to his Social Threefolding, as "Liberty in cultural life, Equality in political life, and Solidarity in economic life."⁶⁷¹ By quoting Steiner's method, Beuys could also set his act of founding the German Student Party in the line of the French Revolution, and by doing so, he was able to mention the role of students in the German revolutions of 1848, which followed the French revolution and Napoleonic War. After French Revolution, German university students led the movement to liberate Germany and create a unified country. These students organized the Lützowian Free Corps, whose members wore uniforms of black with gold and red accessories, and the Jena Students' Association adopted the same three colors for their flags, which was the origin of the German flag.⁶⁷² So the consequence of Steiner's Social Threefolding as his "erweitertem Kunstbegriff" [expanded conception of art] had to be the "German Student Party", almost as in 1848. Moreover, by introducing the context of France and Germany, Beuys tried to liberate himself from the occupation of his mind by the French art giant Marcel Duchamp.

Prelude: Two Crosses on Left and Right

At the end of the summer semester 1967, Beuys asked Johannes Stüttgen to make the DSP stamp (fig. III-1-03) with very precise size and font instructions. Beuys located two symbols with a cross in the field, which he called "a certain planetary constellation: "the earth (the little symbol on the left, the circle with the cross standing on it, the "Reichsapfel") in a ratio with the "earth-principle" (the destiny of man to think, "through death, through matter" to freedom).⁶⁷³ An orb topped by a cross, the Reichsapfel [the globus cruciger] (fig. III-1-04), has been a Christian symbol of authority since the Roman Empire, and represents Christ's dominion held in the hand of the earthly ruler. By adding the central point to the Reichsapfel's earth part, Beuys transformed it into the astrological sign of the sun, (fig. III-1-05), as in alchemy. This Reichsapfel resembles the astrological sign of Mars, which has close affinity with iron and man in alchemy. If you rotate it, it becomes the sign of Venus, which has a close affinity with copper and femininity.⁶⁷⁴ (fig. III-1-06)

⁶⁷¹ Hemleben, Johannes. *Rudolf Steiner: A Documentary Biography*. East Grinstead: Henry Goulden Ltd, 1975. Print. p. 117 - 120.

⁶⁷² Flag of Germany Written by Whitney Smith. Encyclopedia Britannica <http://www.britannica.com/topic/flag-of-Germany>

⁶⁷³ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 192, 193.

⁶⁷⁴ Mars and Venus were later unified in Beuys' work *Strassenbahnhaltestelle [Tram Stop]* (1976). While creating *Tram Stop*, Beuys exhibited the image of the rail in front of the Cupido tower, (fig. III-1-07) (fig. III-1-08) almost like a Gallic rooster, the origin of weathercocks. The origin of Roman Cupido is Kama, the Hindu god of human love appearing in the Rigveda. In Ancient Rome, the rooster (gallus) and Gauls (Gallus) were homonyms in Latin, therefore the Gallic rooster later became a national emblem of France, and was depicted on the top of World War I memorials. In *Tram Stop*, Beuys exhibited the fusion of the male principle Mars and the female principle Venus, and the Romans conquering the Celts, who worshipped the rooster as a sacred animal portraying Mercury.

Defining the exact position and distance between the two symbols, Beuys gave the following additional instructions to Stüttgen:

1. The left small cross on the earth should not be "squeezed", that is, the cross-beam should go exactly through the center of the longitudinal beam.
2. The circuit of the left sign has to sit on the extension of the horizontal symmetry axis of the right cross.
3. The height of the right, thick cross must exceed the minimal height of the small cross.⁶⁷⁵

Beuys' instruction no. 1 said that by transforming the Reichsapfel's earth part to the astrological sign of the sun, the cross, which had been inside the astrological sign of the earth, was now standing on the earth. Considering the "earth-principle" (the destiny of man to think), Beuys' thinking man was now standing on the earth, as in "Earth Does Not Move" by Edmund Husserl.⁶⁷⁶

About the cross and the DSP stamp, Beuys says,

"The cross I use very often. I give the cross two meanings, as was already evoked when I said: The actual line of Christianity realizes itself in the concept of science, not in churches. Let us accept this as a thesis! So in scientific term what we call Christianity realizes itself. So naturally this cross is no longer only the cross to which Christ was riveted, but at this moment it becomes the sign of our whole positivistic worldview. It must of course expand into the coordinate system. Here, it is shown that as the cross in our culture plays an eminent role through the right angle, through the orientation of the coordinate system, and since a culture of the right angle is ultimately unthinkable without pushing this principle to the extreme. So I am interested in this double aspect of the issue. I of course understand also another different meaning of the cross, which goes back much further, that the cross is also in some circumstances seen as the sign of the sun. If you connect the coordinate points with the cardinal points of the sun, you also get a cross. But in the course of the development of Western thought in the West the cross has presented itself to mankind more often in contrast to materialism and scientific concepts, in particular the crosshairs of the machine gun. This is also a symbol, precisely when one refers to the machine gun, of a very directed consciousness to a point, that must be perceived and monitored. That is what one calls the target."⁶⁷⁷

⁶⁷⁵ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 192, 193. Translated by the author.

⁶⁷⁶ This structure that makes two horizons into one circuit is quite similar to Paik's closed circuit in his *TV Buddha* (1974).

⁶⁷⁷ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 192. Translated by the author.

Based on Beuys' comment, the instruction no. 2 "the circuit of the left sign had to sit on the extension of the horizontal symmetry axis of the right cross" seemed not only to try to merge the earth's horizon with the horizon of the right cross as in the action *EURASIA*, but also to come from Beuys' war experience as a gunner. While light travels straight, a bullet, which is a material, describes a parabola; therefore the sight of the gun has a point called "Zero-in", at which the impact point and the targeted point match at a certain distance. (fig. III-1-09) (fig. III-1-10) In other words, by placing the circular surface of the left symbol (earth) on the horizon of the top of the right cross, and also by adding the central points to emphasize its gravity, when you shoot a gun from the left symbol from a certain distance, it will hit the center of the right cross. (fig. III-1-11)

In addition, Christianity expanded into the coordinate system, as Beuys pointed out. During the Counter Reformation, the Jesuit-educated René Descartes came up with cross-formed rectangular coordinate system in Ulm on November 10, 1619.⁶⁷⁸ So the center of the right cross is the "zero" point of the thinking self starting from "cogito ergo sum", the "earth-principle" which is about the impossibility of doubting the existence of the thinking self. By associating the gun sight on its left with the cross of the Cartesian coordinate on its right, these two crosses of "targeting" and "targeted" fit inside one another, almost like the loop of video feedback, which is made by a video camera pointing at its playback video monitor. (fig. III-1-12)

Left symbol (gun sight) → Right symbol (cross of Cartesian coordinate):

A man standing on the earth targeting the thinking man

Right symbol → Left symbol:

The targeted man who is thinking is actually standing on the earth

Left symbol → Right symbol → Left symbol → Right symbol → Left symbol...

This movement created by the still image is reminiscent of Andy Warhol's *Dance Diagram* (1962) (fig. III-1-13) which he installed on the floor, and Vito Acconci's *Centers* (1971) in which he was pointing at his own image on the video monitor, or Nam June Paik's *TV Buddha* (1974).⁶⁷⁹ The "Zero-in" point coincides with the "zero" point of the existence of the thinking self; so the gunner pointing at the other can be interpreted as pointing the gun at himself. Through this dynamism, Beuys challenged the Cartesian mind-body problem, and tried to "aufheben [sublate]" dualism, such as that of mind and body, East and West, I and you, into the monism of *EURASIA*.

⁶⁷⁸ Watson, Richard A. *Cogito, Ergo Sum: The Life of René Descartes*. Boston: David R. Godine, 2007. Print. p. 109.

⁶⁷⁹ Douglas Hofstadter considers that recognition of the feedback such as in the loop of video feedback creates the soul. If so, the "différance" of Jacques Derrida is a not a question of mind, but soul.

Beuys Reconciling Duchamp as *Opposition and Sister Squares*

One of the founders of the DSP, Bazon Brock pointed out that these two crosses in the DSP stamp were “sisters”. Friedrich Schiller’s poem *Ode to Joy*, which is famous through Beethoven’s *Ninth Symphony*, says “All people become brothers”, but Beuys thought that all people needed to be “sisters”, in order to help each other.⁶⁸⁰ “Sister” also means head nurse in English. Known as the “Angel of the Crimea”, Florence Nightingale inspired the founding of the Red Cross. Reversing the flag of Switzerland created the Red Cross, and it became the symbol of hospitals and rescue. Rescued in Crimea during the war, Beuys located this Red Cross on the right of the DSP stamp, to symbolize one of the sisters.

Based on this, Beuys’ instruction no. 3 “The height of the right, thick cross must surpass the minimal height of the small cross” now added another meaning to the sisters: the location of these two crosses, which stand for two kings, are in the condition called “sisters” in chess. In 1932, Marcel Duchamp wrote a chess book *Opposition and Sister Squares are Reconciled* [*L’Opposition et les cases conjuguées sont réconciliées*] with the Franco-Russian player Vitaly Halberstadt to analyze a rare endgame when only two kings remain.⁶⁸¹ In this book, Duchamp wrote,

“Curiosity has impelled us to elucidate a question which, for twenty years, has periodically given rise to bitter articles in chess literature.

Opposition or ‘sister squares.’

Let us simplify: Opposition and ‘sister squares’.”⁶⁸²

Duchamp and Halberstadt proved that theories of opposition and theories of sister squares are actually one and the same, and that they represent only variant methods by which to solve essentially the same endgame problem.⁶⁸³⁶⁸⁴ The discovery of the equivalence of these two concepts made Duchamp write that opposition and sister square were reconciled.

Duchamp included many chess-related anagrams in his works, such as a readymade entitled *Trébuchet* [*Trap*] (1917). (fig. III-1-14) Hooks normally curve up in order to support coats, but in Duchamp’s *Trap*, the main hook goes down, and two smaller hooks go up; when you rotate it, the big hook will be up, and the other two down. In chess, the term “trap” refers to a move which may tempt the opponent to play a losing move, (fig. III-1-15) but in Duchamp’s *Trap*, he nailed the coat rack to the floor, and tried to make someone trip over from both sides.

⁶⁸⁰ Interview with Bazon Brock by the author, May 30, 2014.

⁶⁸¹ Witham, Larry. *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*. Hanover; London: University Press of New England, 2013. Print. p. 327.

⁶⁸² Kuenzli, Rudolf E. *Marcel Duchamp: Artist of the Century*. Cambridge, Mass. MIT Press, 1996. Print. p. 34.

⁶⁸³ Kuenzli, Rudolf E. *Marcel Duchamp: Artist of the Century*. Cambridge, Mass. MIT Press, 1996. Print. p. 34.

⁶⁸⁴ Samuel Beckett’s theater *Endgame* (1957) is also taken from the “endgame” of chess, and Beckett may be also influenced by Duchamp, with whom he occasionally played chess.

Moreover, a Japanese author Seiko Ito pointed out that Duchamp's signature on *Fountain* (1917) "R. Mutt" was an anagram from chess, meaning "Mat (checkmate in French) by a rook".⁶⁸⁵

Although Beuys' artistic goal shares much in common with Duchamp's, Beuys criticized Duchamp's anti-art concept:

"So he did not enhance all the work and all the labour to a new understanding of art as necessity ... to start everything in order to understand all aspects of humankind's of labour from his view. This would have been of great importance, because since then it could have already become a kind of discussion about existing ideology in society, the capitalistic system and the communistic system: the germ in the right directions practiced by Marcel Duchamp. But then he distanced himself from further reflection. So he did not understand his own work completely.

...

So in being very modest, I could say: my interest was to make another interpretation of Marcel Duchamp. I tried to fill this most important gap in his work and make a statement, 'the silence of Marcel Duchamp is overrated'. You know, after he stopped working, playing chess, he did not speak any more about art, he was completely silent; he cultivated this kind of silence in a very old-fashioned form. He wanted to become a heroin-silence or in doing nothing or in resigning from art... So I principally tried to push this beyond the threshold of modern art into an era of anthropological art, as a beginning in all fields of discussion... nor only of minor problems."⁶⁸⁶

Duchamp and Beuys shared the same artistic aim of erasing the border between art and life.⁶⁸⁷ Duchamp found art in the readymade objects of everyday life, and Beuys erased the border between art and life, by using everyday materials such as fat and felt. However, the act of Duchamp playing chess without making artworks was just mere silence for Beuys, so valuing Duchamp's acts, such as trying to transform his life into art, is simply "overrating". For Beuys, converting all human labor into the form of art was necessary, in order to *aufheben* [sublate] the ideological struggle between communism in the East and capitalism in the West. In other words, the DSP was Beuys' interpretation of Duchamp's original attempt, the revolutionary act of creation, as his *Gesamtkunstwerk* [total work of art]. That is why the DSP converted all bars into university, and Beuys considered the identity of the DSP as "My biggest work of art!" This act

⁶⁸⁵ Saussure, Duchamp, Raymond Roussel by Seiko Ito <http://www.froggy.co.jp/seiko/55/55.html>

⁶⁸⁶ Beuys in an English-language discussion with William Furlong in the Anthony D'Offay Gallery in London in 1985. In von Graevenitz, Antje "Breaking the Silence" Joseph Beuys on his 'Challenger' Marcel Duchamp. In Mesch, Claudia, and Viola M. Michely. *Joseph Beuys: The Reader*. Cambridge, MA: MIT Press, 2007. Print. p. 30.

⁶⁸⁷ Robert Rauschenberg's *Untitled Statement* (1959) may be the first example which makes life into art and art into life: "Painting relates to both art and life. Neither can be made. (I try to act in that gap between the two.)" Selz, Peter, and Kristine Stiles. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*. Berkeley, Calif. Univ. of California Press, 1996. Print. p. 321.

of Beuys led him more in the direction of politics, as his work on Sociale Plastik [Social Sculpture].

Relating to chess, the king is the tallest piece topped by a cross, and Beuys likened Reichsapfel, an orb topped by a cross, to the king in chess. (fig. III-1-16) In the state of opposition in chess, both white and black kings have the dominant squares called sister squares. While both kings face each other, these sister squares remain the same, as though mirrored by the diagonal line. (fig. III-1-17) Through the instruction no. 3 “the height of the right, thick cross must surpass the minimal height of the small cross,” Beuys made the condition of opposition in chess. Subsequently, Beuys became the king on the left, opposing another king of art Marcel Duchamp on his right through his gun sight, and at the same time reconciling it as sister squares, in order to help each other. In chess, there is the rule of “threefold repetition”: the player can claim a draw if the same position occurs three times.⁶⁸⁸ By overlapping Steiner’s Social “Threefolding” with his own process of creating the DSP, Beuys now claimed a draw with Duchamp, the king of contemporary art whom Beuys had opposed in his previous action, *The Silence Of Marcel Duchamp Is Overrated* (1964). Duchamp had turned the chess board (tableau) into tableau (painting) and made it his readymade artwork. (fig. III-1-18) On the other hand, likening the surface of the DSP stamp to both the chessboard and the Eurasian continent, Beuys created the condition of sisters between the two kings of its East and West. Now, the opposition of the two kings was reconciled as sisters, By doing this, Beuys in West Germany became able to reconcile the ideological struggle of Western capitalism and Eastern communism, in order to help them progress towards the one entity of *EURASIA*.

Evolution of the DSP Stamp

In 1968, Beuys united the concept of the DSP with *Fluxus Zone West*, (fig. III-1-19) to make it clear that *Fluxus Zone West* referred to the situation of western man, not only in the current political situation, but also in the totality of western society which has shaped itself on the “horizon of western culture”.⁶⁸⁹ By replacing only the words *Deutsche Studentenpartei* on the stamp, Beuys made the new stamp *Fluxus Zone West* with the same image of the crosses. Similarly, Beuys made another stamp called *Hauptstrom [Mainstream]*, and he used these stamps for manifestos, political statements, editions, objects, drawings and books.⁶⁹⁰ According

⁶⁸⁸ In Shogi, a fourfold repetition (千日手 sennichite) is required to end in a draw. Shogi in Asia and Chess in Europe share the same root in an ancient Indian strategy game Chaturanga.

⁶⁸⁹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. P. 162, 163.

⁶⁹⁰ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 162, 163.

to Stüttgen, the stamp *Fluxus Zone West* was created in winter 1968,⁶⁹¹ and the stamp *Hauptstrom* was first used in 1968.⁶⁹²

In his action *Hauptstrom* on March 20, 1967, Beuys appeared in triangular pants made of diaper fabric (fig. III-1-20), and Antje von Graevenitz pointed out that Beuys believed in his feminine component.⁶⁹³ It seems as if Beuys' term *Hauptstrom* [*Mainstream*] was almost like the "golden mean" of Aristotle, a desirable middle between two extremes. Wearing diaper fabric, which united the principles of man and woman in him, Beuys tried to create the *Hauptstrom* [*Mainstream*] as the "golden mean" between the extreme political left and right.

In January 1971, Beuys made the stamp of three hares (fig. III-1-21) after the "Hasenfenster" of Paderborner Cathedral in Germany,⁶⁹⁴ (fig. III-1-22) and it became the origin of the *Free International University* stamp of the Moon Rabbit. (fig. III-1-23) He did not use this stamp, but in the action *δος μοι που στω και κινω την γην* [*Dos moi pou sto kai kino taen gaen*] on February 5, 1971, in Room 20 of Kunstakademie Düsseldorf, Beuys quoted the metaphor of the three hares. On the occasion of Saarland Broadcasting's television team visiting Beuys' class, he designed a cryptic poster, which was written only in Greek, and performed the action of washing his students' feet. The title is the famous phrase of Archimedes, which translates as: "Give me a place to stand, and I shall move the earth." Just below this text, Beuys wrote "Three hares and the ears three, yet each has his two", as if it were the literal translation of the original Greek text.⁶⁹⁵ Like Archimedes' lever, Beuys imitating the act of Jesus Christ washing the feet of the disciples demonstrated the possibility of moving the world through Steiner's Threefold, which was metaphorically expressed in three hares forming one continuous circle.

There are two stamps of the *Free International University* with the Moon Rabbit: one the Moon Rabbit with three crosses, (fig. III-1-24) and the other the Moon Rabbit without crosses. Probably Beuys first made the stamp of three hares after "Hasenfenster" as a metaphor of Steiner's Threefold, and then united the hare image with three crosses and the moon, in association with the cross of the Reichsapfel on the left of the DSP stamp. Then, the three crosses, which was also the metaphor of Steiner's Threefold, were removed, giving birth to the Moon Rabbit stamp of the *Free International University*. Beuys may have considered that the Moon Rabbit, which has the iconologic meaning of Buddha's previous life spreading all over Asia, was more suitable for the *Free International University*, which aimed to offer an alternative to the

⁶⁹¹ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 194.

⁶⁹² Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 172.

⁶⁹³ von Graevenitz, Antje. Breaking the Silence: Joseph Beuys on his 'Challenger' Marcel Duchamp. In Mesch, Claudia, and Viola M. Michely. *Joseph Beuys: The Reader*. Cambridge, MA: MIT Press, 2007. Print. p. 48.

⁶⁹⁴ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 198.

⁶⁹⁵ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 198.

state educational system, than the image of the cross, which he used for the stamp of *Fluxus Zone West* as a metaphor of Western man. Furthermore, the turning of the Reichsapfel upside down as in Duchamp's *Trap* transformed it, like alchemy, from the astrological sign of Mars (man) into Venus (woman), and by doing so, Beuys associated Venus with an incarnation of the dead hare, the previous life of Buddha who sacrificed himself by jumping into the fire, and was then drawn by Sakka on the face of the full moon.

Evolution of DSP to Green Party

After the founding of DSP, Beuys was involved in several political activities, and also developed this meta-party into an actual political party in the following course of events:

March 2, 1970: Organisation der Nichtwähler für freie Volksabstimmung (die direkte Demokratie) [Organization of Non-Voters for a Free Referendum (Direct Democracy)]⁶⁹⁶

June 1, 1971: Organisation für direkte Demokratie durch Volksabstimmung (ODD) [Organization for Direct Democracy by Referendum (ODD)]⁶⁹⁷
(The office was installed at documenta 5⁶⁹⁸ in 1972)

April 27, 1973: Freie internationale Hochschule für Kreativität und interdisziplinäre Forschung [Free International School for Creativity and Interdisciplinary Research]⁶⁹⁹

1974: Aktion 3. Weg (A3W) [Action Third Way]

1976: Beuys became the candidate of the Aktionsgemeinschaft Unabhängiger Deutscher (AUD) [Action group of independent Germans], a right-wing "first environmental Party of Germany",⁷⁰⁰⁷⁰¹ for the Bundestag [the German parliament].⁷⁰² Together with FIU, AUD was one of the founding organizations of the Greens.⁷⁰³

1979: Die Grünen [Green Party]

⁶⁹⁶ Direct Democracy was founded by Beuys with two students: Jonas Hafner and Johannes Stüttgen. In Mesch, Claudia, and Viola M. Michely. *Joseph Beuys: The Reader*. Cambridge, MA: MIT Press, 2007. Print. p. 203.

⁶⁹⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 220.

⁶⁹⁸ On this occasion, Beuys took part in a boxing match with Abraham David Christian. Probably Beuys wanted to liken both boxers to hares boxing on the plain of Eurasia.

⁶⁹⁹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 264.

⁷⁰⁰ The history of the Green Party 1977 – 1979 can be found on <https://www.gruene.de/ueber-uns/1977-1979.html>

⁷⁰¹ Even though he aimed at environmental protection, Beuys becoming the candidate of this right wing party had been heavily criticized. The intertwining of environmental protection with nationalist values is quite similar to that of Kenji Miyazawa's (1896 - 1933), a Japanese poet and a naturalist author who entered Kokucyukai, a Nichiren Buddhist nationalist organization.

⁷⁰² Hoffmans, Christiane. *Beuys: Bilder Eines Lebens*. Leipzig: Seemann, 2009. Print. p. 25.

⁷⁰³ Mesch, Claudia, and Viola M. Michely. *Joseph Beuys: The Reader*. Cambridge, MA: MIT Press, 2007. Print. p. 219.

These stamps developed into the stamp of die Grünen [Green Party], (fig. III-1-25) which Beuys used until January 23, 1983.⁷⁰⁴ Being one of the main founders of the Green Party, Beuys became its first candidate for the Europawahl [Elections to the European Parliament] and 1980 for the Bundestagswahl [Parliamentary Election].⁷⁰⁵ Therefore, it is no exaggeration to say that the Green Party in Germany originated in the founding of the *Free Democratic Socialist State EURASIA* on May 12, 1967, on Beuys' 46th birthday.

2. Beuys' EURASIENSTAB Beuys' Magnus Opus Performance

On July 2, 1967, in cooperation with the Fluxus composer Henning Christiansen from Denmark, Joseph Beuys performed *EURASIENSTAB 82 min fluxorum organum op. 39 [EURASIAN STAFF 82 min fluxorum organum op. 39]* at the gallery Next St. Stephan in Vienna. Later, on February 9, 1968, on the invitation of Beuys' former student Anny de Decker and Bernd Lohaus,⁷⁰⁶ Beuys and Christiansen repeated almost the same performance at the Wide White Space Gallery in Antwerp.

Just a day before the performance in Antwerp, Beuys met the Belgian conceptual artist Marcel Broodthaers for the first time. Broodthaers immediately wanted to make a film about Beuys, but he could not realize it by himself.⁷⁰⁷ Even so, Broodthaers' idea of making the film crystalized into Beuys' first action documentary film *EURASIAN STAFF*, directed by Henning Christiansen. This recording helps us analyze the details of Beuys' magnus opus performance on the *EURASIA* theme.

In Antwerp, the first action took place with an audience, and then the same action was repeated only for the film recording.⁷⁰⁸ The cameraman Paul de Fru recorded all parts of the entire performance on 16 mm black and white film under the instruction of Christiansen, and Christiansen created a film of approximately 20 minutes as a summary of the performance. Seeing this film completed by Christiansen, Beuys said, "The film is a Beuys."⁷⁰⁹

At the beginning, they discussed what the exact action of *EURASIAN STAFF* should be, because both Beuys and Christiansen did not know each other's work well. Christiansen wrote,

⁷⁰⁴ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 201.

⁷⁰⁵ Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 186.

⁷⁰⁶ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. p. 297.

⁷⁰⁷ Riegel, Hans P, and Hans-Peter Riegel. *Beuys: Die Biographie*. Berlin: Aufbau-Verl, 2013. Print. P. 297.

⁷⁰⁸ Beuys, Joseph, von Graevenitz, Antje, and Christiansen, Henning. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. P. 85.

⁷⁰⁹ Christiansen, Henning. *Fluxorum organum Opus 39 Eurasienstab*, in Beuys, Joseph, Antje. Graevenitz, and Henning Christiansen. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 86. Translated by the author.

"A few days before we, Beuys and I were in close conversation about how *Eurasienstab* should be, and my suggestion was to compose a large organ work entitled "fluxorum organum", which Beuys accepted with great joy. We talked about how wonderful it is that today, by means of a tape recorder, one can transport the organ outside the Church and secularize it in this way. So we wanted make the most of the organ for *Eurasienstab*."⁷¹⁰

On May 28, 1967, Christiansen finished composing the first movement of *Eurasienstab fluxorum organum* in Beuys' classroom No. 20 in Kunstakademie Düsseldorf. Christiansen recalled that he may have been inspired by visiting Beuys' monument *Büdericher Mahnmal für die Toten der Weltkriege* [*Büdericher memorial for the dead of the World Wars*] (1959) (fig. III-2-01) in Büderich near Düsseldorf, just before composing this music. Because Christiansen suggested that Beuys compose organ music, Beuys may have suggested that Christiansen visit his monument for the war dead at the ruined church, in order to become familiar with his previous work. On June 20, Christiansen finished the entire composition.⁷¹¹

Quoting Mussorgsky's Music from the East and Satie's from the West

Christiansen wrote, "We talked about dividing "fluxorum organum" into five sections. In the middle of the third movement, the *Eurasienstab* should rise and reach the felt angles under the ceiling."⁷¹² For the third movement in which Beuys made a geometrical movement of *EURASIAN STAFF* from horizontal to vertical, Christiansen quoted Erik Satie's "Prière pour les voyageurs et les marins en danger de mort" from "Messe de pauvres".⁷¹³ Christiansen wrote,

"Element 3 floats around the music, not tangible, but thinkable. Western man is represented in Erik Satie's music, and Eastern/Slav man in Modest Mussorgsky - (the form of the music). Both stand for clarity in their music."⁷¹⁴

What is remarkable is that they considered Erik Satie as a representative of Western man, and Modest Mussorgsky as a representative of Eastern/Slav man. They integrated a western composition into the structure of an eastern composition through the actual movement of *EURASIAN STAFF* from horizontal to vertical, which showed the transition from East to West. About the sound of this performance, Beuys said,

⁷¹⁰ Christiansen, Henning. *Fluxuorum organum Opus 39 Eurasienstab*, in Beuys, Joseph, Antje . Graevenitz, and Henning Christiansen. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 84. Translated by the author.

⁷¹¹ Christiansen, Henning. *Fluxuorum organum Opus 39 Eurasienstab*, in Beuys, Joseph, Antje. Graevenitz, and Henning Christiansen. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 85.

⁷¹² Christiansen, Henning. *Fluxuorum organum Opus 39 Eurasienstab*, in Beuys, Joseph, Antje. Graevenitz, and Henning Christiansen. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 84. Translated by the author.

⁷¹³ Geisenberger, Jürgen. *Joseph Beuys Und Die Musik*. Marburg: Tectum-Verl, 1999. Print. p. 104.

⁷¹⁴ Christiansen, Henning. *Fluxuorum organum Opus 39 Eurasienstab*, in Beuys, Joseph, von Graevenitz, Antje, and Christiansen, Henning. *Eurasienstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 84. Translated by the author.

"I wanted to have a sound (Christiansen and I have long discussed it), which seemed to have its origin in the head. I wanted to achieve a movement in the brain, which on the one hand seemed to come from the head, the mind, and on the other hand seemed to relate to the idea of expansion, which includes the concept of Eurasia."⁷¹⁵

Shortly after the death of his friend the artist Viktor Hartmann, Mussorgsky visited Hartmann's retrospective exhibition, and composed *Pictures at an Exhibition* (1874), tracing the journey of Hartmann's posthumous exhibition and depicting his ten paintings in a suite of ten movements with five *Promenade* themes.⁷¹⁶ After opening with the *Promenade*, the first two movements (or pictures), no. 1 *The Gnome* and no.2 *The Old Castle*, are self-contained; the movement no. 1 *The Gnome* represents Hartmann's sketch depicting a little gnome, clumsily running with crooked legs. Then the following movements describing pictures start to become like pair categories.

No. 3 <i>Tuileries</i> (image of children)	No. 4 <i>Cattle</i> (image of animals)
No. 5 <i>The Ballet of Unhatched Chicks in their Shells</i> (young child)	No. 6 <i>Samuel Goldenberg and Schmuyle</i> (two Jews: rich and poor)

Following movement no. 6, the last *Promenade* leads us to the second half of the exhibition, which also consists of pair categories. The following four movements of pictures (nos. 7, 8, 9, 10) reflect the previous four movements (nos. 3, 4, 5, 6), so the last *Promenade* mirrors the previous and the following four movements each other.⁷¹⁷

No.7 <i>The Market at Limoges</i>	No.8 <i>Catacombs</i>
No.9 <i>The Hut on Fowl's Legs</i>	No.10 <i>The Great Gate of Kiev</i>

Actually the second half of the eighth movement *Catacombs* is a variation of the *Promenade*, and Mussorgsky's manuscript of *Catacombs* says, "With the dead in a dead language."⁷¹⁸ Going through the gate of the catacombs painted in the picture, we are now entering the world of the dead, as Orpheus in Greek myth or Izanagi in Japan's Kojiki. Moreover, the movement no. 9 *The Hut on Fowl's Legs* structurally mirrors the grotesque quality of movement no. 1 *The Gnome*, and

⁷¹⁵ Beuys in Oliva, 1986, p. 73 (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 189.) Translated by the author.

⁷¹⁶ *Pictures at an Exhibition. Work by Mussorgsky*. Written by: Betsy Schwarm. Encyclopedia Britannica <http://www.britannica.com/topic/Pictures-at-an-Exhibition>

⁷¹⁷ *PICTURES AT AN EXHIBITION: On the interpretation of Mussorgsky's Pictures at an Exhibition* by Dr. George Galanis, March 2008.

http://www.picturesatanexhibition.com.au/index_files/page395.htm

⁷¹⁸ Mussorgsky, Modest P, and Nancy Bricard. *Pictures at an Exhibition: For the Piano*. Van Nuys, CA: Alfred Pub. Co, 1992. Musical score. p. 14.

movement no. 10 *The Great Gate*, which is also a variation of the *Promenade*, celebrates the departing soul of the dead friend.

We walk into the gallery of the finite world with the first *Promenade*, but after passing the last *Promenade*, Mussorgsky's musical movement starts to become the picture of his dead friend himself. By doing this, Mussorgsky integrated the finite world of the living into with the infinite world of the hereafter. Probably Beuys wanted to overlap Mussorgsky's movement no.1 *The Gnome* with the title of Satie's composition *Gnossiennes*, which is derived from a Greek noun for knowledge "gnosis", signifying a spiritual knowledge or mystical enlightenment or insight. In doing so, Beuys and Christiansen tried to eliminate the distinction between the observers and the observed, living and dead, and expressed "Element 3"; it is something not tangible, but thinkable.⁷¹⁹

Mussorgsky's composition method of musically rendering an extra-musical narrative is called "program music", and the idea of "program music" also influenced Paik's "anti-music", which attempted to render an extra-musical narrative. Borrowing Mussorgsky's program music, Christiansen altered these ten movements, and composed the five movements of "fluxorum organum". In order to mirror the first and the second half of the movement, Christiansen quoted Erik Satie's "Prière pour les voyageurs et les marins en danger de mort" from "Messe des pauvres" for the third movement, and in this pivotal movement, Beuys performed the geometrical movement of raising *EURASIAN STAFF* from horizontal to vertical.

Jürgen Geisenberger pointed out that, in this performance, the acoustic component played a significant role. Eyes and ears are simultaneously addressed, and space and time, action and music are experienced as an identical unit.⁷²⁰ By following Christiansen's five movements of "fluxorum organum", Beuys divided the entire action into five movements. It became the birth of *EURASIENSTAB 82 min fluxorum organum op. 39 [EURASIAN STAFF 82 min fluxorum organum op. 39]*, as below.

1st movement: slow and time-conscious 22 min= introduction (placing and shaping the fat elements)

2nd movement: slow and time-conscious 12 min = beginning (making *Felt Corner*)

3rd movement: slow and time-conscious 16 min= main part (handling the *EURASIAN STAFF*, the iron sole, pressing fat into the hollow at the back of the knee)

4th movement: slow and time-conscious 17 min = closing (dismantling of felt angles)

5th movement: time-conscious 15 min = transition image (quietly standing)⁷²¹

⁷¹⁹ "Element 3" already had appeared in Beuys' previous performance *Manresa* (1966).

⁷²⁰ Geisenberger, Jürgen. *Joseph Beuys Und Die Musik*. Marburg: Tectum-Verl, 1999. Print. p. 105.

⁷²¹ Geisenberger, Jürgen. *Joseph Beuys Und Die Musik*. Marburg: Tectum-Verl, 1999. Print. p. 104.

Beuys and Christiansen's attempt to reinterpret Mussorgsky's program music is comparable to the work of the French artist Chris Marker, who was also born in 1921 like Beuys. By quoting the title of Mussorgsky's song, Chris Marker made a video work *Pictures at an Exhibition* (2008) with a composition by the Estonian composer Arvo Pärt, *Spiegel im Spiegel* [*Mirror in Mirror*] (1978), which is reminiscent of Erik Satie's composition. With his film *Les Statues meurent aussi* [*Statues Also Die*] (1953), Marker had been a pioneer of the post-colonial perspective. By borrowing the title of Mussorgsky's song and the technique of mirroring from his program music, and virtually visiting an exhibition of CG pictures consisting of montages of Greek myth, Botticelli, the French revolution, Lewis Carroll, Hokusai, Hiroshige, Ganesha, the Battle of Okinawa and Hidari Jingorō, Marker mirrored the art and historical events of the East and West in this video work. By interpreting Satie and Mussorgsky, Beuys and Christiansen made a "program action" with *EURASIAN STAFF*, and by reinterpreting Mussorgsky through Arvo Pärt's piece, *Mirror in Mirror*, Marker made a "programed video", in order to eliminate the distinction between East and West, observers and observed, living and dead, by mirroring the one with the other. This was probably their reply to Wassily Kandinsky, who created the stage performance of *Pictures at an Exhibition* (1928) at the Friedrich Theatre in Dessau, as a Gesamtkunstwerk with Mussorgsky's score as a readymade.⁷²²

Flow of the Action

While organ music was loudly played, Beuys formed a heap of margarine on the fireplace. (fig. III-2-02) He picked up the *Iron Sole* next to the *Felt Sole* located between the *Filzwinkel* [*Felt Angle*] lying on the ground, (fig. III-2-03) and tied it to his feet. (fig. III-2-04) Beuys then took up the magnet lying on the sole, and put it into his vest pocket. (fig. III-2-05)

Then Beuys took the ladder, set it on the left corner of the screen, and climbed up. (fig. III-2-06) Remaining at the top of the ladder, Beuys formed the fat corner on the ceiling, then went down the ladder, and made the fat corner on the floor. (fig. III-2-07) Beuys took one of the four long beams *Filzwinkel* [*Felt Angle*] with a 90-degree corner angle. (fig. III-2-08) He raised it high, and clamped it between the floor and the ceiling. Then, Beuys set up the other three felt angles in exactly the same way, and built an approximately 3 x 3 meters square room. (fig. III-2-09)

Beuys uncovered the fabric, and took *EURASIAN STAFF*, a 364cm long, 2.5cm diameter, 50 kg copper staff bent into a U-shape at the tip. (fig. III-2-10) Beuys carried *EURASIAN STAFF*, swung it horizontally with difficulty, and pointed it in the direction of the sky. After rotating the *EURASIAN STAFF* around the light bulb in the center of the room, (fig. III-2-11) Beuys pushed it into the four felt angles successively. (fig. III-2-12) Between each push, Beuys went to the *Felt*

⁷²² For the details of Kandinsky's stage "Pictures at an Exhibition", please see: Pictures at an Exhibition Mikhail Rudy - Festival de la Vezere, July 12, 2011. <http://www.wassilykandinsky.net/pictures.php>

Sole, and placed his left foot next to it. Then, he held the *Iron Sole* on his right foot above *Felt Sole* for more than a minute. (fig. III-2-13) Rotating his body, Beuys placed the *Iron Sole* attached to his right foot on the *Felt Sole* by traversing it. In doing so, Beuys made the cross consisting of *Iron Sole* and *Felt Sole*. Just after he stepped on the *Felt Sole* with the *Iron Sole*, Beuys pressed the lump of fat into the hollow of his knee. (fig. III-2-14)

Beuys raised his hand to his forehead. Then, on the floor with a chalk, Beuys wrote “Bildkopf – Bewegkopf→ [Image Head - Moving Head→]”, “Parallelprozess 2” and “Der bewegte Isolator [The Moving Insulator]”. After moving the *EURASIAN STAFF* to another felt angle, Beuys stood behind the felt angle, and made strange hand movements, such as imitating the wave. (fig. III-2-15) Then he returned to the *Felt Sole*.

Beuys again covered *EURASIAN STAFF*. Beuys removed the felt angles, (fig. III-2-16) and leant these in a row against the wall. He went back to his position next to the *Felt Sole*, and relaxed. (fig. III-2- 17) Then he turned to the wall with his hands behind his back, and rested. The film ends with a close-up of Beuys. (fig. III-2-18)

Beuys’ Drawing as a Key to Understanding *EURASIAN STAFF*

Antje von Gravenits pointed out that, while Beuys was creating the concept one year before the action, he made a drawing entitled *Eurasienstab*, which is easy to interpret: the outlines of Europe lie on a north-south axis, which ranges from Scandinavia to the boot of Italy. (fig. III-2-19) Coming from the east, the ferrule of *EURASIAN STAFF* encompasses this north-south axis in heart-shaped Germany, and creates the “new cross”, which Beuys had first drawn in *Project Western Man* (1958). Here, the ferrule of *EURASIAN STAFF* functions almost as a catheter, a thin medical tube which can be inserted into the body to detect heart failure. (fig. III-2-20) His inspiration may have come from his experience in Italy during the war. While he was in Italy, Beuys wrote a letter to his mother:

“when you look at a map of Europe, Italy is like a sensor hanging into the sea, in a basin along the coasts of which the entire cultural space of the past has taken place. It hangs there as purely as a feeler, as a sensor, that can scan a great deal, and where of course many things are stored, including indeed all the influences that can be found in Italy of Phoenician, Saracen, Norman, Celtic, even German cultures, Swabian etc., of very ancient Mediterranean cultures, all are available there.”⁷²³

⁷²³ Martin Kunz. “Gespräch mit Joseph Beuys“ in *Joseph Beuys: Spuren in Italien, Kunstmuseum Luzern 22.4-17.6.79*. Luzern: Kunstmuseum, 1979. Print. n. pag. Translated by the author. (qtd. in Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 16.) Translated by the author.

Beuys thought the boot of Italy was almost like a tube and sensor, and later, by considering the ferrule of *EURASIAN STAFF* as a catheter, and by performing an operation called “action”, Beuys tried to cure the disease of Germany, the heart of Europe.

Kanji Wakae pointed out that the form of *EURASIAN STAFF* was similar to the bucket of the German physician Franz Mesmer, who discovered natural energy transfer called “animal magnetism”. In the case of Mesmer, a wooden bucket with many curved iron rods was placed in a dimly lit room with gentle music played in the next room. (fig. III-2-21) This bucket contained magnets, and by touching these curved iron rods, a magnetic force was created that could cure both physical and mental illness.⁷²⁴ Wearing the magnet on his vest, which may refer to Mesmer’s animal magnetism,⁷²⁵ and carrying the highly conductive copper *EURASIAN STAFF*, which looked like a tuning fork, (fig. III-2-22) Beuys healed the pain in the heart of modern people with secularized organ music.

EURASIAN STAFF as the Movement of the Sun and History

In another drawing of *EURASIAN STAFF*, Beuys wrote “die Sonne [the sun]” on the ferrule. (fig. III-2-23) When Christiansen asked why *EURASIAN STAFF* did not come from the West, Beuys answered,

“First of all because of the direction of the sun, the way in which warmth moves daily, but also in order not to be misunderstood here in West Germany; it’s not actually about East or West, left or right, north or south, but a thought model for all directions, including up and down.”⁷²⁶

Here, Beuys was suggesting the thought model of all possible movements. For Beuys, the cross was not only a Christian symbol, but also the result of vertical and horizontal movements. As the drawing suggests, *EURASIAN STAFF* shows many movements, and may be a metaphor of shifting from the motionless Cartesian coordinate system to the moving coordinates of Eurasia, almost like cybernetics or the superstring of quantum physics, which tries to explain all particles and fundamental forces in one unified theory.⁷²⁷

Beuys’ idea of *EURASIAN STAFF* showing the movement of history in relation to the sun may have come from Georg Wilhelm Friedrich Hegel’s *Lectures on the Philosophy of World History* (1837).

⁷²⁴ Wakae, Kanji, and Tadayasu Sakai. *Yozefu Boisu No Ashigata*. Misuzushobo, 2013. Print. p. 39.

⁷²⁵ Interestingly enough, Mesmer was the person who tried to improve the condition of Maria Theresa von Paradis from 1776 to 1777, and for her, Mozart composed *K-456* in 1784.

⁷²⁶ Christiansen, Henning. *Fluxuorum organum Opus 39 Eurasiensstab*, in Beuys, Joseph, Antje . Graevenitz, and Henning Christiansen. *Eurasiensstab*. Antwerpen: Galerie Anny De Decker, 1987. Print. p. 84. Translated by the author.

⁷²⁷ From here, we can presume that Beuys’ waving hand gesture behind the felt angles may be the metaphor of these movements.

“In the geographical survey, the course of world history has been marked out in its general features. **The sun - the light rises in the East.** Light is however the simple relation upon itself; light, which is general in itself, in the sun is likewise as subject. The scene has often been depicted of the emotions of a blind man suddenly becoming possessed of sight, beholding the bright glimmering of the dawn, the growing light, and the flaming glory or the ascending sun. The boundless forgetfulness of his individuality in this pure splendor is his first feeling – utter astonishment. But when the sun is risen, this astonishment is diminished; objects around are perceived, and from them the individual proceeds to the contemplation of his own inner being, and thereby the advance is made to the perception of the relation between the two. Then inactive contemplation is quitted for activity; by the close of day, **man has erected a building constructed from his own inner sun;** and when in the evening he contemplates this, he esteems it more highly than the original external sun. **For now he stands in a relation to his spirit, and therefore in a free relation.** If we hold this image fast in mind, we shall find it symbolizing the course of history, the great day’s work of spirit.

World history travels from East to West, for Europe is quite the end of history, Asia is the beginning.”⁷²⁸

When *EURASIAN STAFF* stands from horizontal to vertical and moves from right to left, it symbolizes the movement of the sun, but once it starts rotating around the light bulb in the center of the room, the light bulb becomes a metaphor of the sun; subsequently *EURASIAN STAFF* becomes the earth revolving around the sun. In this way, the felt angle room, the “building constructed from his own inner sun”, becomes like the solar system, so “his own inner sun (microcosm)” is the macrocosm, like two sides of the same coin, which can be explained by quantum physics.

The length of *EURASIAN STAFF* is 364cm, which is just 1cm shorter than 365, the number of days in which the earth rotates around the sun. By choosing this length, Beuys may have made *EURASIAN STAFF* a metaphor of one day before the winter solstice; after this magic date, which is located in the middle of the third movement, and also of the entire action, the movement switches, almost as in Mozart’s K-620, *Die Zauberflöte [The Magic Flute]* (1791). In this opera, the good Queen of the Night starts to lose power after the winter solstice, and evil Sarastro, who represents Zoroaster, starts to gain more power and announces the sun’s triumph over the night. In German, a ladder is called Leiter, which is also the word for the “conductor” of an orchestra. Made in copper, *EURASIAN STAFF* is a “conductor” against the felt “insulator”.

⁷²⁸ Hegel, Georg W. F., and Ruben Alvarado. *Lectures on the Philosophy of History: Complete and Unabridged*. Aalten: Wordbridge, 2011. Print. p. 95. Bold parts by the author.

Ascending the ladder and carrying the magical *EURASIAN STAFF* as a baton, Beuys conducted his musical action and secularized church-monopolized organ music.

Later, at his Guggenheim exhibition in 1979, Beuys set up twenty-four stations on the spiral stairs of the museum, and in the middle, located *EURASIAN STAFF*; consequently, *EURASIAN STAFF* divides these 24 stations into twelve morning hours, which means Morgenland = Asia, and twelve afternoon hours, which means Abendland = Europe. These stations are of course a reference to the fourteen stations in the Via Dolorosa in Jerusalem, where Jesus walked to be crucified. By using *EURASIAN STAFF* at his solo exhibition, Beuys again tried to connect western Christianity with Asia in the Eurasian context.

In his *Western Man Project*, Beuys already had a concept of a “New Cross” in the form of *EURASIAN STAFF*. He created this new cross, which is not only a symbol of Christianity, but more the meeting point of east and west. While secularizing the organ music and uniting Steiner’s rational Western man and intuitive Eastern man, Beuys tried to reform the meaning of the cross, as Rudolf Steiner tried to reform Christianity in Europe. Through this, Beuys was able to realize “Stirb und werde! [Die and become!]” in Goethe’s *West-östlicher Divan [West–Eastern Diwan]*, in order to achieve the rebirth of the world.

About Christianity and the eastern value of mind, Beuys said,

“I think, Rudolf Steiner was a person who followed the line along the possibilities, the creative possibilities, of Christianity in the western world. He especially avoided to say that the spirit lies in the Eastern values of the mind. He saw surely that there exist a lot of spiritual possibilities in the East, but he did stress the necessity to bring it through the materialistic understanding of the world up to life. He did not avoid the Christian impulse of death.”⁷²⁹

Creation of the *Descent from the Cross* in the West

As the sun moves from east to west, *EURASIAN STAFF* comes from the right side of the screen, which signifies Morgenland [Asia] in the east. In addition, by placing the ladder on the left side of the screen, which signifies Abendland [Europe] in the west, Beuys created a pictorial image of the *Descent from the Cross* (fig. III-2-24), the act of taking Christ down from the cross after his crucifixion, which has been a motif of western art. In his previous Eurasia-related actions, Beuys drew the cross and divided it, which is known as the *Division of the Cross*. However, in this performance, by quoting the movement of the sun rising in the east and setting in the west,

⁷²⁹ Beuys, Joseph, and Louwrien Wijers. *Joseph Beuys Talks to Louwrien Wijers*. Velp: Kantoor voor Cultuur Extracten, 1980. Print. p. 50.

Beuys was able to express the meaning of the *Descent from the Cross* in the West, in the simplified action of just descending the ladder.

About Christianity and materialism, Beuys said,

“How can man attain materialism? How can men be brought to the point where they are very strongly, so to speak, in contact with the earth, in contact with matter? That is an incarnation process. Materialism is - in this sense - a Christian method. Without Christ there is no materialism. But one cannot remain standing there. There is only an emancipation process, to come to individuation and not continue to hang on to the old collectives. So it was before Plato and Socrates. People let themselves be led by a high priest, by an authority. Materialism is a technique for liberating oneself from that... But then man awakens and stands as an individual and egoist who only thinks of himself.

Now it is important that he come out of this isolation again, which was systematically taught him with the development of materialism in the West. How does he come out of this isolation? That is the next question. And it is not insoluble. It already lies in the essence of materialism, for those who understand materialism. One cannot condemn materialism. First one must see that materialism is an outstanding performance in humanity's development. **One must establish that it is a one-sidedness; then one must characterize the one-sidedness as the most important one-sidedness in the course of history. Namely it is that which above all has made man an individual.** It splits apart the whole collective, and then each man stands with his interests as a member of a group or as an individual, but at any rate, a free individual. Materialism contributed a great deal to the concept of ‘freedom’ - that should also be known. Without materialism freedom is not possible.”⁷³⁰

Iron Sole and Felt Sole as Seele/Leib and Geist/Kölper

On his right foot, Beuys attached the *Iron Sole*. *Iron Sole* and *Felt Sole* were already used in *How to Explain Pictures to a Dead Hare* (1966) and *Eurasia* (1966), and in *Siberian Symphony*, each step of this *Iron Sole* emitted a loud sound, which turned the stage into a walking scene on the frozen land of Siberia.

In *EURASIAN STAFF*, the raised *Iron Sole* may mean not only the flying drone (to be discussed later), but also the soul departed from the dead body and settling into the new body. About the issue of soul, materialism and life and death, Beuys said,

⁷³⁰ Harlan, Volker, Rainer Rappman, and Peter Schata. *Soziale Plastik*. 1976. Print. p. 16. (qtd. and translated by Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 273.) Bold parts by the author.

“You had apart from all this which is spiritual nature. What refers to the consciousness, what refers to the soul, what refers to the emotions and what refers even to the principle of ‘life.’ Everything has been reduced to the conformity of matter. There materialism agrees. There it is the genial methodology for analyzing matter and then building together again the concerned conformity of matter; so, for example, to develop out of it a highly developed technology. If this narrow concept of knowledge becomes limited as a cultural concept, the culture perishes because it is the principle of death. Materialism has worked out the principle of death. When one looks upon this as a mystery, it is nothing more than a repetition of the mystery of Golgotha. At this point man is first incarnated. He lands on his feet on the earth and stands there firmly. Thus one can say: through materialism man first became an earth man.”⁷³¹

Felt Sole and *Iron Sole* is a pair category as insulator and conductor, and Beuys may also play on words, such as shoe “sole” and “soul.” If so, *Iron Sole* may refer to the “Seele (Soul)” which is connected to “Leib”, the lived or carnal body, and *Felt Sole* may refer to “Körper”, the body as a material object which connects to “Geist (mind)”,⁷³² as Edmund Husserl and Maurice Merleau-Ponty pointed out.

Moreover, in Husserl’s theory “The Earth Does Not Move”, the earth is pre-Copernican, pre-objective; therefore it is relative to subjectivity. When Beuys talks about materialism and says “the one-sidedness as the most important one-sidedness in the course of history. Namely it is that which above all has made man an individual”, it is almost the same as Husserl’s “The Earth Does Not Move.” Merleau-Ponty considered Husserl’s “The Earth Does Not Move” as kinesthesia, the experience of one’s own body moving, and stressed that one’s experience of one’s own body is an experience of “inner movement”: “rather, I experience it as a kind of moving in place because, no matter how much I displace my body, my body always remains the center of my movement.”⁷³³ Because of this inner movement, one’s body is not merely a Körper (objective body) but also a Leib (carnal body), therefore, it is the same type as the earth. That is why Beuys said, “through materialism man first became an earth man”.

Moreover, Merleau-Ponty’s “inner movement” is quite similar to the idea which Beuys tried to express in his words *Bildkopf - Bewegkopf [Image Head – Moving Head]*.” Beuys said,

⁷³¹ Harlan, Volker, Rainer Rappman, and Peter Schata. *Soziale Plastik*. 1976. Print. p. 16. (qtd. and translated by Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron’s Educational Series, 1979. Print. p. 274.)

⁷³² The idea of Leib und Seele [Body and Soul], Körper and Geist [Body and Mind], in German Phenomenology, is quite similar to the idea of 魂 [Hun] (cloud-soul) and 魄 [Po] (white-soul) in Taoism. Hun is an ethereal Yang soul of Heaven, and leaves the body after death. Po is corporeal, a substantive Yin soul of Earth, or similar to mind, which remains with the corpse of the deceased. In Korea, there is a 廟 [byou] (mausoleum) which enshrines the Hun, and uses incense to call the dead’s cloud-soul, and also 墓 [haka] (grave) which enshrines the Po, and uses alcohol to call the dead’s white-soul.

⁷³³ Husserl, Edmund, Maurice Merleau-Ponty, Leonard Lawlor, and Bettina Bergo. *Husserl at the Limits of Phenomenology: Including Texts by Edmund Husserl, Maurice Merleau-Ponty*. Evanston, Ill: Northwestern University Press, 2002. Print. p. 16 – 21.

“The two terms: *Bildkopf - Bewegkopf [Image Head - Moving Head]* signify the dependence of objects⁷³⁴, actions, etc. (*Image Head*) on a cosmic, spiritual principle of movement (*Move Head*), which serves as a donor for any realization”.⁷³⁵

According to Götz Adriani, this conceptual pair serves as a dispenser for every possible realization. For Beuys, the spiritual dimension, including the “generation principle”, is the release, the movement whose result is concretized as motion in *Image Head*.⁷³⁶ In this relationship, Beuys made it clear that each of his actions produced a partial realization of *Moving Head*.⁷³⁷

Furthermore, Beuys’ idea of *Image Head* and *Moving Head* is identical to David Bohm’s *Implicate Order* and *Explicate Order*, the ontological concepts for quantum theory.

“In the enfolded [or implicate] order, space and time are no longer the dominant factors determining the relationships of dependence or independence of different elements. Rather, an entirely different sort of basic connection of elements is possible, from which our ordinary notions of space and time, along with those of separately existent material particles, are abstracted as forms derived from the deeper order. These ordinary notions in fact appear in what is called the “explicate” or “unfolded” order, which is a special and distinguished form contained within the general totality of all the implicate orders.”⁷³⁸

Bohm’s idea is that what we recognize as reality are surface phenomena, explicate forms that have temporarily unfolded out of an underlying implicate order, and the implicate order is the fundamental from which reality emerges. If we apply Bohm’s idea of *Implicate Order* and *Explicate Order* to Beuys’s *Image Head* and *Moving Head*, Beuys’ *Image Head* is the fundamental out of which reality (*Moving Head*) emerges, as the explicate form of *Implicate Order* (*Image Head*).

This *Implicate Order (Image Head)* is one’s own experience of one’s “Leib, one’s carnal body’s inner movement” = Seele (soul), and this was expressed by the *Iron Sole*. No matter how much one displaces one’s Körper (objective body), one body always remains the center of my movement, as in Husserl’s “The Earth Does Not Move”, and this was expressed by the *Felt Sole*

⁷³⁴ Beuys’ idea of the dependence of objects is quite similar to the idea of 緣起 (Pratītyasamutpāda), which was formulated by the founder of Mahayana Buddhism Nāgārjuna, (c. 150 - c. 250 CE) and commonly translated as “dependent origination”.

⁷³⁵ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: M. Du Mont Schauberg, 1973. Print. p. 101. Translated by the author.

⁷³⁶ Beuys’ worldview is very similar to the one of Samuel Beckett, whom Beuys referred to in his later work *Straßenbahnhaltestelle [Tram Stop]* (1976). Beckett’s poem *Neither* starts with the sentence “to and fro in shadow from inner to outer shadow from impenetrable self to impenetrable unself by way of neither.”

⁷³⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: M. Du Mont Schauberg, 1973. Print. p. 172, 173.

⁷³⁸ Bohm, David. *Wholeness and the Implicate Order*. London: Routledge & Kegan Paul, 1981. Print. p. 15.

= Geist (mind). The chains of unfolding implicate to explicate order forms Kant's "Ding an sich (thing-in-itself)" (= *Move Head*), as the "Vorstellung [imagery]" (= *Image Head*) of the subject, which is the material "I".

The action of holding the *Iron Sole* above the *Felt Sole* is reminiscent of the Shinto ritual of transferring the imperial soul in Japan. According to Shizuka Shirakawa, whom Paik considered one of the most important intellectuals in Japan,⁷³⁹ on the day of the winter solstice, the ritual of fixing the dead emperor's soul to the new emperor's body takes place. According to Shirakawa, as successor to her dead husband Emperor Tenmu, Empress Jitō appointed the Prince Kusakabe, but all of a sudden he died. Trying to inherit the imperial line, Empress Jitō appointed Prince Karu, the son of Prince Kusakabe, as the new Emperor. In order to pass the Imperial soul which was still in the dead Prince Kusakabe's body, already buried, Empress Jitō planned a winter hunting at Akino Field together with the poet Kakinomoto no Hitomaro. There, Kakinomoto no Hitomaro wrote a poem, which is collected in the book of poems *Man'yōshū* (759):

東野炎立所見而反見為者月西渡

"Seeing the flame rising in the east, and looking back, Seeing the moon disappearing in the west."

On the day of the winter solstice, Prince Karu located himself between the sun and the moon. After seeing the rising sun of the winter solstice, which will become powerful in the east, he turned back, and saw the setting moon in the west, which symbolized the dead Prince Kusakabe. At this moment, the soul of the emperor was transferred (*tamafuri*) from the dead Prince Kusakabe to Prince Karu.⁷⁴⁰

In Japanese, the word for winter is 冬 (*Fuyu*), an old form of an intransitive verb "furu", the end form of "shake" or "wave". Around the winter solstice, the vibration of the soul becomes inactive, so the ritual of transferring the imperial soul takes place on this day. After showing the movement of *EURASIAN STAFF*, suggesting the annual revolution of the earth around the sun, coming back to the day of winter solstice (to be discussed), and by posing the *Iron Sole* just above the organic *Felt Sole*, Beuys may have wanted to demonstrate the shamanistic ritual of transferring the soul from the Eurasian perspective. By doing so, Beuys tried to connect East and West, and also inner movement and outside phenomena, as a unity of microcosm and macrocosm.

⁷³⁹ In 1971, Nam June Paik told Japanese editor Seigo Matsuoka, "Mr. Matsuoka, did you read "Kanji [Chinese characters]" by Shizuka Shirakawa? I read it, and thought that all Japanese people need to read Sizuoka Shirakawa. Of course, Chinese and Korean people also". Matsuoka, Seigō. *Shirakawa Shizuka: Kanji No Sekaikan*. Tōkyō: Heibonsha, 2008. Print. p. 11.

⁷⁴⁰ Matsuoka, Seigō. *Shirakawa Shizuka: Kanji No Sekaikan*. Tōkyō: Heibonsha, 2008. Print. p. 163.

Felt Angles Creating Landscape and Directions

About the felt angles, Beuys first created *2 x 90 Grad Filzwinkel [2 x 90 Degree Felt Angle]* in 1964, on the left and right of the door of his academy Room 20.⁷⁴¹ And later, these *Filzwinkel* were installed in the exhibition *...irgend ein Strang...[... Any one strand...]* at Galerie Schmela in Düsseldorf in 1965, where he performed his legendary action *How to Explain Pictures to a Dead Hare*. In this exhibition, two felt angles stood against the wall, and Beuys gave the title *90 Grad Filzwinkelfarbwinkel (Hirschfuß) [90 Degree Felt Angle Color Angle (Stag Foot)]*. Here, Beuys used the word “Farbwinkel [color angle]”, which is known as hue. Hue is a color appearance parameter appearing in cylindrical geometries in angular dimensions, starting from red at 0°, passing through green at 120°, blue at 240°, and then wrapping back to red at 360°. (fig. III-2-25) By giving the name *90 Degree Felt Angle Color Angle (Stag Foot)*, Beuys gave a color of 90° in a hue between yellow and green, to his grey felt, and likened it to a stag’s foot.

If you see the photograph of the installation shot by Bernd Becher, (fig. III-2-26) you will find that Beuys exhibited *90 Degree Felt Angle Color Angle (Stag Foot)* together with *Schneefall [Snow Fall]* and his *Braunkreuz*. The work *Snow Fall* on the ground puts these felt angles in relation to the scenery of the snow, and evokes the image of a stag walking in snowy Siberia; so the felt becomes an insulator to keep in the warmth of the animal’s body, and the iron angle inside becomes animal’s bone. Moreover, Beuys’ way of installing *Braunkreuz* makes us realize that he was almost recreating the *Last Futurist Exhibition of Paintings 0.10* (1915) by Kazimir Malevich. (fig. III-2-27) By imitating the installation of the Russian avant-garde, Beuys converted this gallery space into the scenery of snowy Russia, and so his act of explaining the picture to the dead hare becomes one of a Siberian shaman. This installation shot by Bernd Becher created the value of this installation, as Alfred Stieglitz’s photo of Duchamp’s *Fountain* (1917) created the eternal value of this lost artwork.

After rotating the *EURASIAN STAFF* coming from East to West around the light bulb, which stands for the sun, Beuys created an approximately 3 meter square room with four *Felt Angles*. Wearing the magnet in his vest, Beuys intensified the sense of four directions; east, west, north and south. From here, we can understand that these four *Felt Angles* symbolize four seasons and four directions, such as spring in the south, summer in the east, fall in the north, winter in the west. (fig. III-2-28)

The winter solstice was the birthday of the sun god Mitra in Central Asia, which was later adopted by Christianity in the West and became Christmas, the birthday of Jesus Christ. Easter, celebrating the resurrection of Jesus Christ, originated from the Germanic goddess Ostara,

⁷⁴¹ Beuys, Joseph, Wenzel Beuys, and Birgit Stöckmann. *Joseph Beuys: Eurasienstab*. Göttingen: Steidl, 2005. Print. p. 22.

represented by a hare and bringing eggs, which symbolizes birth and fertility in the spring coming from the Ost [East]. Moreover, the hare symbolizes free movement in crossing the East and the West of Eurasia, and also the previous life of Buddha, which also symbolizes the possible movement of reincarnation.

By showing all possible movements, including the sun, people from east to west, death and resurrection, materialism to freedom, Beuys' *EURASIAN STAFF* tries to eliminate the East-West antithesis, and even changes the movement by switching time and space; for example, cold Siberia in the East and warm Europe in the West are swapped, in an almost alchemical way. Everything moves by following the law of nature, as water falls freely from a higher to a lower altitude, but alchemy tried to reverse these movements. For example, the Emerald Tablet which was translated by Isaac Newton, says that alchemy argues: "that which is below is like that which is above and that which is above is like that which is below to do the miracle of one only thing."⁷⁴²

In alchemy, copper links with the Roman goddess Venus who symbolizes love, beauty, and fertility. In Nordic mythology, the counterpart of the Roman Venus is Freyja who is sometimes identified as Ostara.⁷⁴³ The French mythographer Georges Dumézil's Trifunctional Hypothesis suggests that in proto-Indo-European mythology, the three social groups - priests, warriors, and commoners - had their own gods matched to the function of the group, which is the sacral, the martial and the economic.⁷⁴⁴ When Beuys was a child, he behaved like a shepherd, and went around with a staff, which he called "a sort of 'Eurasian staff'".⁷⁴⁵ Used by magi, druid monks, the Christian bishop and shepherds, a staff is a symbol of magic, healing and nomadism, so it can unite the sacral, martial and economic functions.

Moreover, Dumézil concluded that the Nordic myth of Edda, and the Indian Mahabharata share the same roots, and the Scythians, who escaped the influence of Zoroastrianism, spread their beliefs from Ossetia to both East and West,⁷⁴⁶ so there are some parallels between Nordic and Asian mythologies. Ostara in Germanic mythology is a variant of Ishtar in Persia and Venus in Rome. Being aware of this, Beuys tried to unite these variants of Venus, Ostara, Ishtar, Easter with the movement of the sun. Beuys' highly conductive copper-made magical *EURASIAN STAFF* carries warmth and love, and radiates these in all directions, almost like the halo of the Virgin Mary in Christian art, Amitābha in Buddhist art, or Mitra in Zoroastrian art.

⁷⁴² Rogers, Mark. *Esoteric Codex: Alchemy I*. Lulu Com, 2013. Print. p. 92.

⁷⁴³ Boyle, John Andrew. "The Hare in Myth and Reality: A Review Article". *Folklore* 84.4 (1973) p. 313 – 326.

⁷⁴⁴ Dumézil, Georges. *L'ideologie tripartite des Indo-Européens*, *Latomus* (Collection Latomus vol. XXXI) Bruxelles, 1958. Trans. Kazuo Matsumura [*Kamigami No Kozo*]. Kokubunsha, Tokyo. 1987. Print.

⁷⁴⁵ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 12.

⁷⁴⁶ Dumézil, Georges. "Les dieux des Germains: Essai sur la formation de la religion scandinave", *Mythes et Religion* 38, Presses Universitaires de France, 1959. Trans. Kazuo Matsumura [*Gerumanjin No Kamigami*]. Kokubunsha, Tokyo 1993. Print. p. 123, 124.

Coming in the middle of both the third musical movement and the entire five movements, Beuys' *EURASIAN STAFF* points to the desirable middle between two poles, like Aristotle's Golden Mean, Confucius's 中庸 (Zhongyong) [The Doctrine of the Mean], and Naagaarjuna's 中觀 (Madhyamaka) [Middle Way]. Even if the movement ends at the Berlin Wall, it moves back again towards Asia, to meet there and to close the circuit, "to link Europe and Asia and to end the antithesis, the polarity of cultures and political systems."⁷⁴⁷ Similar to the Hegelian perspective of the dialectic development of history, Beuys' *EURASIAN STAFF* abolishes the East-West antithesis, and aufheben [sublate] towards the new civilization of *EURASIA*.

Beuys as a Honey Bee

After clamping four *Felt Angles* between the floor and the ceiling and pushing the top of these with *EURASIAN STAFF*, Beuys went to the *Felt Sole*, rotated his body, and placed the *Iron Sole* crossed over the *Felt Sole*. Then, Beuys pressed fat into the hollow at the back of his knee.⁷⁴⁸ These movements of Beuys have some parallel to those of the honeybee.

Known for its figure of eight shaped dance, the honeybee's waggle dance is determined by the direction of the sun. If the direction of the waggle dance is oriented 90° to the right of the vertical comb (A), it means that the food source is located 90° to the right of the direction of the sun outside the hive. (fig. III-2-30) Moreover, in order to build combs, honeybees produce beeswax by four pairs of wax glands in the abdominal segments. (fig. III-2-31)

Beuys made many bee related artworks under the strong influence of Rudolf Steiner's *Nine Lectures on Bees* (1923). In this book, Steiner compared the function of the beehive to human society, and Beuys likened human society to the society of bees. During his *100 days of the Free International University* at documenta 6, where interdisciplinary workshops were open to the public, Beuys installed *Honigpumpe am Arbeitsplatz [Honeypump in the Workplace]* (1977). (fig. III-2-32) Two tons of liquid honey in tubes were pumped by a motor and ran into the rooms of Fridericianum Museum, including the office of the *Free International University*. Considering honey as the bloodstream of social organization, Beuys superimposed the bee's organizational system on that of humans, and turned all the workshop participants into working bees in the same honeycomb. As we can see in Beuys' drawing *Honey is Flowing in All Directions* (1976), (fig. III-2-33) honey equally flows in all directions, like the bloodstream of society, just as the sun shines equally on all animals on earth.

⁷⁴⁷ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 178.

⁷⁴⁸ In his *Fluxus Manifest* (1966), Beuys wrote "daneben, hinter dem Knie, über die Gehirnkiste" [next to it, behind the knee, above the brain cup], and in 1977, Beuys made a multiple of a postcard with a slogan "Ich denke sowieso mit dem Knie" [Anyhow I think with the knee]. (1977) (fig. III-2-29)

In the action *EURASIAN STAFF*, Beuys played the role of the working bee in a colony. The gesture of pushing the *EURASIAN STAFF* into the top of four *Felt Angles* may be the movement of the bee entering the flower and getting both nectar and pollen. Between each push, Beuys went to the felt sole, a honeycomb, and by touching the other three felt angles, they were pollinated; so these felt angles also became flowers and pistils.

The gesture of holding the iron sole above the felt sole could be also the metaphor of a drone flying, so that the iron sole becomes the drone returning to the honeycomb, which is expressed by the organic felt sole. By crossing the iron sole over the felt sole, Beuys expressed the angle of the figure-of-eight shaped waggle dance of the honeybee. In order to make a comb, honeybees use beeswax, which is created by wax glands in the abdominal segments, and Beuys expressed it by pressing the lump of fat into his hollow of the knee. Like a honeybee dancing and sharing food with other members of the same colony, by representing the habits of the honeybee⁷⁴⁹, Beuys tried to realize the Free Democratic Socialistic State of *EURASIA* on earth.

Starting from materialism in the West, and by connecting inner movement and outside phenomena, Beuys united microcosm and macrocosm, and turned all the people on earth into earth men. Simultaneously addressing time and space, and by combining movements and elements in abstract form, Beuys' *EURASIAN STAFF* dissolved East-West polarities, and made them into one: *EURASIA*.

3. Paik's Electronic Super Highway

The Origin of the Internet from the Eurasian Perspective

Substantially realized during the Clinton regime, America's Internet telecommunications network *Information Superhighway* was an idea originally formulated by Nam June Paik in 1974. In his Rockefeller Report "Media Planning for the Postindustrial Society – The 21st Century is now only 26 years away", Paik suggested to build an *Electronic Super Highway*, which would link the entire North American continent via a telecommunications network. This proposal was deeply related to Paik's and Beuys' idea of *EURASIA*, considering Europe and Asia to be a single continental culture and connecting these two into one, by overcoming the different ideologies and divisions of nations.

To understand what made his invention possible, it may be necessary to know more about the history of Japan's occupation of his birthplace Korea, Paik's study and activity in Japan and Germany before going to the United States, and also his desire for world peace. This

⁷⁴⁹ Matthew Barney's *Cremaster 2* (1999) uses a similar symbolism and cosmology of the bee, by employing beeswax for his sculptural material, and shaping human characters in the image of bees in Utah, the "Beehive State".

chapter first analyzes Nam June Paik's 1974 Rockefeller Report and its influence on the *Information Superhighway*, and second the origin of his inspiration from the Eurasian perspective.

Paik's *Electronic Super Highway* in 1974 Rockefeller Report

Nam June Paik recalled his first contact with the Rockefeller Foundation officers at a party in New York as below.

“In New York, what party you are invited to, that is decisive. I made my living because I was in two parties in one week in 1966. That is how I made connection to the Rockefeller Foundation. These two people, Ralph Burgard and Judith Pizar, we knew each other, we were bound to meet. The two successive meetings were decisive. Burgard said, let's get together, I want to visit your studio. He looked in my ice box and saw it was empty. He knew I needed work.”⁷⁵⁰

In the spring of 1974, Howard Klein, the Director of the Art Program for the Rockefeller Foundation, hired Nam June Paik as a consultant. Then Paik wrote a report “Media Planning for the Postindustrial Society – The 21st Century is now only 26 years away” for the Rockefeller Foundation, and was paid \$12,000.⁷⁵¹ Proposing to build the *Electronic Super Highway*, this report was also published in German in 1976, in his exhibition catalogue *Nam June Paik: Werke 1946–1976 Musik – Fluxus – Video*, Kölnischer Kunstverein, Cologne (2,000 copies).

By quoting Lord Thompson, the English newspaper magnate, who said once that a television license was a license to print money⁷⁵², and Don Luce, the former director of International Volunteer Services in Vietnam, saying “The American failure in Vietnam was largely a failure in matters of communication, a failure of understanding and trying to be understood”⁷⁵³, Paik analyzed the power of media and its changing role in the future.

“Video-telephones, fax machines, interactive two-way television (for shopping, bibliographies, opinion polls, health care, bio-communication, data transfer from office to office) and many other variations of this kind of technology are going to turn the television set into an «expanded-media» telephone system with thousands of novel uses, not only to serve our daily needs, but to enrich the quality of life itself.

This «mini- and midi-television» (to use Professor René Berger's expression) will join

⁷⁵⁰ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 39.

⁷⁵¹ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 39.

⁷⁵² Paik, Nam June. *Media Planning for the Postindustrial Society*. Originally written for Rockefeller Foundation, reprinted on the catalogue *The Electronic Super Highway*. p. 39 – 47.

⁷⁵³ Paik, Nam June. *Media Planning for the Postindustrial Society*. Originally written for Rockefeller Foundation, reprinted on the catalogue *The Electronic Super Highway*. p. 41

ranks with many other forms of paperless information transfer, such as audio cassettes, telex, data pooling, continental satellites, micro-fiches, private microwaves and eventually, fiber optics on laser frequencies. All of them together will constitute a new kind of nuclear energy for information and the improvement of society. I would like to call it tentatively a «broadband communication network.»

... the 21st century is now only 26 years away. The fact that the dilemma concerning VHF frequency stations and public educational television is a direct result of the faulty planning of 26 years ago demonstrates beyond all doubt that the BROADBAND COMMUNICATION REVOLUTION has to begin, and it must begin NOW....

The Great Depression of the 1930s was fought with courageous public commissions and capital investments, such as the TVA (Tennessee Valley Authority), WPA (Works Progress Administration) and the construction of highways. The building of interstate highways in particular became the backbone for the economic growth of the past 40 years. New shifts in the economy – caused by the twin shock of increased energy prices and a disturbed ecology, and compounded by the historical necessity to make the transition from industrial to postindustrial society – are now calling for equally radical remedies. A social investment is needed which must also be of value to the economy. The measures to be taken must modernize the infrastructure of the economy, increase international competition, and contribute to lasting postindustrial prosperity.

A huge new industrial complex connected to a communication network of strong transmission ranges will be one of the urgently needed stimulants. It will generate a demand for countless new video programs to fill empty cable television channels... America is of enormous importance not only economically, but socially and politically as well. In the 1930s, when I was a kid growing up in Seoul, Korea, Shirley Temple's name was the first name I heard and remembered – before any Korean or Asian name, including my own father's. The repackaging (in video) and translation of thousands of old Hollywood movies for the entire world will in itself give rise to a whole new industry. The building of new ELECTRONIC SUPER HIGHWAYS will become an even huger enterprise. Assuming we connect New York with Los Angeles by means of an electronic telecommunication network that operates in strong transmission ranges, as well as with continental satellites, wave guides, bundled coaxial cable, and later also via laser beam fiber optics: the expenditure would be about the same as for a moon landing, except that the benefits in term of by-products would be greater.

Conferences between people in different locations via color video telephones will become commercially feasible. Video-teleconferences that consume no energy (though there is the initial cost of copper) will drastically reduce air travel...⁷⁵⁴

⁷⁵⁴ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and
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In the exhibition catalogue published in 1995, Nam June Paik recalled as below.

“In the 1974 Rockefeller report I wrote in my conclusion that America should build the electronics superhighway. It was for me quite daring and adventuresome. I didn’t write anything sort of it like give more money to art or promote video artist. I skipped the whole thing and argued that basic direction of Rockefeller foundation funding has to be the realization of media as a society infrastructure and then it has to be concentrated on building that electronic super highway. I was in Florida when I read Clinton’s speech in USA Today and it was exactly the same ideas.”⁷⁵⁵

It is not surprising that Paik felt this way. The Time Magazine article “Take A Trip into the Future on the ELECTRONIC SUPERHIGHWAY: A new world of video entertainment and interactive services will be available — sooner than many think” published on Apr. 12, 1993 says almost the same thing as Paik had already suggested in 1974.

“EVERYBODY KNOWS WHAT THE telephone is for. It rings. You pick it up. A voice travels down a wire and gets routed and switched right to your ear.

Everybody knows what to do with the television. You turn it on, choose a channel and let advertising, news and entertainment flow into your home.

Now imagine a medium that combines the switching and routing capabilities of phones with the video and information offerings of the most advanced cable systems and data banks. Instead of settling for whatever happens to be on at a particular time, you could select any item from an encyclopedic menu of offerings and have it routed directly to your television set or computer screen. A movie? Airline listings? Tomorrow's newspaper or yesterday's episode of Northern Exposure? How about a new magazine or book? A stroll through the L.L. Bean catalog? A teleconference with your boss? A video phone call with your lover? Just punch up what you want, and it appears just when you want it.

Welcome to the information highway. It's not here yet, but it's arriving sooner than you might think. Already the major cable operators and telephone companies are competing - and collaborating - to bring this communicopia to your neighborhood, while the Clinton Administration is scrambling to see how the government can join in the fun.”⁷⁵⁶

The origin of the term *Information Superhighway* goes back to Dec. 9, 1991. On this day, the High Performance Computing and Communication Act of 1991 introduced by the Senator Albert

Hyundai Gallery, 1995. Print. p. 42 – 47.

⁷⁵⁵ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 39.

⁷⁵⁶ Elmer-Dewitt, Philip. “Take A Trip into the Future on the Electronic Superhighway: A new world of video entertainment and interactive services will be available — sooner than many think” *Time* Monday, April 12, 1993.

Gore was passed. This Act allocated \$600 million for high performance computing and for the creation of the National Research and Education Network (NREN)⁷⁵⁷. This led to the development of the National Information Infrastructure (NII)⁷⁵⁸ which Gore referred to as *Information Superhighway*. The name *Information Superhighway* first appeared in the media on December 19, 1991, in the Christian Science Monitor, as "Senator Gore calls NREN the 'information superhighway'—a catalyst for what he hopes will become one day a national fiber-optic network."

After the birth of the World Wide Web in 1993, the global community's idea of *Information Superhighway* became clearer.⁷⁵⁹ On October 26, 1993, the *New York Times* wrote, "One of the technologies Vice President Al Gore is pushing is the information superhighway, which will link everyone at home or office to everything else - movies and television shows, shopping services, electronic mail and huge collections of data".⁷⁶⁰ From then, *Information Superhighway* became the popular term to refer to the internet telecommunications network.

Evacuation from Korea

To understand what made possible Paik's invention of connecting the East Coast and the West Coast of North American Continent, it is necessary to know about the history of Japan's occupation of Korea, Paik's evacuation from Korea to Japan and his studying there, and then his going to Germany before the United States.

Well before the Japanese annexation of Korea in 1910, Nam June Paik's grandfather 白潤洙 [Yun-su Paik] (fig. III-3-01) ran a century-old business of selling Chinese cloth in Korea. He succeeded in the domestic production of silk fabric, and this modernization made his Taichung Textile Company a large company. His fourth son 白樂承 [Nak-sung Paik] (fig. III-3-02), born in Seoul in 1886, who later becomes Nam June Paik's father, succeeded in his father's textile business. Studying law at Meiji University in Japan, Paik Nak-sung became the president of Taichang Textile Company at the end of 1930s; this was called the first "Zaibatsu" [a giant family concern] in Korea. Paik family controlled half the textile business in the Jongno 5-ga and Dongdaemun of central Seoul.⁷⁶¹

On July 20, 1932, Nam June Paik was born in Seorin-dong, Seoul into this extremely wealthy family, as the youngest son of Nak-sung Paik with two older brothers and two older

⁷⁵⁷ Kleinrock, Leonard. "The Internet rules of engagement: then and now" Computer Science Department, UCLA, 2004. p. 5. <http://web.archive.org/web/20070604212432/http://www.lk.cs.ucla.edu/PS/paper224.pdf>

⁷⁵⁸ Johnson, Deborah G, and Helen F. Nissenbaum. *Computers, Ethics & Social Values*. Englewood Cliffs, N.J: Prentice Hall, 1995. Print. p. 628 – 644.

⁷⁵⁹ Kleinrock, p. 5.

⁷⁶⁰ Shannon, L. R.. "PERIPHERALS; Getting Your Feet Wet In a Sea Called Internet" *New York Times* on October 26, 1993.

⁷⁶¹ Kubota, Shigeko, Chöng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku [My Love, Nam June Paik]*. Tōkyō: Heibonsha, 2013. Print. p.51.

sisters. He grew up in the house, known for its big gate, of the last Minister for Foreign Affairs of the Joseon Dynasty (1392 - 1910), which was nicknamed “Kundaemunjip” [big gate house].⁷⁶² (fig. III-3-03) From this house, he commuted to the kindergarten in his family-own Cadillac, of which only two existed in the Korean Peninsula at that time, with his girlfriend Lee Kyung Hee to whom he was engaged at the age of five.⁷⁶³ At home, he learned how to play the piano, while his eldest sister 白喜得 [Heeduk Paik] was taking private piano lessons. Under the Japanese occupation, Nam June received the best Japanese-style education available at that time, by attending elite schools from kindergarten through high school.⁷⁶⁴ From 1946, Paik took piano lessons from Lee Gunwoo, who was his music teacher in his junior high school, and learned about the composer Arnold Schönberg.⁷⁶⁵ Since then, he had decided to become a scholar of Schönberg. About this period, Paik recalled,

“I lived in Korea in the 40’s, where only available informations (sic) were from Japanese books printed before World War II. Therefore it was a great luck that I heard the name of Arnold Schoenberg in 1947 or so. He immediately interested me, because he was written as a devil or the most extreme avant-garde. However there were no record or scores of Schoenberg available in Korea in 1947, except a pirate edition of his op.33, a piano piece. It took 2 oder 3 years of desparate (sic) struggle to find the only available record, which was released in the pre-war Japan, Verklärte Nacht. I will not forget forever the excitement holding this fragile 78 RPM record in my hand like a jewel from the Egyptian tomb. And I cannot forget the disappointment of this record, which was purely Wagnerian Quatsch. Korean war came soon after. 25 years after this experience I found the same record of Schoenberg in a flea market in New York. I played this record 4 times slower (on 16 RPM) in a Merce Cunningham dance event. Merce smiled and said: You improved Schoenberg.”⁷⁶⁶ (fig. III-3-04)

Nam June Paik recalls that during World War II, many or most Korean businessmen “collaborated” with the Japanese colonial administration, as French businessmen did under the Vichy regime.⁷⁶⁷ One day, Paik’s father donated a fighter plane to the Japanese Air Force, in order to get a bank loan. On August 16, 1945, a day after Japan’s surrender, the first task for Nam June and his two elder brothers was to burn 1,000 postcards depicting the Japanese Air Force fighter plane which his father had donated (75,000 yen), in order to erase the evidence of

⁷⁶² Interview with Lee Kyung Hee by the author, Feb 9, 2014.

⁷⁶³ Interview with Lee Kyung Hee by the author, Feb 9, 2014.

⁷⁶⁴ Bussmann, Klaus, Florian Matzner, and Nam J. Paik. *Nam June Paik: Eine Data Base: La Biennale Di Venezia Xlv, Esposizione Internazionale D'arte, 13.6.-10.10.1993, Padiglione Tedesco = German Pavilion = Deutscher Pavillon*. Stuttgart: Edition Cantz, 1993. Print. p.24

⁷⁶⁵ Right after the outbreak of the Korean War, Lee Gunwoo, who was a socialist, moved to North Korea, and passed away there in 1998. (From Kubota, Shigeo, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku [My Love, Nam June Paik]*. Tōkyō: Heibonsha, 2013. Print. p. 52.)

⁷⁶⁶ Paik’s text, written on July 2, 1977. (qtd. Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 216.)

⁷⁶⁷ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 12.

being Chinilpa [people friendly to Japan], who were considered as traitors after the liberation from Japan.⁷⁶⁸ Following Korea's liberation from Japan at the end of World War II, Nam June's father Nak-sung took over and managed many former Japanese enterprises.⁷⁶⁹ However, in 1948, a special prosecutor, as for the Nurnberg Trial, was formed to prosecute the pro-Japanese collaborators. They arrested Nam June's father, but did not indict him after a forty days detention.⁷⁷⁰

Nam June Paik had a chance to travel to Hong Kong in 1949. At that time, to get a passport for a teenage male without military experience was impossible. However, since his father was appointed by the government to earn foreign exchange through the export of ginseng, young Nam June was able to take a trip with his father to Hong Kong. Designating him as the "interpreter" of his father, Nam June's passport number was 7, following his father's passport number 6.⁷⁷¹ In Hong Kong, Nam June Paik accidentally realized that his father, politically allied with South Korea's first president Syngman Rhee, might be involved in the arms trade, for instance buying 50,000 Czech-made machine guns from Singapore, with Mr. Kim, a former personal interpreter of the British governor of Singapore in the Japanese Detention Camp. Paik recalled, "As an ardent Marxist, I wondered whether or not I should blow the whistle to stop this merchant of death."⁷⁷² When his tutor asked Paik what he want to be, he told him that he would never go into business, but instead would become an artist, and start honestly and fairly at zero.⁷⁷³ Paik also said that he chose an academic life, in order to avoid business or politics, which can hurt people.

"I have a kind of academic life. Because I always wanted to have academic career, because I don't want to hurt anybody. I don't want to be hurt by anybody, I don't want to hurt anybody. So I thought, composer or professor would be very nice for me because you avoid the issue. When you go to business or government, you can help other people, but you can hurt other people, too."⁷⁷⁴

Paik also told Mary Bauermeister, "When I am forty, and famous in art, I will become a politician, I will change the world."⁷⁷⁵

⁷⁶⁸ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 12.

⁷⁶⁹ Co, Ki-Jun. Translated by Paik, Seungli "A History of Korean Entrepreneurship", Seoul: Pakyong-sa Publishing Co., 1973. Print. p. 184 - 190.

⁷⁷⁰ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 12.

⁷⁷¹ Kubota, Shigeko, Jonho Namu, and Sonjun Ko. *Watakushi No Ai Namu Jun Paiku*. Tōkyō: Heibonsha, 2013. Print. p. 54.

⁷⁷² Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 11

⁷⁷³ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 12.

⁷⁷⁴ Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 217.

⁷⁷⁵ Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 215.

While Nam June temporarily returned to South Korea for the 100th-day celebration of his nephew in May-June 1950, the North Korean invasion started.⁷⁷⁶ On June 28, 1950, three days after North Korea's invasion of South Korea, Nam June Paik's group escaped by car from Seoul to Taejon, where his family had a factory. On his father's order, Nam June hurried to pack all of his necessary goods in his house. When Nam June tried to leave the house, his mother 趙鐘熙 Jong Hee Cho (fig. III-3-05) stopped him, and peeled a pineapple for him.⁷⁷⁷ Through peeling the pineapple, which was extremely expensive at that time, his mother told Nam June to use money almost like water.⁷⁷⁸ Probably his mother wanted to demonstrate the family pride, as the family firm was called the first zaibatsu in Korea.

A few days later, the South Korean government sent a message to Paik's group saying that the North Koreans⁷⁷⁹ were very close; so Paik's group abandoned the car, and left Taejon by train.⁷⁸⁰ His father was able to obtain another exit permit, and so Nam June could escape to Japan, which was then occupied by the United States.⁷⁸¹ Following the May 16th military coup d'état organized by Park Chung-hee in 1961, the Paik family business ultimately met its demise.⁷⁸²

From Japan to Germany and the Re-Discovery of Zen Buddhism

In 1951, Nam June Paik started to live in a brand-new Western style house in Kamakura, located in the grounds of the oldest Zen temple in this Japanese town. (fig. III-3-06) In 1952, the year when the American occupation of Japan ended, Paik entered the University of Tokyo, and studied Aesthetics and Musical Theory. He commuted from his house in Kamakura to Tokyo, and at the age of 20, first saw a TV in a department store in Tokyo. The first TV broadcast by Japan's NHK started in 1953,⁷⁸³ and Paik later recalled that the wrestling match of Rikidozan and Masahiko Kimura vs. Sharp Brothers broadcast by NHK on Feb 19, 1954 was the most exciting TV broadcast.^{784 785}

⁷⁷⁶ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 11.

⁷⁷⁷ Kubota, Shigeo, Jonho Namu, and Sonjun Ko. *Watakushi No Ai Namu Jun Paiku*. Tōkyō: Heibonsha, 2013. Print. P. 55.

⁷⁷⁸ Interview with Lee Kyung Hee with the author, Feb 9, 2014.

⁷⁷⁹ In an interview, Paik told of his mixed emotion towards communism. "From 1945 to 1949, we believed in communism. But when the North Korean army invaded Seoul in 1950, all illusions dissolved. However, western intellectuals were so Marxist between 1950 and 1989 that I tried to hide my strong anticommunist feelings. I had to play the game of the Marx disciple in western avant-garde circles. I was doubly illusion bound, doubly cynical... Two men from my communist circle and my composition teacher went to North Korea. I have never heard from them since." "David Ross im Gespräch mit Nam June Paik" in Paik, Nam J, Toni Stooss, and Thomas Kellein. *Nam June Paik: Video Time-Video Space*. Ostfildern-Ruit bei Stuttgart: Edition Cantz, 1991. Print. p. 64.

⁷⁸⁰ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 135.

⁷⁸¹ Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 11.

⁷⁸² Paik, Nam J. *The Electronic Super Highway: Travels with Nam June Paik*. New York: Holly Solomon Gallery and Hyundai Gallery, 1995. Print. p. 6.

⁷⁸³ Paik, Nam June. *Nam June Paik - Time Collage*. Tokyo: Isshi Press, 1984. Print. p. 75.

⁷⁸⁴ Paik, Nam June. "Serie Igo - 1 - Kerun wo cyuusin ni". (After série - Centered in Cologne") *Ongaku Geijyutsu*. March 19, 1961. p. 13 - 17.

Six years after his arrival in Japan, he graduated from the University of Tokyo with a thesis on Arnold Schönberg. He decided to focus on composition full time for two years, and if it did not work out, he was willing to go back to Korea and teach classical music there.⁷⁸⁶ In 1956, Paik departed from Japan to Germany to study composition, via Calcutta and Cairo. Paik recalled:

“In 1956, on the way back from seeing the ancient Egyptian tombs of Luxor- Karnak, there came a small boat, and two ferrymen sailed it across the River Nile. The sun, which was the size of a metal bathtub, slowly sunk under the desert, and dyed the water of Nile crimson; it looked as if your hand would be dyed if you would put it in the water. I was 24, and I could even die just like that, I wanted to die, I was so happy.”⁷⁸⁷

In Germany, he started to learn music in Munich, and then in Freiburg and Cologne. In 1958, at the International Summer Course for New Music in Darmstadt, Paik first met the American composer John Cage, who had a great impact on Paik’s entire artistic career. In 1961, Paik contributed an article on John Cage and the music scene in Cologne to a Japanese music magazine, in which he quoted Soto-Zen Buddhism master Dōgen.

Paik: Have you ever tried Zazen (Zen meditation)?

Cage: No.

Paik: Why?

Cage: Zen for Americans has two possibilities. One is to be a beatnik. Another is to go to Japan, and do zazen earnestly - but this is ridiculous – However, music is zazen for me. It is my discipline.

I wanted to refute this by quoting 正法眼藏(Shobogenzo)⁷⁸⁸ saying “If you sit for a while, you will have a heart of Buddha. Zazen contains 三学(Threefold Training) and 六度(Six Parameter), which is 律(adhisīla-sikkhā = higher virtue), 經(adhicitta-sikkhā = higher mind), 論(adhipaññā-sikkhā = higher wisdom), and 布施(Dāna=generosity), 持戒(Śīla = virtue), 忍辱(Kṣānti = patience), 精進(Vīrya = energy), 禪定(Dhyāna = contemplation), 智慧(Prajñā = wisdom), all of these are concentrated, and cannot be substituted by anything other”, but I did not have a chance.

⁷⁸⁵ Born as Kim Sin-rak in South Hamgyong Province (Hamgyōngnamdo) in today’s North Korea in 1924, Rikidozan is a Korean-Japanese professional wrestler, known as the “Father of Puroresu.” Initially, he had moved from his native country Korea to mainland Japan to become a sumo wrestler, but he converted to professional wrestler and became a national hero. As a Korean too, Paik may have felt some sympathy to him.

⁷⁸⁶ Paik, Nam June. *Nam June Paik - Time Collage*. Tokyo: Isshi Press, 1984. Print. p. 8.

⁷⁸⁷ Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Tokyo: Recruit, 1986. Print. p. 19.

⁷⁸⁸ Shōbōgenzō is the collection of writings by Dōgen, a Japanese Buddhist monk and founder of the Japanese Sōtō Zen school in the 13th century.

Paik: How about Kant and Hegel..... .

Cage: My eyes are bad, so I cannot read books. I want to use my left eyesight to write.

Paik: Well, you often talk about music which can last three seconds, or even ten thousand hours, but isn't this variability in a way too objective, and a materialistic interpretation of time in Buddhism? Variability referred to in Buddhism is to be free from linear, measurable and objective time, and it is such that a certain time could be experienced as three seconds or even thirty thousand, and in this case, the variability of measurable time which is the basis of the experience does not matter? For example, the chorale of Bach has a certain determined time, but if we are truly moved by it, we will be free from the stream of objective time, and feel a certain infinity.

Cage: The example of Bach is correct. However, there is no longer something which makes us feel non-variable time as variable. The music which makes both experimental and objective time variable, is newer.⁷⁸⁹

After the meeting with John Cage in Germany, Paik re-discovered Zen Buddhism which had been familiar to him in his childhood environment. From 1961, Paik created various works using Zen motifs, such as *Zen for Walking* (1961), *Zen for Wind* (1963), and *Zen for TV* (1963). Upon his return to Japan in 1963, he stayed in the Zen temple in Kamakura for three days.⁷⁹⁰ His work *Zen for Film* (1964) (fig. III-3-07), in which he stood in front of the projection of an empty film, possibly meditating, showed the strong influence of Dōgen's Soto-zen, and it later culminated in his masterpiece *TV Buddha* (1974). Moreover, his electronic circuit *TV as Creative Medium* (1969) (fig. III-3-08) which was printed for the exhibition leaflet at Howard Wise Gallery is similar to the structure of Diamond Realm Mandala (fig. III-3-09) and also 華嚴經 (*Avatamsaka Sutra*) [*Flower Garland Sutra*] (fig. III-3-10), which has the structure of a logarithmic spiral and is similar to the structure of the World Wide Web.

His experience of Zen Buddhism on the basis of Korean shamanism created a unique view on information and data. For example, the Buddhist concept of nirvana is similar to that of cloud computing, someone therefore who is familiar with this Buddhist concept can have a better understanding of cloud computing. Considering Karma and reincarnation as cybernetics, Paik had an advantage in thinking about data from a Buddhist perspective.

Information as Negentropy and the Influence of Beuys

As the opening of his video work *Guadalcanal Requiems* says, Paik considered that World War II was the first oil war, and he also thought that American failures in Vietnam has essentially been

⁷⁸⁹ Paik, Nam June. "Serie Igo - 1 – Kerun wo cyuusin ni". (After série – Centered in Cologne") *Ongaku Geijyutsu*. March 19, 1961. p. 13-17. Translated by the author.

⁷⁹⁰ Tomkins, Calvin. "Video Visionary" *The New Yorker* May 5, 1975. Print. p. 52.

ones of communication and understanding. Paik thought that successful communication and understanding of others would lead us to avoid any further energy wars, because exchanging information, which is negentropy, will save energy. In his article *Expanded Education for the Paperless Society* (1971) (fig. III-3-11), he had already suggested mailable television for an instant global university, in order to overcome miscommunication between East and West.

“EAST-WEST PROBLEM

As a citizen of Korea, a minority nation in the minority continent, therefore necessarily a cynical observer, who picked up three Western and three Eastern languages during eighteen years of wandering from Hong Kong via Cairo to Rykjavek, I am particularly sensitive about the East-West problem. Reischauer, formerly Ambassador for America to Japan called for sweeping renewal on this subject, from elementary schools on, and surely East-West communication is the biggest task of communications research. A professor in Kyoto University wrote “If West knows about East only one-tenth of what East knows about West, there will be no war.”⁷⁹¹

Paik suggested building the Electronic Super Highway, which can transfer not material, but data, in order to overcome miscommunication between East and West. Since data does not have a form, it cannot be affected by gravity, therefore it can be transmitted very far with minimum energy. Paik explains two different structures of information from the perspective of Eurasia.

“The reason why I have stretched the relations between Beuys and the Tartars is not because of racism or ultranationalism. There are two radically different information structures.

A) Time based, sequentially retrievable, non-gravity oriented information, such as: memory, folk tale, singing, chanting poems, music, dance, audio tape, videotape, movies.

B) Random access, gravity-oriented, eternity-bound information, such as: books, newspapers, clay plates, stones, cave paintings.

B) is the product of agriculture and industry: they are more geared to private ownership, land enclosure: immobilien (French and German words for the real estate property).

A) is the product of nomadic, stone age, communal time and also the post-industrial electronic age. They are more experience-oriented than the possession-oriented.⁷⁹²

Paik was definitely influenced by Beuys in creating his own ideas on *EURASIA*. Beuys was more interested in Celtic heritage and the continuity with Siberian shamanism, but Paik was more

⁷⁹¹ “Expanded Education for the Paperless Society” (1971) in *Interfunktionen*, Heft 7. Friedrich Wolfr. Heubach, Köln. Nr. 7. September 1971, p. 63

⁷⁹² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 46, 47.

interested in his Korean roots as the extension of horse-riding tribes on the plateau of Eurasia.

Paik wrote:

“I question again myself why was I interested in ‘most extreme’? It is because my Mongolian DNA. – Mongolian – Ural – Altair horse back hunting people moved around the world in prehistoric age from Siberia to Peru to Korea to Nepal to Lapland. They were not center-oriented like Chinese agrarian society. They saw far and they see a horizon far away, they had to go and see far more.”⁷⁹³

Paik reported his surprise when he learned that the Scythians, Iranian horse-riding people from the Eurasian steppe, reached the Korean Peninsula.

“It boggles my mind to read about the Scythians in the ancient Greek texts, and see their gold in the Metropolitan Museum and know the fact that they even reached the southern tip of the Korean Peninsula. The old Korean Crown also shows the Scythian influence in goldcraft and deer motif. Such a crown was not discovered in our neighboring countries.”⁷⁹⁴

Moreover, in the text entitled “From Horse to Christo”, Paik wrote about the meaning of the invention of the phone in comparison with the horse.

“To study the video thoroughly, you must start with the horse. Because until the invention of the phone in 1863, the horse was the fastest means of communication. By the way, 1863 was also the year when Monet invented impressionism. There is a meaning in the coincidence of these two inventions at the same time. Because these two inventions forever tore apart the Newtonian world⁷⁹⁵ which fixes determination.”⁷⁹⁶

Before the phone, horse-riding was the fastest means of communication, and Paik considered that his Korean ancestry history went back to the horse riders in Siberia. By applying the idea that the Steppe Road is the “Highway of Eurasia” which connects the East and West of the Eurasian Continent, Paik could invent the idea of connecting the East Coast and West Coast of the North American Continent by *Electronic Super Highway*.

⁷⁹³ Paik, Nam June. LP liner notes for “My Jubilee is unverhemmet” Edition Lebeer Hossmann; Hamburg and Brussels, 1977.

⁷⁹⁴ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 49.

⁷⁹⁵ About Newtonian Time, Paik wrote, “Norbert Wiener, in his design of the Radar system (a micro two-way enveloping-time analysis), did the most profound thinking about Newtonian Time (reversible) and Bergsonian Time (irreversible). Edmund Husserl, in his lecture on “The Phenomenology of Inner Time-consciousness” (1928), quotes St. Augustine (the best aesthetician of the music in the Medieval age) who said “What is TIME?? If no one asks me, I know... If some one asks me, I know not.” This paradox in a twentieth-century modulation connects us to the Sartrean paradox “I am always not what I am and I am always what I am not.” Nam June Paik, “Input-Time and Output-Time” in *Video Art: An Anthology*, eds. Beryl Corot and Ira Schneider (New York: The Raundance Foundation, 1976), p. 98.

⁷⁹⁶ Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Japan: N.J. Paik and Galerie Watari, 1986. Print. p. 99. Translated by the author.

Without him having experienced the actual world war, a great deal of miscommunication between nations and the energy crisis both in Korea and Japan, his invention of *Electronic Super Highway* would not have been possible. His sincere wish for peace after experiencing a harsh war motivated him to avoid any wars and the extra use of energy. Moreover, the collaboration with Joseph Beuys who tried to connect Europe in the West and Asia in the East in the single continent of *EURASIA* played a pivotal role in Paik's invention of the *Electronic Super Highway*, which also tried to connect the East and the West of the North American Continent.

Conclusion of *Electronic Super Highway*

In 1993, on the occasion of his exhibition *Electronic Superhighway* at the German Pavilion in the Venice Biennale, Paik made the work *Electronic Superhighway: Bill Clinton Stole My Idea*. (fig. III-3-12) Neither Gore nor Clinton mentioned the name of Nam June Paik and his *Electronic Super Highway*, but it is obvious that Nam June Paik's proposal to build *Electronic Super Highway* for the Rockefeller Report became the basis of Al Gore's *Information Superhighway*, which was realized by the Clinton-Gore administration.

Later, on June 9, 1998, Bill Clinton invited Nam June Paik to a state dinner for the South Korean President Kim Dae-jung, and on January 29, 2006, Nam June Paik passed away. Following his death, the Smithsonian American Art Museum, which owns Paik's masterpiece *Electronic Superhighway: Continental U.S., Alaska, Hawaii* (1995) (fig. III-3-13) acquired the estate archive of Nam June Paik in 2009. The Nam June Paik Archive consists of research material, sculptural robots, and video and television technology covering more than five decades from the 1950s. Moreover, the creation of the Nam June Paik Archive at the Smithsonian American Art Museum in Washington D.C. must have been a big THANK YOU message from Bill Clinton and American officials to Paik, for inventing the basis of *Information Superhighway*.

4. *documenta 6* Satellite Telecast

A Conversation: The Origin of the Satellite Telecast by the Artists

On January 12, 1974, on the occasion of Beuys' first visit to the United States, Beuys, Paik and Douglas Davis had *A Conversation* (1974) (fig. III-4-01) on the potential use of satellite technology for artists.⁷⁹⁷ Held at Ronald Feldman Fine Arts in New York, this conversation was videotaped by Bill Viola who was assisting Paik at that time. In this conversation, Paik recalled

⁷⁹⁷ From this period, Beuys started to wear the lynx fur coat. Probably Beuys tried to resemble Albrecht Dürer in *Self-Portrait at Twenty-Eight Years Old Wearing a Coat with Fur Collar* (1500). In this painting, Dürer wearing a fur-coat tried to identify himself as a representation of Christ. (fig. III-4-02)

that “two way television came before one-way television - from radar.”⁷⁹⁸ Three years later, this conversation developed into *documenta 6 Satellite Telecast* (1977), the first collaborative satellite art project.

Satellite Telecast at the “Media Documenta”

Known as the “media documenta”, documenta 6 in 1977 first organized a video section, curated by Wulf Herzogenrath, and even had a special video studio to document the process of the exhibition. documenta 6 thus became the turning point for video art, which became as a genre such as sculpture, conceptual art, performance or installations.⁷⁹⁹

On June 24, 1977, documenta 6 opened with the first live satellite telecast of the three artists, Nam June Paik (with Charlotte Moorman), Joseph Beuys and Douglas Davis discussing the potential of artists’ use of satellite technology in 1974. German public broadcasting companies Hessisches Rundfunk and WDR invited these three artists, and asked them to present a 10-minute program respectively.⁸⁰⁰ This was the first time that artists were granted access to satellite television, and their performances were simultaneously broadcast to more than 25 countries,⁸⁰¹ including European countries, Japan and the United States.⁸⁰²

At the beginning of this broadcast, Russel Connor, the director of the international TV workshop, explains the significance of this live satellite broadcast by the artists: “this experiment which happens on the 20th anniversary of the Sputnik is a historical event.” After this, Paik with Moorman and Beuys performed in Kassel, and then Douglas Davis performed and broadcasted from Caracas, Venezuela. Davis’ performance *the Last Nine Minutes* was a participatory piece, in which he used the time and space distance between the artist and the viewers in front of their TVs.

Paik’s Performance

Paik and Moorman performed some of their best-known performances in Kassel. After playing a classical cello and piano piece for a while, Paik made Moorman wear the TV on her head, and

⁷⁹⁸ *A Conversation*. 1974, eds. Joseph Beuys, Douglas Davis, Nam June Paik, Bill Viola, Ronald Feldman Fine Arts and Electronic Arts Intermix.

⁷⁹⁹ Frieling, Rudolf, and Dieter Daniels. *Medien - Kunst - Aktion: Die 60er Und 70er Jahre in Deutschland*. Wien [u.a.: Springer, 1997. Print. p. 122 – 129.

⁸⁰⁰ Nam June Paik «documenta-performance» <http://www.medienkunstnetz.de/works/documenta-performance/>

⁸⁰¹ Paik wrote, “What was also interesting was that it was received by the Moscow Broadcasting Station. They didn’t shows the program to the public but someone from Moscow had made the effort to contacting the Broadcasting Station in West Germany and paid a receiving-fee in dollars!” *Nam June Paik: Icarus = Phoenix*. Tokyo: Parco, 1988. Print. p. 15.

⁸⁰² Paik, Nam J, and Lars Movin. *Nam June Paik Video Sculptures: Electronic Undercurrents*. Denmark: Statens museum for Kunst, 1996. Print. p. 44.

called it *TV Mask*.⁸⁰³ Wearing *TV Bra*, Moorman explained that she performed *TV Bra* in Guadalcanal in the Solomon Islands, which became the opportunity for local people to watch TV for the first time ever. Then, making Moorman wear a gas mask and then a classical radio on her head, Paik said, "This has been shown in New York, Boston and Moscow. Say something nice to, oh yeah, I have Jacqueline Kennedy Onassis watching. Say something." Subsequently, Moorman said, "Thank you, Jacqueline Kennedy Onassis for watching," and she also said thank you to Moscow.

Saying "this is my homeland", Paik entered the area with his *TV Buddha*. Paik talked to *TV Buddha*, "Wake up, wake up, Buddha, you must be bored. You are always watching the same world. This Buddha has a big ego. Do you like the telephone? You can talk with New York. You can talk with Bostonians. You can say something to Venezuela. What are you thinking now? Nothing to say? Buddha, quickly, say something!" Finding his Buddha statue remained silent, Paik started to show his more exciting video to this bored Buddha.

Playing the piano while holding his video camera and saying, "Camera in hand, hand in camera", Paik captured the moving images with his moving hand. The captured image was simultaneously screened on the monitor of the closed circuit, and this whole scene was simultaneously broadcast worldwide. Then Paik said, "Uh-, I am tired, I am tired..." and knocked the TV from the inside of the empty TV Box. Saying "For New York", Paik started eating apples inside the TV, which may refer to the "big apple", the nickname of New York. (fig. III-4-03) Then Paik lit a fire inside the empty TV, and made the *TV Candle*, and said, "Best television is no Television at all". Paik said, "Charlotte, it is bed time", and Moorman performed *TV Bed*; then the performance ended.

Coded Meaning of this Performance

In this performance, Paik humorously talks both in German and English, and the German parts had a simultaneous voice-over in English. It is noteworthy that Paik told Moorman, "Jacqueline Kennedy Onassis is watching". Being aware that it was broadcast worldwide via satellite, Paik talked not to the German audience in the studio of Kassel, but to the international audience. Moreover, exhibiting *Guadalcanal Requiem* in this documenta 6, Paik tried to use the satellite broadcasting opportunity to connect with his previous cybernetic artworks *K-456* and *Guadalcanal Requiem*, like the satellite broadcast news reporting the death of John F. Kennedy from the U.S. to Japan on November 22, 1963, or *the First Catastrophe of the 21st Century* (1982) in front of the Whitney Museum.

⁸⁰³ From then, Paik may have developed the idea of using classical radio for the head of his family of robots *Grandfather* (1986) and *Grandmother* (1986).

When Paik told the naked Moorman “Jacqueline Kennedy Onassis is watching”, Paik again tried to make Moorman into a reincarnation of Marilyn Monroe, who had an affair with John F. Kennedy. Subsequently, Moorman (as Monroe) says, “Thank you, Jacqueline Kennedy Onassis for watching.” By using the name of “Kennedy”, Paik was recalling the presence of the dead, as a “form” in an Aristotelian way.

In *Guadalcanal Requiem*, making Moorman a supporting actor “waki”, Paik consoled the souls of the war dead. Moreover, saying “Cybernetics is Karma, Karma is Samsara (reincarnation),”⁸⁰⁴ Paik made Moorman play the role of the dead Monroe, and made her meet the dead Kennedy in his cybernetic video artwork, because as he says, “once on videotape, you are not allowed to die.”⁸⁰⁵ Therefore, the dead Kennedy is still alive on his videotape, and was able to meet Moorman, as a reincarnation of Monroe.

Paik also wrote, “there is a word 袖ふり合うも多生の縁 [sode furiaumo tasei no en] (accidental meeting coming from fate in one’s previous life)”, and now, through satellite and interactive TV, the fate of our time expands thousands of times.”⁸⁰⁶ For Paik, satellite was a technology that maximized the chance of these accidental meetings through his cybernetic video artwork. Because “cybernetics is Karma, Karma is Samsara”, the satellite artwork needs to be connected to Karma, which is a force causing reincarnation; therefore, Paik indirectly talked about the dead Kennedy, by using the name of the living Jacqueline Kennedy Onassis. In a way, Paik’s expanded conception of satellite cybernetic art is similar to Beuys’ “erweiterter Kunstbegriff [expanded conception of art]”, the base of Beuys’ social sculpture.

In addition, Paik repeated the city name Moscow in this performance. Paik and Beuys’ *EURASIA* has a vision to overcome Eastern communism and Western capitalism; so in this performance, Paik repeated the city name Moscow, the capital of the U.S.S.R. in the Eastern bloc, in order to overcome the ideological divide via satellite technology, which can easily reach behind the Iron Curtain. His later video *Media Shuttle: Moscow/New York* (1978) with Dimitri Devyatkin goes further, and clearly shows his vision of global TV without borders, by putting forth the following question: “What would happen if the people of New York and Moscow had a kind of citizen band television, could see and talk with each other via satellite?” While trying to connect the Eastern and Western bloc by editing scenes from New York, Moscow and Siberia, Paik’s video work shows the American influence behind the Iron Curtain.

Paik and Moorman’s humorous performance in this *documenta 6 Satellite Telecast* which fused music, performance, video and television, became a tribute to the age of global

⁸⁰⁴ Samsara is a Sanskrit word meaning reincarnation. (From Paik’s Unidentified Typescripts, undated. Box 14. Folder 27. p. 34. Nam June Paik Archive - Smithsonian American Art Museum.)

⁸⁰⁵ Ratcliff, Cartner Video Art: “Paik’s Peak” May 1982 print. p.52 – 53.

⁸⁰⁶ Nam June Paik “Time Collage” Edited by Nobuo Fukuzumi, ISSHI PRESS, 1984. p. 14 - 17. Original text written in Japanese, translated by the author.

communications to come. However, the most noteworthy influence on Paik was his own first satellite art project *Good Morning Mr. Orwell* (1984), in which he simultaneously connected the performances in New York and Joseph Beuys' performance in Paris. Through this work, Paik became the first person to entirely explore the artistic possibilities of satellite technology, dealing with time difference, experiments in using TV tricks and the manipulation of moving images by using a video synthesizer. Through this work, his global TV vision became real, as a live version of *Global Groove*.

Beuys' Performance

After Paik's performance, Beuys in Kassel faced the camera directly, and addressed his theory of art "social sculpture" to the global audience in front of the TV. (fig. III-4-04) Beuys started the following speech on Buddha, by referring to Paik's *TV Buddha*:

"Ladies and Gentlemen, Dear Children! You have just seen the Buddha. What would that friend of God and humankind, that human being in all his dignity, have to say about art? He would say that art should release from itself, something so massively hindered by present conditions that art suffers from this obstruction, that humankind suffers from this obstruction, that the entire future of humanity suffers from this obstruction. Would say art should liberate something that would represent a new form of art. Would say this something is social sculpture, the artwork, art that no longer refers solely to the modern art world, to the artist, but comprehends a notion of art relating to everyone and to every question and problem of the social organism in which people live. Without doubt, such a notion of art would no longer refer exclusively to the specialists within the modern art world but extend to the whole work of humanity. To refer to the whole work of humanity means to relate to all those fields which a freely made decision shall bring into a form by which they create, by virtue of human strength, a future structure which ought to be based on freedom. For what would art be without the notion of freedom? What would the notion of human creativity signify without the notion of human freedom? Thus, it can only be a matter of developing a notion of culture, a notion of spirituality, more comprehensive than that existing at present."⁸⁰⁷

Beuys delivered this approximately four-minute speech without reading a note. It is noteworthy that, on the occasion of the first worldwide satellite broadcast by artists, Beuys started his speech with Buddha, a theme he had not directly dealt with before. Probably, when he considered the global audience in the context of his life-long collaboration on *EURASIA* with Paik, the idea of talking to ordinary Asian people emerged; he therefore may have decided to talk to

⁸⁰⁷ Joseph Beuys "Speech made during live satellite telecast of opening of documenta 6"
<http://www.medienkunstnetz.de/works/rede-in-der/>

these people by quoting Buddha, as “friend of God and humankind”, in order to explain his social sculpture.

In this telecast, Beuys talked about his “social sculpture” based on human freedom, and interestingly enough, what Beuys said about freedom is quite similar to one of the last words of Buddha: “Be islands unto yourselves, refuges unto yourselves, seeking no external refuge; with the Dhamma as your island, the Dhamma as your refuge, seeking no other refuge.”⁸⁰⁸ Beuys called the Buddha’s phrase “island unto yourselves” freedom to make decisions; “a freely made decision shall bring into a form by which they create, by virtue of human strength, a future structure which ought to be based on freedom.” Since being an individual is the origin of freedom, society needed to be created on the basis of free decision-making by individuals.

Moreover, about Buddha, Beuys continued, “What would that friend of God and humankind, that human being in all his dignity, have to say about art? He would say art should release from itself something so massively hindered by present conditions that art suffers from this obstruction, that humankind suffers from this obstruction, that the entire future of humanity suffers from this obstruction.” Here, Beuys talks about the Buddhist concept of 一切皆苦 (Dukkha), the fundamental suffering which inspires the Four Noble Truths and Nirvana doctrines. Beuys may have learnt the concept of Dukkha through Rudolf Steiner, who explained it in his own words. In his lecture “The Gospel of St. Luke. Lecture Three: The Influx of Buddhist Conceptions into the Gospel of St. Luke. The Teaching of Buddha. The Eightfold Path” on September 17, 1909, Steiner said that the Gospel of St. Luke is the purest Buddhism, which originates in suffering (Dukkha), and compassion, the sharing of this suffering.

“In the lecture yesterday we spoke of Buddhism as the purest teaching of compassion and love; from the place in the world where Buddha worked a gospel of love and compassion streamed into the whole spiritual evolution of the Earth. The gospel of love and compassion lives in the true Buddhist when his own heart feels the suffering confronting him in the outer world from all living creatures. There we encounter Buddhist love and compassion in the fullest sense of the words; but from the Gospel of St. Luke there streams to us something that is more than this all-embracing love and compassion. It might be described as the translation of love and compassion into deed. Compassion in the highest sense of the word is the ideal of the Buddhist; the aim of one who lives according to the message of the Gospel of St. Luke is to unfold love that acts. The true Buddhist can himself share in the sufferings of the sick; from the Gospel of St. Luke comes the call to take active steps to do whatever is possible to bring about healing. Buddhism helps us understand everything that stirs the human soul; the Gospel of St.

⁸⁰⁸ *Maha-parinibbana Sutta: Last Days of the Buddha. Part Two: The Journey to Vesali-33.* Translated from the Pali by Sister Vajira & Francis Story. <http://www.accesstoinsight.org/tipitaka/dn/dn.16.1-6.vaji.html>

Luke calls upon us to abstain from passing judgment, to do more than is done to us, to give more than we receive! Although in this Gospel there is the purest, most genuine Buddhism, love translated into deed must be regarded as a progression, a sublimation, of Buddhism.”⁸⁰⁹

Steiner tried to reform Christianity in Europe, which caused the First World War, from the perspective of Buddhism and Hinduism. In this first satellite art opportunity, Beuys challenged something similar in his context of *EURASIA*. The Western concept, or Beuys’ idea of “freedom” and “free will” can be tied in with the Buddhist concept in scientific terms as below.

Freedom is the socially unlimited actions and decision-making of the individuals, and these actions are the result of the “will” which was passively created by the surrounding nature. People call these individual actions a result of “Free Will”, and these simply differ among individuals because of personality. These actions caused by Free Will are the result of nature, almost like Brownian motion; therefore Free Will is still under the law of nature; Einstein says, “God does not play dice with the universe.” If this is so, freedom in the Beuysian sense may mean the social acceptance of individuality and personality, and these individualities and personalities could be creative. Therefore the individual, “an island unto yourselves”, has the potential to be creative and productive in different ways, and Beuys termed it “everybody is an artist.”⁸¹⁰

In documenta 6, Beuys organized *100 days of the Free International University*, at which interdisciplinary workshops were open to the public in the Fridericianum Museum. It is interesting to see that his concept of social sculpture had something to do with a Buddhist concept, which denies the existence of the “self” as external reality, but sees it existing as a knowable in relation to others. From this period, Beuys started to approach Buddhism, and it led him to his meeting with the Dalai Lama, in order to collaborate on his social sculpture *7000 Eichen [7000 Oaks]* (1982 - 87) at the next documenta 7.

⁸⁰⁹ Steiner, Rudolf. *The Gospel of St. Luke: LECTURE THREE*.
<http://wn.rsarchive.org/Lectures/GA114/English/RSP1964/19090917p01.html>

⁸¹⁰ Beuys’ famous phrase “everyone is an artist” is a quote of Novalis’ poem *Glauben und Liebe (Faith and Love)* #39; “A true prince, is the artist of the artists; that is, the director of the artist. Every man should be an artist. Everything can become fine art.” (From: Novalis. *Blüthenstaub / Glauben und Liebe / Die Christenheit oder Europa*. Hohenberg Verlag. 2016. p. 43. Translated by the author.)

Chapter IV: Encounter and Farewell

1. Beuys and Paik's *In Memoriam George Maciunas* Complex Relationship between Beuys and Maciunas

On May 9, 1978, George Maciunas died in New York at the age of 47. On July 7, 1978 from 8pm, *In memoriam George Maciunas, Klavierduett Joseph Beuys & Nam June Paik, Fluxus-Soirée of Galerie René Block* was held at the hall of the Kunstakademie Düsseldorf.

As the founder and leader of Fluxus, Maciunas had a definite idea of what Fluxus should be, and tried to shape the artists' collective accordingly.⁸¹¹ However, his communist mentality and authoritarian character caused many conflicts with other Fluxus members, including Paik and Beuys. In the case of Paik, the relationship with Maciunas was mostly good - Maciunas composed the score *12 Piano Compositions for Nam June Paik* (1962), and also performed Paik's *One for Violin Solo* (1962) at Fluxhall, New York, April 11, 1964 - with the exception of one incident. When Paik attended Karlheinz Stockhausen's *Originale* with Charlotte Moorman on September 8, 1964, Maciunas sent a letter to Paik, saying "TRAITOR, YOU LEFT FLUXUS!" (fig. IV-1-1), and broke off their relationship. However, in 1974, after Fluxus member Shigeo Kubota started to live with Paik in Maciunas' Fluxus Co-Op on 110 Mercer Street in New York, they became friends again.⁸¹²

Compared to Paik, Beuys had a much more complex relationship with Maciunas. According to Paik, "Beuys loved and respected Maciunas"⁸¹³, and Beuys even made a drawing to pay him homage, *George Maciunas arbeitet am Flügel [George Maciunas works on the Grand Piano]* (1963). (fig. IV-1-02) For Beuys, joining Fluxus and making various performances was a breakthrough in his artistic career. However, even after joining the Fluxus movement, Beuys exhibited his works in his own way, and Maciunas ignored Beuys' activities.⁸¹⁴

After all the quarrels, Beuys broke his relationship with the entire Fluxus group in America in 1964. Despite this, on October 8, 1965, Beuys wrote a letter to Maciunas, expressing affection and respect.⁸¹⁵

"I feel the need first and foremost to say that, despite being so far away, I think I understand you and I do not (as do Higgins, MacLow and others) consider that Fluxus has reached its end, is dead. I've always seen more in Fluxus than in happenings, pop art,

⁸¹¹ Pijnappel, Johan. *Fluxus: Today and Yesterday*. London: Academy Editions, 1993. Print. p. 91 - 95.

⁸¹² Kubota, Shigeo, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 134 - 136.

⁸¹³ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 27.

⁸¹⁴ Pijnappel, Johan. *Fluxus: Today and Yesterday*. London: Academy Editions, 1993. Print. p. 91 - 95.

⁸¹⁵ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 40.

and the likes. Since 1962 I have demonstrated and declared my own views in many places. Including my inclination towards Fluxus, of which I was even explicitly a representative. In Germany, and as far as I've seen and heard, I am probably the only one after your departure from Europe who has continued to speak for Fluxus.”

Maciunas' narrow definition of Fluxus caused continual confusion and arguments about what the movement really was since its founding in 1962. Considering himself more Fluxus than Maciunas,⁸¹⁶ Beuys wrote his own Fluxus manifesto twice. The first one was *FLUXUS-manifest* (1966) (fig. IV-1-03), an A4 size paper written with a typewriter in Danish, which was translated by Henning Christiansen and was distributed after the performance *Manresa* (1966) in Düsseldorf in December 1966.⁸¹⁷ There, Beuys wrote,

“This is an electrical manifesto dealing precisely with electricity that prowls inside and outside, climbing up and down past the side behind the knee above the brain cup and in behind the breastbone to the red vibrator, climbing up and down (Beuys Fluxus MANIFEST) it has its deep roots in the Dadaistic form wire and with timpani and trumpet defends the organic, thoughtful individual. [...] In the MANIFEST BEUYS goes into the Thorvaldsen Museum.

FLUXUS-manifest, Joseph Beuys 1966”⁸¹⁸

Upon his return to New York in September 1963,⁸¹⁹ Maciunas started to sell unlimited editions of multiple works created by many different artists at low prices, in order to break the elitism of the art market. Hearing of Maciunas' new approach, Beuys also started to produce his own multiples from 1965, as a vehicle to spread his artistic message. For example, Beuys created approximately 12,000 copies of the multiple wooden box *Intuition* (1968) (fig. IV-1-04), and it was originally sold only for eight German marks.⁸²⁰ However, selling multiples under the name of a single artist was precisely what Maciunas, who aimed at collective art that was as anonymous as possible, carefully avoided.

In 1970, Beuys made the multiple of his second Fluxus *Manifesto* (1970) (fig. IV-1-05), by altering Maciunas' original sentence in his *Manifesto* (1963) “PURGE THE WORLD OF “EUROPANISM”! to “PURGE THE WORLD OF AMERICANISM”!, and applied his stamp *Fluxus*

⁸¹⁶ Interview with Ay-O. Oral History Archives of Japanese Art. http://www.oralhistory.org/archives/ay-o/interview_01.php

⁸¹⁷ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 43.

⁸¹⁸ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 44.

⁸¹⁹ Weibel, Peter. *Multiple Und Sampling Als Medium: Techno-Transformationen Der Kunst: Symposium ; [anlässlich Des Symposiums Am 25.9.98 in Graz Zur Ausstellung Kunst Ohne Unikat, Edition Artelier, Graz 1985-1998, Dauer Der Ausstellung: 27. September - 26. Oktober 1998, Künstlerhaus Graz]*. Köln: König, 1999. Print. p. 58.

⁸²⁰ *Intuition*. Multiples by Joseph Beuys from the Pinakothek der Moderne, Munich.

<http://pinakothek-beuys-multiples.de/en/product/intuition/>

Zone West on it. As the founding leader of Fluxus, Maciunas had mixed feelings with regard to Beuys. Ironically however, as Beuys started to attract worldwide attention in the late 60s, people who thought Fluxus to be complete nonsense started to consider it more seriously.

Maciunas in New York and His Death

Without understanding that an art movement such as Fluxus could not be moulded into one cast under his leadership,⁸²¹ Maciunas passionately set himself to realizing his ideal in New York.⁸²² He launched Fluxhouse Cooperatives, a collective living environment for artists. Inspired by the model of soviet Kolkhozs, Maciunas, who adopted the title “Chairman of Bldg. Co-Op”⁸²³, purchased 27 buildings and remodeled and sold them to artists with very little profit⁸²⁴; his creation of the Co-Op system gave rise to the SoHo art quarter.⁸²⁵ However, it was illegal to publicly sell the units without housing registration, and because of this, Maciunas was prosecuted by the Beame Administration of New York City, and submitted to an arrest warrant for more than half a year.⁸²⁶ His endless financial problems resulted in a severe incident. On November 8, 1975, Maciunas was severely beaten by thugs sent by an unpaid electrical contractor, and became blind in one eye.⁸²⁷ Soon after, in February 1977, Maciunas was diagnosed with liver cancer.⁸²⁸

Paik asking Beuys for his Support for Maciunas

In order to help sick Maciunas, Paik, who was living in Maciunas’ Co-Op, asked Beuys for financial support. Answering Paik’s request, Beuys sent money to Maciunas, but because of their complex relationship, Maciunas refused receiving Beuys’ money for nothing. Paik recalls,

“Money was needed to treat this incurable disease. I managed to collect U.S.\$9,000, including \$2,000 from Beuys. But refusing to receive the money for nothing, Maciunas produced and sent to Beuys his works worth U.S.\$2,000. I brought the object, boxes wrapped in newspaper, to Beuys and explained each of them. I said to Beuys, “You’re

⁸²¹ Pijnappel, Johan. *Fluxus: Today and Yesterday*. London: Academy Editions, 1993. Print. p. 91 – 95.

⁸²² About this, Paik wrote, “His Marxist background originating from a small country, I bet, helped him to conceive the Fluxus as a truly international movement stretching from Asia to Eastern Europe.” (From Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 27.)

⁸²³ Kellein, Thomas. *The Dream of Fluxus: George Maciunas: an Artist's Biography*. London: Edition Hansjörg Mayer, 2007. Print. p. 131.

⁸²⁴ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 27.

⁸²⁵ Paik wrote, “Why did Fluxus, which has been almost dead for a long time, continue almost like underground water, and get stronger? Because post-Marxist George Maciunas intuitively thought that the problem is not about production but about distribution, resisted the dominant gallery museum system on his own, created an artists' own distribution system, expanded the subjectivity of the artist's production to housing, which is the artist's means of production, and made America's first Fluxus co-op on 80 Wooster Street legally, and initiated SOHO.” (From Paik, Nam J. *Nam June Paik: Bye-bye Kipling*. Japan: N.J. Paik and Galerie Watari, 1986. Print. p. 27, 28.)

⁸²⁶ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 27 - 28.

⁸²⁷ Kellein, Thomas. *The Dream of Fluxus: George Maciunas: an Artist's Biography*. London: Edition Hansjörg Mayer, 2007. Print. p. 147.

⁸²⁸ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 28.

very good at piano, as I listened to you at the 1963 concert. Was it a piece by Mahler?"
"No," Beuys said smiling, "it was an Eric Satie."⁸²⁹

In this conversation, Paik suggested Beuys give a fundraising concert for Maciunas, and Beuys agreed. From 1977, Paik therefore started to organize the fundraising concert at the Kunstakademie Düsseldorf.

In 1977, Paik was offered a job as guest professor at the Kunstakademie Düsseldorf, which he took up in 1978.⁸³⁰ However, the position he occupied was that which had become available because Beuys was fired in 1972, following the student occupation of the administration. Feeling embarrassed about this situation, Paik discussed this position with Beuys.

"I was a little hesitant, not knowing whether my acceptance of the professorship at a school which dismissed my good old friend was doing justice to my friend. At the same time, I was still trying my best to make ends meet, while Beuys was an "economic giant." Partly as a half-joke and partly to make my spiritual alibi, I proposed to him that I would teach the spring semester and he the rest of the half year. Contrary to my anticipation that he would burst out laughing, he said with relative calmness, "Thank you for your proposal, but I'm still negotiating with Vienna's Akademie, and anyway I'm too busy to be interested in the offer." At any rate, his answer made my conscience a little lighter."⁸³¹

In the end, Paik organized the concert for Maciunas after becoming professor of Video Art at the Kunstakademie Düsseldorf, in the very auditorium in which Beuys, when he himself had just become professor, had organized the Fluxus festival with Maciunas in 1963, and performed his first action *Siberian Symphony, First Movement*.

However, because of the 1972 student affair, Beuys was legally banned from the Kunstakademie Düsseldorf. If he tried to enter, security officers would arrest him. Paik therefore asked Norbert Kricke, then director of the Kunstakademie Düsseldorf who had offered him the professorship, to officially invite Beuys. This allowed Beuys' gallerist René Block to organize the Fluxus soirée, a fundraising concert with a 10 German mark entrance fee (3 mark for students).⁸³²

Death of Maciunas Turned Fundraising Concert to Memorial Concert

⁸²⁹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 28.

⁸³⁰ On March 21, 1977, Shigeko Kubota, the wife of Nam June Paik received a phone call from Norbert Kricke, then director of the Kunstakademie Düsseldorf, and was offered the guest professor position. Subsequently Paik was promoted to professor in 1979. (From Kubota, Shigeko, Chông-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namujun Paiku: My Love, Nam June Paik*. Tôkyô: Heibonsha, 2013. Print. p.179)

⁸³¹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 23.

⁸³² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 23.

While Paik was organizing this event, Maciunas' health got worse day by day. Despite his condition, Maciunas married the poet Billie Hutching on February 25, 1978. The couple performed a *Fluxwedding* at their friend's loft in SoHo, and Paik visited them to celebrate.⁸³³ Some three months later, Maciunas died in a hospital in Boston.

The early death of Maciunas turned this fundraising concert into a memorial concert, and the profit of this Fluxus soirée was given to his widow.⁸³⁴ The title *In Memoriam George Maciunas* was a curious coincidence after Maciunas' performance of *In Memoriam Adriano Olivetti* (1961) in the same room in 1963.

Flow of the Action

On July 7, 1978, at 8pm, *In Memoriam George Maciunas, Klavierduett Joseph Beuys & Nam June Paik, Fluxus-Soirée of Galerie René Block* started for an audience of approximately 500.⁸³⁵ On the stage, two grand pianos faced each other; one was the same grand piano as that which Beuys had used in his 1963 performance, and the other was the same model (with slightly different details) as that which was ordered for Paik after the investigation of Eva Beuys.⁸³⁶ They sat opposite one another, facing each other. Beuys recalled,

“Having said that he died at the age of 47, we reversed that and based the duration of the piece on the duration of his life in reverse form. Then we said, let's give the action the character of a very simple concert. We do not perform an action that doesn't make use of the musical instrument, but simply use it. We set up two pianos, he does his thing, I do my thing, we have not agreed on what we will do. Also about the sound. We meet at this particular point, neither one of us knows about the other's intention. The only thing we know and have agreed on is time. We have brought an alarm clock, placed it there, and I have a score written on a blackboard.”⁸³⁷

When the concert began, Beuys set the alarm clock for 9:14 pm and placed it on the piano.^{838 839} Then, Beuys and René Block lifted the piano, and pushed the *Filzkeil [Felt Wedge]* under the left leg, so the piano was a little tilted. (fig. IV-01-06) This attenuated the low pitch key located on the

⁸³³ *Flux Wedding of George Maciunas and Billie Hutching* (1978) was videotaped by video artist Dimitri Devyatkin.

⁸³⁴ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 163.

⁸³⁵ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 360.

⁸³⁶ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 360.

⁸³⁷ Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985) Print. p. 72.

⁸³⁸ From the liner notes: Beuys, Joseph, George Maciunas, and Nam J. Paik. *In Memoriam George Maciunas, 1931 - 1978: Klavierduett Joseph Beuys & Nam June Paik; Fluxus-Soirée Der Galerie René Block*. Berlin: Ed. Block, 1982. Sound recording.

⁸³⁹ The telephone bell announced the end of Paik's early performance. In his performance *Etude for Piano* (1960), in which Paik cut off Cage's tie then washed his hair with shampoo, all of a sudden the telephone rang. Answering the telephone, Paik announced that the concert was over. (From Paik, Nam J, Wulf Herzogenrath, and Marlis Grüterich. *Nam June Paik: Werke 1946-1976: Musik, Fluxus, Video : [ausstellung], Kölnischer Kunstverein, 19. November 1976-9. Januar 1977 : [katalog]*. Köln: Der Kunstverein, 1976. Print. p. 8.)

left part of the piano.⁸⁴⁰ Carrying a rucksack containing a felt-wrapped copper walking stick and a bare copper walking stick, Beuys picked out the bare stick with his hand,⁸⁴¹ and laid it on the piano chair. Then Beuys started to play the piano, performing Erik Satie's *Sonneries de la Rose+Croix*, which he had played there in 1963. (fig. IV-01-07)

"During the action I took out the shiny [walking stick] and placed it on my seat, so that from time to time it fell during the concert, making a metallic sound, then I picked it up again and placed it back. These provoked small disturbances in the concert. This referred to George Maciunas in so far as he had often called his performances concerts, especially those in Düsseldorf."⁸⁴²

In addition, by using a cassette tape recorder, Beuys interrupted the concert by occasionally playing the fragment of some amorphous conversation made of vowel sounds, which he had recorded in his action in Belfast, Northern Ireland.⁸⁴³ Carefully examining a square centimeter of the parquet floor, Beuys stomped this point with his copper stick.⁸⁴⁴ Apart from these small interruptions, Beuys simply played the piano.⁸⁴⁵ About Beuys' piano playing, Paik reported, "in this concert, Beuys improvised continuously for 74 minutes with such intensity that every single sound became one drop of his spiritual tears."⁸⁴⁶

On the opposite side, Paik took off his jacket and prepared the piano. Then Paik played several Korean songs and atonal music, and started to hiss into and scratch the microphone. (fig. IV-1-08) Then the room light was turned off, and Paik lit a candle, and started to play the piano by candlelight. Then, Paik pushed the microphone directly into the piano strings, and played further. About the concert, Paik recalls,

"The two worst pianists under heaven pounded the piano keys without practice and previous arrangement. But the audience was as quiet as if they were listening to the piano duet by Toscanini and Horowitz. Among the audience were the high-ranking ministry of education who six years ago were eager to expel Beuys from the Akademie. After the concert was over, the audience applauded thunderously. When I looked over

⁸⁴⁰ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 366.

⁸⁴¹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. New York: Solomon R. Guggenheim Museum, 1979. Print. p.180.

⁸⁴² Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985): 72-76. Print. p.72.

⁸⁴³ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 361.

⁸⁴⁴ Eberhard Ph. Liliensiek, "Fluxus-Gedächtnis-Konzert: Beuys spielte Rucksack-Piano, Neue Rhein-/Neue Ruhrzeitung vom 10. Juli 1978. (qtd. Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 361.)

⁸⁴⁵ Beuys may want to have a simple concert with two pianos, because he may want to synchronize this concert with his previous drawing work *George Maciunas arbeitet am Flügel [George Maciunas Works on the Grand Piano]* (1963).

⁸⁴⁶ Beuys, Joseph, and Johannes Stüttgen. *Similia Similibus: Joseph Beuys Zum 60. Geburtstag*. Köln: DuMont, 1981. Print. p. 106.

the audience, I noticed that almost everybody was looking at Beuys' side only. Half the audience leapt over to Beuys, requesting his autograph. Finally a few came up to me (out of pity?) and asked for autographs. I was dumbfounded by the popularity of Beuys... it was beyond a small envy or jealousy."⁸⁴⁷

Many art works were created based on this concert. Paik made the *Video Card (from piano duet by Joseph Beuys and Nam June Paik)* (1981) in collaboration with Galerie Watari (fig. IV-1-09) on the basis of the photo book by H. Theil. René Block designed a large silkscreen print of the image of Maciunas wearing a gorilla mask in the 1970 event "Fluxusmass"⁸⁴⁸, ridiculing the City of New York under Mayor Beame who could not arrest him for half a year,⁸⁴⁹ and it also became the LP jacket (fig. IV-1-10) of the edition work with Beuys' *Filzkeil [Felt Wedge]* and Paik's *Urklavier [Ancient Piano]* (fig. IV-1-11).

Beuys made an installation with a grand piano, *Hirschdenkmal für George Maciunas [Deer Monument for George Maciunas]* (1982). (fig. IV-1-12) On the back of the concept drawing of *Hirschdenkmal für George Maciunas*, Beuys pasted four postcards with images of aircraft models such as Lufthansa, Airbus, Europa-Jet.⁸⁵⁰ These postcards made it clear that by placing two "Konzertflügel", the German word for grand pianos which literally means "concert wings", on the stage opposite one another, Beuys evoked the wings of the swan in order to represent dead Maciunas' soul. When you open the LP jacket, two Konzertflügel [concert wings] opens their wings, inviting us on a 74-minute musical journey. (fig. IV-1-13)

Furthermore, what is noteworthy is Beuys' blackboard drawing, the musical score of the acoustic principles of the concert. This score on the blackboard was lost after the concert, but during their joint visit to Tokyo in 1984, Beuys and Paik re-created 9 blackboards of the music score as *Continuum* (1984) at Galerie Watari.

Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic

On May 31, 1984, on the occasion of their visit to Japan, Beuys and Paik re-produced the lost score of their duet concert as *Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic* (1984).⁸⁵¹ (fig. IV-1-14) The score was derived from the words "Continuum", "E(nergy) field", "Amplitudenlinie [Amplitude line]", and the abbreviation "vol" of volume. Under "vol" Beuys wrote the word "oral", on the far right "extended production", and on the bottom left "Improv. cap". According to Heiner Bastian, this formulaic score is typical of all

⁸⁴⁷ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 29.

⁸⁴⁸ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 120.

⁸⁴⁹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 29.

⁸⁵⁰ Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 122.

⁸⁵¹ *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātoha, 2010. Print. p. 16.

Beuys' concerts.⁸⁵² The sentences below by Beuys were translated into Japanese by Paik, then translated into English in the Watarium catalog.

“Beuys' reproduction of the “concrete score” for the concert in memory of George Maciunas. Beuys and Paik played continuously until the clock bell rang for the second time. Energy spread out into the room, setting off large vibrations. Volume. The vibrations reached the oral stage. The enlarged production generated new sounds, but not many. The improvisation capacity at lower left ensured complete freedom. “The seven concepts form one unit: for the future of music and antimusic.”⁸⁵³

The seven concepts must be the metaphysical concept of “music of the spheres”, which considers that the seven sounds (Do, Re, Mi, Fa, So, La, Ti) are defined by the vibrations caused by the orbital revolution of seven stars in the solar system; Sun, Moon, Mars, Mercury, Jupiter, Venus and Saturn. Pythagoras discovered that the pitch of a musical note is defined in proportion to the length of the string that produces it, and the intervals between harmonious sound frequencies form simple numerical ratios.⁸⁵⁴ Music of the spheres is an idea that these ratios are related to the length of the orbit of revolving stars in the solar system. This idea developed into the octave (eight, as seven plus one), which is the same as the week system defined by the seven stars of one week (from Sun = Sunday to Moon = Monday).⁸⁵⁵ If Beuys followed this theory, tilting the piano leg with a *Felt Wedge* may have been a call to change the orbit of the planets, and by doing so, to change the sound which humans can hear on earth.

The challenge of reviving this “music of the spheres” in modern times was taken up by the twelve-tone technique of Arnold Schonberg, on whom Paik wrote his bachelor thesis at the University of Tokyo.⁸⁵⁶ Accordingly, Paik may have chosen the special performance date of July 7th by following the Chinese festival of 七夕節 (Chinese: Qixi Festival, Japanese: Tanabata,

⁸⁵² Beuys, Joseph, and Heiner Bastian. *Joseph Beuys Im Wilhelm-Lehmbruck-Museum Duisburg*. Bern: Benteli, 1987. Print. (qtd. Geisenberger, Jürgen. *Joseph Beuys Und Die Musik*. Marburg: Tectum, 1999. Print. p. 129.)

⁸⁵³ Watari, Etsuko. *I Love Art*. Tokyo: Watari-um, 1991. Print. p. 54.

⁸⁵⁴ Weiss, Piero, and Richard Taruskin. *Music in the Western World: A History in Documents*. Australia: Thomson/Schirmer, 2008. Print. p. 3.

⁸⁵⁵ Beuys' quotation of “music of the sphere” and his previous work *Ich kenne kein Weekend* (1972) (fig. IV-1-15) later syncretized Paik's later work *I Never Read Wittgenstein*. (1987) (fig. IV-1-16). In *Ich kenne kein Weekend*, centering on the Witz (Würze) of “Maggi” which reminds us of the Magi or Magos of Persia visiting Jesus on his birth, Beuys placed the Reclam edition of Immanuel Kant's *Kritik der reinen Vernunft [Critique of Pure Reason]* on its right, and made a ready-made installation by associating yellow and red horizontal stripes. Beuys implied that he was busy working hard on magical and rational thinking, therefore he was unaware of what is known as Weekend. By replacing Kant by Wittgenstein, Paik's *I Never Read Wittgenstein* converted Beuys' horizontal color bars to the 7 vertical color bars of Newton. Wittgenstein's color theory basically followed the seven colors of Newton's spectrum, which was criticized by the “Color Theory” of Goethe. Since a TV monitor (cathode ray tube, CRT) uses the RGB (Red, Green, Blue) spectrum according to Goethe's color theory, Paik's work based on 7 color bars has nothing to do with Wittgenstein. In addition, Kant launched idealism by fusing the Rationalism of continental Europe and British Empiricism. Therefore, by replacing Beuys' “Kant” by “Wittgenstein”, and translating “kein” to “never”, replacing the square shape of the Reklam book with the TV monitor, and the horizontal color bar by the vertical SMPTE color bar of Newton/Wittgenstein, Paik made the work *I Never Read Wittgenstein*.

⁸⁵⁶ Paik composed several symphonies. *Symphony No. 1* was *Young Penis Symphony*, and in *Symphony No.5* (1965), he gave instructions for the first violin to play on earth, the second on the moon, the viola on Venus, and the violoncello on Mars. For more details, see Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 223.

Korean: Chilseok) that celebrates the annual meeting of two lovers, the weaver maid (Vega) and cowherd (Altair). Since their love was forbidden, they were exiled to the opposite sides of the Milky Way. However, once a year, on the 7th day of the 7th lunar month, a flock of magpies form a bridge, and reunite the lovers. On this day, in Japan, people write a wish on a talisman, and hang it on a bamboo tree,⁸⁵⁷ and in Korea, people wish their family members to live long. Likening two Flügel [grand pianos which literally means “wing”] to the flock of magpies on the Milky Way, Beuys from Europe and Paik from Asia could meet again at Kunstakademie Düsseldorf, like legendary lovers. Beuys may overlapped this date, the 7th of July, to his work *Continuum - The Seven Concepts Form One Unit*, and Paik may also have overlapped the dead George Maciunas as a cowherd and his living widow Billie Hutching as a weaver maid. Without much discussion Beuys and Paik, in their collaboration on *EURASIA*, made wishes for the dead Maciunas.

Also in his score *Continuum*, Beuys added a macron and changed “uu” to the Lithuanian letter “ūū”, in Maciunas’ mother tongue, turning the title into *Continuum*⁸⁵⁸, which resembles the Irish vowel sound he recorded in Belfast and occasionally played in this performance. This umlaut later also appears in Beuys and Paik’s last performance *Coyote III* (1984) in Tokyo, in which Beuys spoke the öö sound into the microphone.⁸⁵⁹ About Maciunas, Lithuanian and Indo-European languages, Paik wrote,

“Compared to the Estonian people of Andy Mannik, the Lithuanians of George Maciunas are quite different. They use the Indo-European language. Unlike the German and English, which use a “corrupted” form of Indo-European grammar, the Lithuanian uses an orthodox Indo-European language very close to the classical form of Sanskrit. It is quite remarkable, because both classical Chinese and classical Greek have died out as colloquial forms.”⁸⁶⁰

Regarding James Joyce’s work, Beuys said “totally spiritual and mythological, and in my opinion can be linked to the realistic elements of the Indo-Aryan context. In addition, the process of expansion in Joyce’s works interests me in a formal sense, in that it is in actuality a spiritual form of movement.”⁸⁶¹ Under the influence of James Joyce, Beuys used Lithuanian characters and Irish vowels, as an example of the continuum in Western Europe of languages originating in central Asia. Moreover, by quoting the culture of the Celts who believed in reincarnation⁸⁶²,

⁸⁵⁷ Based on this tradition, another Fluxus-related artist, Yoko Ono, made her artwork *Wish Tree* (1981).

⁸⁵⁸ Beuys’ alteration of “Continuum” to “Continuum” resembles Richard Wagner using the term “Gesamtkunstwerk” instead of “Gesamtkunstwerk” by doubling the “m”, in order to unify all works of art via the theatre.

⁸⁵⁹ It is noteworthy that Beuys re-created 9 musical scores on a blackboard at Galerie Watari on May 31, 1984, which was two days before Beuys’ and Paik’s concert *Coyote III* with the öö sound at Sogetsu Hall in Tokyo.

⁸⁶⁰ Paik, Nam J., and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 24.

⁸⁶¹ Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron’s Educational Series, 1979. Print. p. 29.

⁸⁶² Similar to Beuys and Paik, Maciunas believed in reincarnation. Before his death, Maciunas told Paik, “I believe in reincarnation. If I am reborn, I want to be a frog”. Nam June Paik Interview. *Bijutsu techo* (Bijutsu shuppansha), 45, no. 680 (Dec. 1993) p. 124. Based on this, Paik made one of the TV Buddha series of work *Frogs Looking at the Frog* (1990) (fig. IV-1-17).

Beuys may have tried to console dead Maciunas' soul, through an expansion and a spiritual form of movement.

Probably for the same reason, when Beuys designed the Fluxus poster in 1963, Beuys used Fraktur, which is similar to Sanskrit script, (fig. IV-1-18) only to write his own name. Similar to the umlaut which Beuys added above the "Y" in his name BEUYS and made it into a Dutch letter Ÿ in Paik's notebook, Beuys tried to identify himself not only as a German but also as a Eurasian, following the continuity of Indo-European languages.

Beuys' Note on this Performance

Uwe Schneede points out that in his calendar on July 7, 1978, Beuys noted the word "Concert", and drew the outline of the stage in this performance.⁸⁶³ (fig. IV-1-19) There are drawings of two grand pianos facing each other, accompanied by twice the word "piano". Between these two pianos, there is a "clock". In the center, there is a number 47 traversed by an S sign, almost like a yin and yang diagram. Beuys may thus have flipped the age of 47 to 74 minutes, a Steinerian Pair Category, and connected 47, the real age at which Maciunas died in this life, and its reversed form 74, probably the fictive age of death in afterlife.⁸⁶⁴ 74 minutes became almost 1 1/4 hours, as Beuys wrote on this paper.

About the score, Beuys says, "I made a score on a blackboard, but it records only my character. But only in the most general symbols, that is continuity, energy -."⁸⁶⁵ Beuys' score starting from "E" and "field" is similar to Einstein's $E = mc^2$, which shows that anything having mass has an equivalent amount of energy, and his classical theory of the field, known as general relativity. Beuys probably wanted to overlap this idea of an energy field with the Pythagorean "music of the spheres". Similarly, in quantum field theory and quantum cosmology, pair categories, such as music and anti-music, life and death become one in a monistic world, just like yin and yang. Maciunas is dead, but even the dead share the same field. Therefore, by creating an imaginary world of hereafter, Beuys extended the life of Maciunas until the age of 74, and then connected it to this world. In this continuity, when the vibration of the orbital revolution reaches us, it becomes oral, as in the Gaelic vowels and Beuys' öö. Through this performance, Beuys and Paik tried to console the dead Maciunas as part of their *EURASIA*.

2. Beuys' 7000 Oaks

Beuys Trying to Realize It with the Dalai Lama

⁸⁶³ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 362.

⁸⁶⁴ Beuys' approach is very similar to the series of Paik's drawing on Reincarnation. For more details, read *Nam June Paik: Who's Laughing in 2020? +? =??*. Watari Museum of Contemporary Art. Heibonsha, Tokyo, 2016. Print. p. 69, 75, 76.

⁸⁶⁵ Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985): p. 72 - 76. Print. p. 72.

On the occasion of documenta 7 in 1982, Joseph Beuys started to plant 7000 oaks as well as 7000 basalt stones in the city of Kassel, Germany. Believing in art's potential to transform society, Beuys conceived *7000 Eichen [7000 Oaks]* as an environmental action,⁸⁶⁶ a Gesamtkunstwerk [total work of art], and also as social sculpture.

The office of documenta 7 held the first coordination interview for *7000 Oaks* on March 3, 1982. On March 15, the first 60 basalt stones⁸⁶⁷ were placed on the Friedrichsplatz, and on March 16, Beuys himself planted the first oak in front of the Fridericianum.⁸⁶⁸ (fig. IV-2-01) On June 15, the last of the 7000 basalt stones was sent to the Friedrichsplatz,⁸⁶⁹ and set in a triangle with sides of approximately 100m, which may refer to Steiner's social threefolding. (fig. IV-2-02) The more the trees and the stones found new locations in the city, the smaller became the mountain of basalt stones. In December 1982, the 1000th tree was planted, and by the end of the year 1983, 2,640 trees were planted. By the end of 1984, 4,063 trees were planted, and at the end of 1985, 5,361 trees had been planted. Five years later, on June 12, 1987, the last 7,000th tree⁸⁷⁰ was planted by Beuys' son Wenzel on the Friedrichplatz, after the death of Joseph Beuys in 1986.

It is relatively unknown that Beuys tried to realize his *7000 Oaks* with the Dalai Lama of Tibet, as a "permanent co-operation". This chapter analyzes the whole process of *7000 Oaks*, in relationship with the Dalai Lama and Buddhism, and the meaning of this work.

Beuys Shows his Interest in Buddhism

Well before the beginning of *7000 Oaks*, Beuys started to show his interest in Buddhism, in order to overcome Western materialism based on Christianity. In 1974, Beuys visited Kilmainham Hospital in Dublin, trying to make it the potential center of the Free International University. (fig.

⁸⁶⁶ A 100 year-old beech produces 1.7 kg of oxygen per hour, which corresponds to the oxygen demand of about three people. (From Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 229.)

⁸⁶⁷ In late autumn 1981, Beuys made the first visit to the basalt quarry in Landsburg, which strongly impressed him. In this project, basalt stones were sent from three locations: Schlierbach which is only 30 km away from Kassel, eastern Westerwald near Beilstein, and western Westerwald near Linz. (From Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 18, 173.)

⁸⁶⁸ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 172.

⁸⁶⁹ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 173.

⁸⁷⁰ As the artwork title suggest, more than half of the 7,000 trees were oaks. There were 3,826 oaks, 1,086 ashs, 651 lime trees, 549 plane trees, 391 maples, 216 red *Crataegus × lavalleei*, 163 robinias, 91 chestnut, seven elm trees, six whitebeam, six Japanese pagoda trees, two hornbeams, one Ginko, one Honey locust, and one tulip tree. (From Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 241.)

In September 1978, Andy Warhol's *Interview* magazine published the first interview with the Dalai Lama of Tibet, which effectively raised the Dalai Lama's secular celebrity in Western pop culture. The Dutch artist and writer Louwrien Wijers, a friend of Andy Warhol who had been her patron, had also worked with Beuys since 1968 and had a strong sympathy for Beuys' social sculpture. Trained both in a Buddhist temple in Tibet and in Ryutakuji temple in Mishima, Japan, Wijers thought "it would be most important to explain the principle of 'Social Sculpture' to his Holiness the Dalai Lama and beg for his advice on the different points."⁸⁸¹

In April 1981, she visited him in exile in Dharamsala, India, and discussed with him twice.⁸⁸² Seeing Beuys' Guggenheim exhibition catalog, the Dalai Lama said, "Aha, this artist is working on the same things as we are: impermanence."⁸⁸³ Seeing the page of Beuys' action *I like America and America Likes Me* (1974), the Dalai Lama said in Tibetan,

"In terms of techniques for causing people who do not have satisfaction, to generate the essence of satisfaction.. this can be done from the positive side and from the negative side.. From the negative side is to consider that deterioration that happens to everything in time.. And on the positive side, to consider just what kind of things are finally achieved through processing only in a materialistic way.. what is the fruit, what is the essence.. what can be achieved.. In other words, to see the limit of what can be achieved."⁸⁸⁴

Interested in the relationship between Buddhism and Marxism, the Dalai Lama told Wijers, "I am a socialist.. in the theoretical way.. Theoretically I am a supporter of socialism."⁸⁸⁵ About their discussions, Wijers wrote,

"The profound and a very practical answers of the Dalai Lama to questions on the unification of our world, on democracy, on money, on education, on art and the task of the artist in our modern society, and on ways to achieve a universal spirituality were so similar to the solutions Joseph Beuys had proposed, that immediately after having left the Dalai Lama's palace I wrote a letter from the high Himalayas to Joseph Beuys in Düsseldorf to inform him. As soon as I had returned to Europe the spontaneous proposal of Joseph Beuys was that a permanent co-operation with the Dalai Lama should be arranged and Joseph Beuys suggested inviting His Holiness to the opening of the Documenta Art Exhibition at Kassel in June 1982... The schedule of the Dalai Lama did not allow him to come to Kassel, but for the purpose of a permanent co-operation Joseph

⁸⁸¹ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 201.

⁸⁸² Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 144.

⁸⁸³ Louwrien Wijers's comment, in Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 141.

⁸⁸⁴ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 156, 157.

⁸⁸⁵ Bstan-'dzin-rgya-mtsho, , and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoor voor Cultuur Extracten, 1982. Print. p. 10.

Beuys did want to meet the Dalai Lama personally and charged me with the realization of an audience.”⁸⁸⁶

Wijers sent a letter from Tibet to Beuys in April 1981. Then, Beuys made an initial proposal to the Dalai Lama on November 4, 1981, which was right after his action *Polentransport* in August 1981, and well before the *7000 Oaks* at documenta 7 (June 19 - September 28, 1982). This means that Beuys planned *7000 Oaks* for documenta 7 in the expectation of a permanent co-operation with the Dalai Lama. In this initial proposal, Beuys started by saying, “It is necessary to come to a permanent co-operation.. a permanent embracing of East and West.. that has to appear like a light from a lighthouse that everybody can see.” For the practical execution of the project, he offered the platform of Free International University.⁸⁸⁷ On his urge for a permanent co-operation with the Dalai Lama, Beuys remarked, “In a co-operation with the Dalai Lama we can realize Eurasia. My old concept Eurasia.”⁸⁸⁸

Beuys Talks with Lama Sogyal Rinpoche

Beuys’ old Fluxus artist friend Robert Filliou⁸⁸⁹, who became a Tibetan Buddhist, suggested that, before meeting with the Dalai Lama, Beuys ought to meet Tibetan lama Sogyal Rinpoche of the Nyingma school, the same school as the Dalai Lama’s.⁸⁹⁰ Having taught in Europe for many years, Rinpoche was able to discuss Tibetan Buddhism by using the language of Western thought. Accordingly, on January 29, 1982, Beuys met Lama Sogyal Rinpoche in Paris. This discussion shows Beuys’ interest in Buddhist philosophy in his *EURASIA* vision.

JOSEPH BEUYS: “My personal relationship to these plans is an interest in the Buddhist philosophy as a special personal fate.. I could say that I am a friend of the tantric intention, and.. I could say.. from the point of view of my astral body I was already in Tibet.. not to speak about incarnation and reincarnation, which is also a necessity to bring to the people, in order to come to another understanding of the values of life and death.. and death and life.. and again..”⁸⁹¹ ...

JOSEPH BEUYS: “...We in the West, we have also a kind of spiritual issue as a certain basic underground.. That is an ancient tradition, which runs through very old Christian

⁸⁸⁶ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 201.

⁸⁸⁷ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 175.

⁸⁸⁸ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 202.

⁸⁸⁹ Many of Beuys’ idea came from Robert Filliou. Beuys’ phrase “Everybody is an artist” was under the influence of Filliou’s words “The artist is everybody.” Filliou was respected by many Fluxus artists, and when Filliou visited Düsseldorf, Beuys and Marcel Broodthaers sponsored Filliou’s traveling and living costs for one year. (From the Interview with Louwrien Wijers, December 14, 2011.)

⁸⁹⁰ Bstan-'dzin-rgya-mtsho, , and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoer voor Cultuur Extracten, 1982. Print. p. 79.

⁸⁹¹ Bstan-'dzin-rgya-mtsho, , and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoer voor Cultuur Extracten, 1982. Print. p. 81.

impulses.. and through Rosicrucian intentions, and is being carried by people like Rudolf Steiner, for instance, in his so-called anthroposophy.. These still functioning spiritual impulses in the West could make a bridge between the spirituality of the West and the spirituality of the East.. to find the connection with the Cosmic spirituality.. This again is the basis of every activity.. I think, that we have a lot of sects.. so-called spiritual sects, that tend to isolate themselves and to care for a kind of private spirituality, which is not open towards the problem.. But what I have always felt is, that the tantric Buddhist form would maybe have the most possibility to achieve this openness..”

LAMA SOGYAL: “I think so..”⁸⁹²

JOSEPH BEUYS: “the reality of the Buddhas and Bodhisattvas.. is not a historical, symbolic museum.. but it works through life..”⁸⁹³ ...

JOSEPH BEUYS: The monotheistic concept is the Jahveh principle.. and that is the karma of the Jewish history.. and of the Jewish people.. They cut away all the different Gods.. But all the people who got converted by the missionaries of Christianity themselves had a whole big, cosmic constellation of gods.. For instance, the Germanic tribes.. they dealt with **Odin, with Donar**, with Holda.. they had a lot of male and female Gods, mostly living in the natural elements.. in fire.. in the wind.. These were not captured in figures like in the Greek antique culture.. **The Germanic symbol for all these living gods was mostly only a living tree.** Nothing else.. The people might apply some things to the tree, like a horse's head, to stress a special god, but principally it was only like listening to the tree when the wind came in, or when the weather changed, or a rainbow came, or the moon appeared.. You know, that is a kind of understanding of gods, which is not sculptured like in the antique world.. It lives in the elements.. and it belongs to all these different structures of gods.. The gods in the earth, the gods on the earth.. the upper and the lower nature.. So, all the dwarfs, the elves, the fairies.. and these figures.. And this was then cut away by the monotheistic principle that came from the Old Testament, through the New Testament.. and was carried by the idea of Christianity.. So, this is the mystery of the development of the world today.. This has to be discussed all the time.

LAMA SOGYAL: Very much so. It is very interesting, **in tantric Buddhism there is no god..** You don't accept god, but yet there are gods..

⁸⁹² Bstan-'dzin-rgya-mtsho, , and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoor voor Cultuur Extracten, 1982. Print. p. 82.

⁸⁹³ Bstan-'dzin-rgya-mtsho, , and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoor voor Cultuur Extracten, 1982. Print. p. 83.

JOSEPH BEUYS: I think, **they must find the god in themselves..**

LAMA SOGYAL: In themselves..⁸⁹⁴⁸⁹⁵ ...

What is Beuys' Old Concept of EURASIA?

Chris Thompson points out that Beuys' concept of *EURASIA* could represent a healing of the split between Eastern and Western Germany, Eastern and Western Europe, Eastern and Western spirituality, Eastern spirituality and Western materialism, and it changes depending on the context in which he might feel called upon to offer a diagnosis.⁸⁹⁶ For *7000 Oaks*, in which he tried to realize his old concept of Eurasia with the Dalai Lama, Beuys chose oak in order to address the "entire question".

"I wanted to take a tree, which provokes this entire question. For example, robinia would raise no associations with any religious, spiritual, historical questions at all. Robinia, as "Robinia pseudoacacia", is a tree which grows well ever since the ice age in our mixed forests here. But it has never had a special meaning. So we wanted to have a tree that best conveyed all the questions, and do not want to be dogmatic at all."⁸⁹⁷

"I think the tree is an element of regeneration, which is a concept of time in itself. The oak is especially so because it is a slow, growing tree with a kind of very long-lasting duramen. It has been always a form of sculpture, always a symbol of this planet, ever since the **Druids, which are named after the oak. Druid means oak.** They used their oaks to mark their holy places."⁸⁹⁸

What Beuys says here is identical to what Steiner wrote in his book *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie: Richard Wagner Im Lichte Der Geisteswissenschaft [The occult truths Old Myths and Legends: Greek and Germanic Mythology: Richard Wagner in the Light of the Humanities]*. There, Steiner wrote,

"The sages who told the nations of Northern and Central Europe of the mysteries of the world, were the Druids. 'Druid' means almost the same as 'oak'. When one says that the Germans celebrated their worship 'under oaks', it means not only that they really celebrated their worship under natural oak, but it also means that they were under the

⁸⁹⁴ Bstan-'dzin-rgya-mtsho, and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoor voor Cultuur Extracten, 1982. Print. p.92, 93. (Bold part by the author)

⁸⁹⁵ In the meeting with Lama Sogyal, Beuys also suggested meeting the Dalai Lama in Japan.

⁸⁹⁶ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 167.

⁸⁹⁷ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 105. Translated by the author.

⁸⁹⁸ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 16. (Bold part by the author) Translated by the author.

direction of the Druids. And when it is said that Boniface had ‘felled the oak’, this means, that the old Druid worship was overcome by Christianity.”⁸⁹⁹

In the discussion with Lama Sogyal Rinpoche, Beuys talked about the gods of Germanic mythology, such as Odin (Wotan) and Donner (Thor), and said, “the Germanic symbol for all these living gods was mostly only a living tree.” In addition, as Norbert Scholz points out, Beuys’ *7000 Oaks* is related to Wotans-Eiche [Wotan’s oak],⁹⁰⁰ (fig. IV-2-10) or Donnereiche [Donner’s Oak] in Fritzler, which was cut down by Bonifatius. (fig. IV-2-11)

According to the author Susanne Fischer-Rizzi, Donner’s Oak was standing in the middle of the hill in the outskirts of Kassel (to be precise, in the city of Fritzler). Donner’s Oak was the most important sanctuary for Chatti, one of the Germanic tribes living in this area. They had not yet been converted to Christianity, so Pope Gregory II (669 – 731) ordered Bonifatius [Saint Boniface] (c. 675 - 754) to lead them away from their folk religion. Obtaining the protection of Charles Martel (c. 686 - 741), Bonifatius cut down Donner’s Oak in 723.⁹⁰¹ Angry Chatti said that thunder god Donner would attack him, but it did not happen. Because of the protection of Charles Martel, who threatened those who were hostile to Bonifatius with death, they were forced to accept the new religion without resistance, and became Christian.⁹⁰²

Crowned by Pope Leo III in 800, Karl der Große [Charles the Great, Charlemagne], who became the first Holy Roman Emperor, started to promote Christianity amongst the Germanic people. However, this conversion of the Germanic tribe caused a problematic dynamism in Europe; Catholicism from Rome was reformed by the Germans who had been pagans on the peripheral zone of Europe. Such variations can be traced in Martin Luther’s Protestantism, and even in Rudolf Steiner who tried to reform Christianity with Hinduism. Moreover, National Socialism or today’s financial problems of the EU also had a similar dynamism.

Hittite, Persian, Greek and Romans had rituals linked to the oak tree, and in the buzzing sound made by oaks, Greeks heard the words of Zeus.⁹⁰³ Jupiter in Roman mythology corresponds to Zeus in Greek mythology, and in Nordic and Germanic mythology, it becomes Thor (Donnar), the god of Thunder. Thursday in English means “Thor’s Day”, and Thursday in German, Donnerstag, means “Donner’s day”. In the 18th century, one of the earliest German

⁸⁹⁹ Steiner, Rudolf. *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie: Richard Wagner Im Lichte Der Geisteswissenschaft : Sechzehn Vorträge, Gehalten in Berlin, Köln Und Nürnberg in Den Jahren 1904, 1905 Und 1907 (hörenotizen)*. Dornach: R. Steiner, 1999. Print. p. 147. Translated by the author.

⁹⁰⁰ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 103.

⁹⁰¹ Bonifatius and Donner Oak have a very similar parallel history in Korea. Silla’s first temple, 興輪寺 [Hung Ryun Sa Temple] was built on the site on which the holy tree called 天鏡林 [Heavenly Mirror Forest] was cut down. Cutting down this holy tree in order to built a Buddhist temple, 異次頓 [Ichadon] (501 - 527) was executed by 法興王 [the king Beopheung of Silla] (r. 514 – 540 AD).

⁹⁰² Fischer-Rizzi, Susanne. *Baum: Jumoku-no-shinwa, Iryō-Yōto, Ryōri-Reshipi*. Tōkyō: Amusuku, 1992. Print. p. 76 – 78.

⁹⁰³ Fischer-Rizzi, Susanne. *Baum: Jumoku-no-shinwa, Iryō-Yōto, Ryōri-Reshipi*. Tōkyō: Amusuku, 1992. Print. p. 80.

modern poets Friedrich Gottlieb Klopstock (1724 - 1803) replaced the Greek gods with the gods of Germanic mythology in his ode, such as Jupiter with Wotan, Aphrodite with Freya and Parca with Nornen, and started nationalistic praise of the oak.⁹⁰⁴ In the end, the oak became the symbol of German military power.

In order to address the “entire question”, Beuys chose the oak tree. In the city of Kassel, where the Christian missionary Bonifatius cut down Thor’s Oak, and which was later severely destroyed during World War II, as a result of the Nazis using the oak as their military symbol, Beuys tried to plant oak trees. Since all countries which grew oak regarded it as a holy tree, by planting oak trees with the Dalai Lama, Beuys tried to return to a pre-Christian world, in order to overcome modern materialism based on Christianity.

Relationship with Aryan Myth

It is important to note that there is only a fine line between Beuys’ old utopian concept of *EURASIA* and the craze of Nazi fantasy, know as the “Aryan myth”.

Finding similarities between Sanskrit, Greek and Latin, linguists thought that all languages in Europe and India share the same root. This led to their simple and neutral ethno-linguistic classification as Indo-European languages. However, when German philologist Max Müller was translating the ancient Indian Vedic Sanskrit hymns *Rigveda*, he thought that the people who spoke Indo-European languages had a common national identity, and they conquered the vast area from India to Europe. Müller insisted that these people need to be called “Aryan”, and from there, the concept of Indo-European languages started to develop from a neutral linguistic classification to a racial ideology; it became the birth of the Aryan myth.⁹⁰⁵

Later, when German archaeologist Heinrich Schliemann unearthed ancient Troy, he discovered the swastika, and thought that the swastika and Indo-European languages were related. Aware of this discovery, Nazi occultists and the members of the Thule-Gesellschaft who believed in the Aryan myth, started to think that the swastika was an important symbol for Aryans. Because of this, the Nazi party adopted the Hakenkreuz, which they believed to be the symbol of the Aryans, as its emblem in 1920. Fascinated by Asian mysticism, SS Reichsführer Heinrich Himmler sent an explorer, Ernst Schäfer to Tibet, in order to create a complete scientific record of Tibet. During this excursion, Schäfer discovered a Buddha statue with swastika, and brought it to Germany.⁹⁰⁶ Considering the Aryan as *Übermenschen* [the master race] in comparison with

⁹⁰⁴ Poliakov, Léon. *Aria Shinwa*. Hosei University Press, 1985 Print. p. 126.

⁹⁰⁵ The history of the Aryan myth is quite complex. For more details, please read Poliakov, Léon. *The Aryan Myth: A History of Racist and Nationalist Ideas in Europe*. New York: Basic Books, Inc., Publishers, 1974. Print.

⁹⁰⁶ “Ancient statue discovered by Nazis is made from meteorite”. By Matt McGrath, BBC World Service 27 September 2012. <http://www.bbc.com/news/science-environment-19735959>

the non-Aryan Untermenschen [inferior humans] such as Jews, Gypsies and Slavs, Nazi Germany ended up causing the catastrophe of the holocaust.

In his work *The Secret Block for a Secret Person in Ireland*, Beuys says of Indo-European, Celtic and Eurasian culture,

“It has a relationship to Celtic intentions, also one could say to Indo-Eurasian-Germano-Celtic intentions. It is a kind of spiritual history, a kind of thinking model to bring out spiritual intentions that one could use immediately to develop another history.”⁹⁰⁷

It is important to note that Beuys' old concept of *EURASIA* may have been influenced by the Aryan myth, which was propagated by the National Socialist Party in his youth. However, even so Beuys did not believe in the value of National Socialism, but was interested in how to reconstruct the traditional value of Germany in his own artwork. Beuys' artistic activities, which started after World War II, followed the theme of how to reconstruct the traditional values of Germany without justifying the value of National Socialism, and by doing so, he tried to heal the scars of Germany caused by the Nazis. Considering it terrible to have to deny the “oakness” of the countryside only because of the Nazis,⁹⁰⁸ Beuys tried to recover the value of oak, not in a nationalistic way, but in a spirit of continuity with Eurasia.

In comparison to the Aryan myth, Beuys' *EURASIA* seems much more influenced by the German romantic poet and philosopher Novalis. According to him, the mission of Germany is to reconcile all the ethnic groups and to revive one religion, such as reconstructing the past glory of Christianity. In *Die Christenheit oder Europa [Christendom or Europe]* (1799), Novalis wrote,

“Of the other European countries besides Germany it may be prophesied only that, with *peace*, a new and higher religious life will begin to pulse within them and that this will soon consume all other secular interests. In Germany, on the other hand, the traces of a new world can already be demonstrated with total certainty. Germany is proceeding, at slow but sure pace, ahead of the other European countries. While the latter are occupied with war, speculation, and partisan spirit, the German is developing himself with all industry into a partaker in a higher epoch of culture, and this advance cannot fail to give him a great advantage over the others in the course of time. In learning and in the arts one detects a mighty ferment.”⁹⁰⁹

⁹⁰⁷ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 31.

⁹⁰⁸ Caroline Tisdall in conversation with Sean Rainbird, 2001. (From Rainbird, Sean. *Joseph Beuys and the Celtic World: Scotland, Ireland and England, 1970-85*. London: Tate, 2005. Print.)

⁹⁰⁹ Novalis. *Die Christenheit oder Europa [Christendom or Europe]*, 1799. Internet source.

http://germanhistorydocs.ghi-dc.org/pdf/eng/13_Class.Romanticism_Doc.3_English.pdf

In a similar way to Novalis who created the vision of uniting Europe during the political and moral turmoil of the Napoleonic War, Beuys created his own romantic idea of uniting Europe and Asia as *EURASIA* during and after World War II.

“Voda (Water)” in Tatar Legend and the Connection with Buddhism

Through oak, Beuys provoked the “entire question”. Oak has an association with thunder, and oak also has the property of growing at the intersection of underground water veins. Digging a deep hole into ground, an oak tree which hits a water vein functions as a lightning rod.⁹¹⁰ This characteristic of oak root, going deep into the ground, also appears in Beuys’ stamp of *7000 Oaks*, in which the roots are connected with the stone. (fig. IV-2-12)

In the Guggenheim catalog of 1979, Beuys re-stated his “Tatar Legend” as below, and emphasized the part of “Voda”, which means “water” in Russian.

“I remember voices saying “Voda” (“water”), then the felt of their tents and the dense pungent smell of cheese, fat and milk. They covered my body in fat to help it regenerate warmth, and wrapped it in felt as an insulator to keep the warmth in.”⁹¹¹

In the video *Transformer* (1988), in which Beuys did the narration for his solo exhibition at Guggenheim and read the sentence from his Tatar Legend, he also stressed the term “Voda” by repeating it twice.⁹¹² It also shows that he made the Tatar Legend into his own creative, performance work. But why did Beuys need to exaggerate the word “Voda” (“water”)?

In Sanskrit, Mercury is called बुध Budha, and associated with Mercury, Wednesday which originally means “Wotan’s day” was called बुधवार (Budhavāra). In China, Mercury is written as 水星, which literally means “water star”, and in Japan, which imported the Hindu calendar via China and is still using the old writing system, Wednesday is written as 水曜日, which literally means “water star shining day.” When Hindu astrology Navagraha (nine houses) was translated into Chinese as 九曜, Budha (Wednesday) was transliterated as 部陀 in Chinese; this character is quite similar to the Chinese character 仏陀, which means Buddha.

Identifying Wotan as Buddha, Arthur Schopenhauer discussed the relationship between Buddha and Mercury in his book *Parerga and Paralipomena* (1851) as below.

⁹¹⁰ Fischer-Rizzi, Susanne. *Baum: Jumoku-no-shinwa, Iryō-Yōto, Ryōri-Reshipi*. Tōkyō: Amusuku, 1992. Print. p. 77.

⁹¹¹ Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 16.

⁹¹² Beuys, Joseph, and John Halpern. *Joseph Beuys, Transformer*. New York, N.Y: Mystic Fire Video, 1998. Around 24 min 12 sec.

“For the *identity of Buddha* with Wodan it speaks volumes that (according to Langlès, Monuments, vol. 2) Wednesday (*Wodansday*) is sacred to ☿ and to Buddha. ... The planet is sacred to Buddha, is identified with him to a certain extent and Wednesday is Buddha's day. Now moreover Mercury is the son of Maya, and Buddha is the son of Queen Maya. This cannot be chance!”⁹¹³

Influenced by Schopenhauer, Rudolf Steiner wrote in his book *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie: Richard Wagner Im Lichte Der Geisteswissenschaft [The occult truths Old Myths and Legends: Greek and Germanic Mythology: Richard Wagner in the Light of the Humanities]*,

“The letters W and B correspond to each other. Wotan, Odin is the same as Bodha - Buddha. Wotan is indeed the Germanic form of the word Buddha. We come here to a common origin of the European Wotan religion and the Asian Buddha religion.”⁹¹⁴

Under the influence of Shopenhauer and Steiner, Beuys wanted to emphasize the Russian word “Voda (water)”. Here, Beuys implied that the word “Voda”, which means “water” in Russian, is connected to Mercury, which is “Budha” in Sanskrit, and these share the same etymology with Wotan, Odin and Buddha. This continuity of “water” flows like an undercurrent of *EURASIA*. By pointing it out as a part of his updated version of the Tatar Legend in 1979, Beuys tried to realize his old concept *EURASIA*.

Why Basalt Stones?

Kanji Wakae points out that the reason why Beuys chose basalt, an ugly rock which stopped in the process of crystallization and remains unfinished, may be the quote from Friedrich Nietzsche's *Thus Spoke Zarathustra* (1985);⁹¹⁵ “*Oh you humans, in the stone there lies sleeping an image, the image of my images! Oh that it must sleep in the hardest, ugliest stone!*”⁹¹⁶ In addition, in *Ecce Homo* (1888), Nietzsche wrote that for Zarathustra, “man is something unformed, mere substance, an ugly stone in need of a sculptor.”⁹¹⁷

⁹¹³ Schopenhauer, Arthur, Caro A. Del, Christopher Janaway, and Arthur Schopenhauer. *Parerga and Paralipomena: Short Philosophical Essays.*, 2015. Internet resource.

⁹¹⁴ Steiner, Rudolf. *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie : Richard Wagner Im Lichte Der Geisteswissenschaft: Sechzehn Vortäge, Gehalten in Berlin, Köln Und Nürnberg in Den Jahren 1904, 1905 Und 1907 (hörernotizen)*. Dornach: R. Steiner, 1999. Print. p. 148. Translated by the author.

⁹¹⁵ Wakae, Kanji. “Shakai Chokoku no imi suru mono. S shi heno tegami [The meaning of Social Sculpture. A letter to Mr. S].” *Bijyutu Techo*, April 1983 no.509. Print. p. 25.

⁹¹⁶ Nietzsche, Friedrich *Also sprach Zarathustra. Ein Buch für Alle und Keinen*. Internet source. p. 66. <http://www.wissensnavigator.com/documents/zarathustra.pdf> Translated by the author.

⁹¹⁷ Nietzsche, Friedrich W, and Thomas Wayne. *Ecce Homo: How One Becomes What One Is & the Antichrist: a Curse on Christianity (classics Series)*. Algora Publishing, 2004. Print. p. 78.

Similar to Wagner, Nietzsche admired Buddhism under the influence of Schopenhauer. Nietzsche used concepts such as ressentiment, ewig wiederkehren [eternal return], Übermensch [overman] and the word “God is dead”, and these need to be understood in the context of Buddhism. By borrowing the mouth of Zarathustra [Zoroaster], Nietzsche says that by overcoming ressentiment, which is क्लेश, kleśa, 煩惱 [Kleshas] in Buddhism, human will be free from the ring of ewig wiederkehren [eternal return], which is reincarnation. Nietzsche says, “*The beauty of the Übermensch came to me as a shadow. Oh, my brothers! What are the gods to me now!*”⁹¹⁸ The title Buddha is given to the one who has fully comprehended the Four Noble Truths. By overcoming desire, a human will become an Übermensch [overman], which is Buddha; there is no god anymore, therefore “God is dead.”

In addition, the founder of Druid initiation is called Sig or Sigge.⁹¹⁹ Under the Influence of Schopenhauer and Buddhism, Wagner created two works on “Sieg”(=victory); *Siegfried* (1857) as the third of four parts of his music drama *Der Ring des Nibelungen*, and the draft of *Die Sieger* [*The Victors*] (1856 -1858). On the other hand, under the influence of Wagner, Nietzsche, Steiner and Buddhism, Beuys created work on “Frieds (=peace)”, and created oak trees as *Friedenbaum* with *Friedenhase*.

A volcanic rock formed by the rapid cooling of lava, basalt stone also exists on the moon. On these basalt stones, Beuys drew images of the golden hare by using spray paint, and created the edition work *Hasenstein* [*Hare Stone*] (1982), (fig. IV-2-13) *Steinhase* [*Stone Hare*] (1982) (fig. IV-2-14) and *Kleiner Steinhase* [*Smaller Stone Hare*] (1982). (fig. IV-2-15) Likening basalt stone to the surface of the moon, Beuys drew the image of the golden hare on it. This hare must be the Bodhisattva, the previous life of the Buddha, who was drawn on the moon in the Jataka tale.

Moreover, in Jataka, the hare who could not find food to share felt bad and jumped into a fire,⁹²⁰ but by melting the crown of Iwan the Terrible in fire, Beuys gave birth to the peace hare of gold.

Action Melting Down the Tsar-crown to Peace Hare with Accessories

Since the Dalai Lama could not participate in the documenta, Beuys planned a substitute action on June 30, 1982; it became the *Einschmelzung der Zarenkrone* [*Melting Down the Tsar-crown*], which created *Friedenshase mit Zubehör* [*Peace Hare with Accessories*].⁹²¹ (fig. IV-2-16)

⁹¹⁸ Nietzsche, Friedrich *Also sprach Zarathustra. Ein Buch für Alle und Keinen*. Internet source. p. 67. <http://www.wissensnavigator.com/documents/zarathustra.pdf> Translated by the author.

⁹¹⁹ Steiner, Rudolf. *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie : Richard Wagner Im Lichte Der Geisteswissenschaft : Sechzehn Vorträge, Gehalten in Berlin, Köln Und Nürnberg in Den Jahren 1904, 1905 Und 1907 (hörenotizen)*. Dornach: R. Steiner, 1999. Print. p. 86.

⁹²⁰ Beuys may have tried to reincarnate his dead pilot colleague Hans Laurinck's soul by imagining that the basalt stone with the hare drawing is actually on the surface of the moon, and this hare is the previous life of Buddha who jumped into fire in the Jataka Tale.

This copy of the Tsar's crown, made of 1.8kg of pure gold⁹²², was owned by Beuys' friend Helmut Mattner, and it consisted of 76 pearls, 1 brilliant-cut diamond of 3.09 carats, 26 small diamonds of 16 carats, 9 rubies, 9 emeralds and 6 sapphires.⁹²³ After removing all jewel from the crown and melting it down, (fig. IV-2-17) Beuys created the golden *Peace Hare* with the *Sun Ball*. (fig. IV-2-18) But why did Beuys need to melt this crown? To understand this, we must turn to the history of Ivan the Terrible and military power in the Eurasian context.

Conquering Kazan, Astrakhan and Siberia, Ivan the Terrible appointed a baptized descendant of Genghis Khan Simeon Bekbulatovich to the throne in 1575, and stepped down. Then in 1576, Ivan reestablished himself on the throne, and made Simeon Grand Prince of Tver.⁹²⁴ Some Mongol historians point out that Ivan may have followed the "Chingisid principle"; the idea that only the direct descent of Genghis Khan should be head of state.⁹²⁵ Therefore, by stepping down once and being crowned again as the descendant of Genghis Khan, Ivan the Terrible was able to justify himself as the ruler of Russia.⁹²⁶ Meanwhile, he promoted the myth of Moscow as the Third Rome, and made himself be called Tzar, which means Caesar.⁹²⁷ Thus the crown of Ivan the Terrible has a special connotation in the Eurasian context.

Melting Down the Tsar-crown is also related to Beuys' previous work *Polentransport* (1981). In August 1980, Lech Wałęsa founded the free trade union "Solidarity" in Poland, and in August 1981, Beuys undertook the action *Polentransport*. Driving a van with a crate filled with his artworks to the Museum Sztuki in Lodz, Poland, Beuys showed his respect to the Polish trade union. The title *Polentransport* also implies the transport of Jewish people from Germany to Auschwitz-Birkenau in Poland during World War II. By making the action *Polentransport* with his wife Eva and daughter Jessyka, Beuys overlapped the tragic historical events that affected Jewish families in Europe during World War II⁹²⁸ with the story of own family after the war, almost like a "Parallel Process".

⁹²¹ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 142, 145.

⁹²² Wakae, Kanji. "Shakai Chokoku no imi suru mono. S shi heno tegami [The meaning of Social Sculpture. A letter to Mr. S]." *Bijyutu Techo*, April 1983 no.509. Print. p. 24.

⁹²³ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 388.

⁹²⁴ Berry, Lloyd E, and Robert O. Crummey. *Rude and Barbarous Kingdom: Russia in the Accounts of Sixteenth-Century English Voyagers*. Madison, 1968. Print. p. 166.

⁹²⁵ Kawamata, Kazuhide. *Ivuan Raitei: Roshia to Iu Nazo.*, 1999. Print. p. 203.

⁹²⁶ In case of Napoleon who imagined himself as Charlemagne's successor, he crowned his own imperial crown called "Crown of Charlemagne" by himself, in the presence of the Pope Pius VII, and proclaimed himself Emperor of France.

⁹²⁷ Poliakov, Léon. *Aria Shinwa*. Hosei University Press, 1985. Print. p. 71.

⁹²⁸ Beuys' method of overlapping his family story with the transportation during the holocaust is similar to Steve Reich's *Different Trains* (1988). In his childhood, Reich made train journeys between New York and Los Angeles to visit his divorced parents during World War II. Later he faced the fact that as a Jew, if he had been born in Europe instead of the U.S. at that time, these trains could have been Holocaust trains, and made a piece in three movements; *America-Before the War* (movement 1), *Europe-During the War* (movement 2), and *After the War* (movement 3).

On this occasion, Beuys planned to design a large-scale environmental work for the Sztuki Museum, but following the military coup d'état in Poland in 1981, the so-called "martial law" made it impossible.⁹²⁹ In this context, melting the replica crown of Ivan the Terrible and creating *Friedenhasen [Peace Hare]* and *Sonnenkugel [Sun Ball]* by using Beuys' collection of molds for chocolate Easter bunnies⁹³⁰ means two things: the first is the disappearance of military power in the Eastern bloc, and the second is the disappearance of the border by recovering nature. By using a mold for Easter bunny chocolates, Beuys created the peace hare, in a manner reminiscent of the resurrection of Jesus Christ on Easter day (=EAST), and this peace hare freely crosses all borders between the East and West of Eurasia.

While the melted gold was poured into the mold, Beuys rhythmically shouted the name of great alchemists "Agrippa of Nettesheim!", "Athanasius Kircher" and "Paracelsus!"⁹³¹ An alchemist, Paracelsus believed that earth generated all living things under the rule of three principles - sulfur, mercury and salt. Since Beuys' plastic is also based on three principles - chaos, movement and form - Beuys tried to connect alchemical principle with his "social plastic" theory in this action. (fig. IV-2-19)

Shouting "now we have a hare and the sun!"⁹³² into a microphone, Beuys celebrated the winning of the nomadic principle of the hare against the brutal ruler. When the three-hour action was over, Beuys threw T-shirts to the audiences. The T-shirt showed the word "peace" in German, English and Russian.^{933 934} (fig. IV-2-20) Together with the peace hare, Beuys' *7000 Oaks* was no longer the symbol of Nazi Germany, but became the *Friedenbaum [Peace Tree]* of all Eurasia. Considering it terrible to deny the "oakness" of one's own countryside just because of the Nazis,⁹³⁵ Beuys successfully reinstated his own culture in his own history in a way akin to homeopathy, in the continuity of Eurasia.

⁹²⁹ Beuys, Joseph. *Polentransport 1981: Opere Di Joseph Beuys Dal Muzeum Sztuki Di Łódź = Works by Joseph Beuys from the Muzeum Sztuki in Łódź*. Milano: Mazzotta, 1993. Print. p. 22.

⁹³⁰ Wakae, Kanji. "Shakai Chokoku no imi suru mono. S shi heno tegami [The meaning of Social Sculpture. A letter to Mr. S]." *Bijyutu Techo*, April 1983 no.509. Print. p. 25.

⁹³¹ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 55.

⁹³² Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 55.

⁹³³ Wakae, Kanji. "Shakai Chokoku no imi suru mono. S shi heno tegami [The meaning of Social Sculpture. A letter to Mr. S]." *Bijyutu Techo*, April 1983 no.509. Print. p. 25.

⁹³⁴ There were some demonstrators against Beuys, and some of them started to throw eggs to the artist. Some T-shirts were handed to the demonstrators, and burned immediately. (From Wakae, Kanji. "Shakai Chokoku no imi suru mono. S shi heno tegami [The meaning of Social Sculpture. A letter to Mr. S]." *Bijyutu Techo*, April 1983 no.509. Print. p. 25.)

⁹³⁵ Caroline Tisdall in conversation with Sean Rainbird, 2001. (From Rainbird, Sean. *Joseph Beuys and the Celtic World: Scotland, Ireland and England, 1970-85*. London: Tate, 2005. Print.)

After the *Tsarenkrown* action, holding the *Peace Hare* and *Sun Ball* in his hand, Beuys called to Louwrien Wijers through the crowd: "Louwrien! With the Dalai Lama we will realize Eurasia!"⁹³⁶ Also Beuys said, " Kassel is just the beginning, then it goes on to Siberia!"⁹³⁷

Beuys Meets the Dalai Lama

Finally, the meeting between 61-year-old Beuys and 48-year-old Dalai Lama took place in Bonn on October 27, 1982. The meeting of the Dalai Lama and Joseph Beuys was arranged between nine and ten o'clock in the morning,⁹³⁸ so Beuys and Wijers visited His Holiness' suite in the hotel Königshof in Bonn just before 9 am.

In the suite room, Beuys and the Dalai Lama discussed the issue of the Chinese occupation in Tibet. At that time, the Tibetan Government in Exile was publicly committed to an anti-Chinese position, but for Beuys, it was not a viable one. Beuys says, "the work of building a good society can be done equally well with the Chinese in Tibet,"⁹³⁹ and suggested the Dalai Lama free the area of Tibet which had been occupied by the Chinese communists since 1950. It was Beuys' suggestion to make Tibet an example of a human community which practices the "Spiritual Economy" by applying his theory of the "Social Sculpture".⁹⁴⁰ Then Beuys suggested the possibility of staging a social sculptural experiment-cum-political performance in Beijing.⁹⁴¹

It was a daring proposal, but remarkably, the Dalai Lama expressed interest in the possibility, and asked whether Beuys had any thoughts about how to realize it, and whether or not he had any friends in China.⁹⁴² Then Beuys replied, "We will make friends in Beijing!"⁹⁴³ Hearing Beuys' answer, the Dalai Lama's face sank a little, because he realized that Beuys' idea of Eurasia was too big, and that Beuys did not have the means to realize his vision.⁹⁴⁴

At the end of the meeting, Beuys made a diplomatic faux pas by pressing a few thousand Deutsche marks into the palm of the Dalai Lama. The Dalai Lama recoiled and exclaimed, "Please give it to them. I can't touch money! They will do something good with it!" Beuys, Wijers, and the Dalai Lama had a good laugh over it, but this incident and the fact that Beuys did not

⁹³⁶ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 145.

⁹³⁷ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 147.

⁹³⁸ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 204.

⁹³⁹ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 149.

⁹⁴⁰ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 201.

⁹⁴¹ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 150.

⁹⁴² Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 150.

⁹⁴³ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 150.

⁹⁴⁴ Interview with Louwrien Wijers by the author. December 14, 2011.

remove his hat in front of His Holiness was considered by every Tibetan in the room to be disrespectful.⁹⁴⁵⁹⁴⁶

After this meeting, Beuys and Wijers went to the lobby. On that day, the Dalai Lama had a plan to deliver a lecture at the University of Bonn, and the talk between the Dalai Lama and Beuys was supposed to be held after the lecture; therefore over 60 people, such as artists, students, writers and members of the Buddhist community⁹⁴⁷, were waiting in the lobby with Beuys for the Dalai Lama's return from the University lecture.⁹⁴⁸ (fig. IV-2-21)

There, Jacinto Molina asked Beuys, "In your work, you have mentioned a lot about the Eurasian aspect, or concept; the unity of Eurasia. Do you have any program, or plans, on how to unite these two areas, how to make the East and the West blend together?"⁹⁴⁹ Beuys replied,

"The Eastern world has to take the spiritual capacity of all the Eastern traditions, concentrate them and metamorphosise their ideas into the most practical and useful means to serve the people of the world, to solve problems. I think only the integration of the idea of economy with the spiritual idea can solve problems. The economy is now highly developed in the West, the spiritual idea is highly developed in the East, now they have to integrate."⁹⁵⁰

At 3 pm in the hotel lobby, Tempa Tsering gave Beuys a Buddha statue, which was a present from the Dalai Lama. (fig. IV-2-22)⁹⁵¹ However, Beuys was not allowed to be in the neighborhood of the Dalai Lama anymore.⁹⁵² (fig. IV-2-24)

The meeting of Joseph Beuys with the Dalai Lama was a failure. Wijers says that Beuys' idea of Eurasia was brilliant, but too simple.⁹⁵³ His idea of social sculpture or the resistance to global materialism went too far, and lost track. After their meeting, China's political pressure on the Dalai Lama intensified, and it became impossible for the Dalai Lama to meet Joseph

⁹⁴⁵ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 150.

⁹⁴⁶ Placing cash in someone's palm was a habit of Beuys', and he did the same thing to Paik, when Charlotte Moorman died. Paik says, "one day I visited him in the free university. he put in my hand a bundle of 500 DM bills... and just said "this is for charlotte." (From Paik, Nam J, and Klaus Bußmann. *Nam June Paik, Eine Data Base: La Biennale Di Venezia, Xlv Esposizione Internazionale D'arte, 1 3.6. - 10.10.1993, Padiglione Tedesco*. Stuttgart: Ed. Cantz, 1993. Print. p. 61.)

⁹⁴⁷ Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 14, 146.

⁹⁴⁸ Wakae, Kanji, and Tadayasu Sakai. *Yozefu Boisu No Ashigata*. Misuzushobo, 2013. Print. p. 60.

⁹⁴⁹ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 204.

⁹⁵⁰ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 204.

⁹⁵¹ Beuys kept this Buddha statue on his studio desk at Drakeplatz 4, and when Wakae interviewed Beuys on November 15, 1982, Beuys answered the questions in front of the statue. (fig. IV-2-23) (From *Bijyutu Techo*, April 1983 vol.35 no.509. Print. p. 87.)

⁹⁵² Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. 159.

⁹⁵³ Interview with Louwrien Wijers. December 14, 2011.

Beuys.⁹⁵⁴ Despite this, after Beuys' death in 1986, the Dalai Lama supported *7000 Oaks* by purchasing seven oaks through the Tibetan Buddhist monastery Samye Ling in Scotland, “commemorating Joseph Beuys, his 7,000 Eichen project, and his permanent cooperation with H. H. the Dalai Lama.”⁹⁵⁵

After the failure of this meeting, Beuys understood that if he wanted to realize *EURASIA*, he needed to know more about Asia. Wijers recalls that after this meeting, Beuys started to learn about Buddhism. He bought many books on Buddhism at the Buddhist bookstore in London, and his desk was heaped with these books. However, his face turned pale, and was even sweating; she recalls that 61-year-old Beuys knew that not enough time was left for him to read and understand them all.⁹⁵⁶

The Secret Code of 7000: Oak Tree and Basalt Stones as a Ritual of Crimean Karaites Jew

About the reason why he chose the number of 7,000, Beuys says,

“I think this is a kind of proportion and dimension, first, because seven is a very old rule for tree planting. You can tell this from existing places and cities. In America there is a very big city called Seven Oaks, just like Sevenoaks in England. You see that seven,⁹⁵⁷⁹⁵⁸ as a number, is to a certain extent organically connected with such an operation, and it fits well with the seventh documenta. I told myself that seven trees is futile decoration, seven trees, and seventy does not bring us to the idea of what I call “Verwaldung” in German. This suggests turning the world into a large forest, making cities and environments forest-like. 70 would not portray the idea, 700 again was not enough. So I felt, 7000 was something I could do in the available time, for which I could bear the responsibility of completion as a first step. So “7000 Oaks” will be a very strong visual result in 300 years. This is what allows you to see the dimension of the time.”⁹⁵⁹

⁹⁵⁴ Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 231.

⁹⁵⁵ Claus, U W. *Der Baum, Der Stein: Anmerkungen Zur Eichen-, Basaltstelen-Allee Am Museum Schloss Moyland*. Bedburg-Hau: Stiftung Museum Schloss Moyland, 1998. Print. p. 25, 26.

⁹⁵⁶ Interview with Louwrien Wijers by the author. December 14, 2011.

⁹⁵⁷ Beuys kept in mind that Celt considered seven as a magical number. Paik wrote that Beuys had a strong attachment to “Sieben Quellen [Seven Springs]” in Kleve. (Beuys Vox, p.42) For example, in Celtic myth “mac daTho's Boar”, mac daTho's house is made by the magic number of seven; seven gate, seven door, seven fireplace, and seven pots. (From Delaney, Frank, Translated by Mayumi Tsuruoka. *Keruto No Shinwa Densetsu.*, 2000. Print. Sougensa, Osaka. p. 107.)

⁹⁵⁸ The Celts called the poet “Bard”, which may have the same etymology as “Bardo” of “Bardo Thödol”, a funerary text known, in its translation, as “The Tibetan Book of the Dead”, which is recited to ease the consciousness of a recently deceased person through death and assist it into a favorable rebirth. Consisting of three Bardos, the period between death and rebirth is 49 days, which also matches the square of the magic Celtic number 7.

⁹⁵⁹ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 16. Translated by the author.

In the work *In Memoriam George Maciunas*, Beuys also used the number 7: it is the number of days in one week, which is defined by the planets in the solar system. Meaning "Thor's Day", Thursday in German is Donnerstag, which means "Donner's day". The thunder god Donner (Thor) who lives in oak is related to "Jupiter", and Jupiter in China is written as 木星, which literally means "tree star". In Japan, Thursday is written as 木曜日, which literally means "tree star shining day", which is similar to Donner associated with the oak tree. By using the number 7, Beuys intensified the iconographical continuity of Eurasia.

Furthermore, there may be a hidden code; there had to be 7,000 oaks with 7,000 basalt stones, in total 14,000 elements.

Near the former capital of the Crimean Tatars Bakhchysarai in Central Crimea, there is a gigantic Jewish graveyard known as Balta-Tijmez, a sacred place for Crimean Karaite Jews. (fig. IV-2-25) Crimean Karaite Jews use the word "Tengri" for God, which is the same as in Mongolian shamanism, and, just like the Germans, they worship the oak as a sacred tree.⁹⁶⁰ They believe that the roots of the oak reach the dead, and that its leaves represent the souls of the dead. (fig. IV-2-26) Moreover, they have a culture of placing stones around oak trees.⁹⁶¹

Interestingly enough, the number of gravestones in Balta-Tijmez is around 7,000. Stationed in Crimea during World War II, Beuys may have visited this graveyard, and found inspiration for his artwork *7000 Oaks*. In Addition, Beuys' biographers Frank Gieseke and Albert Markert point out that March 16, 1982, the date Beuys himself planted the first tree with a basalt stone several months prior to the opening of the documenta 7, coincides with the 38 year anniversary of his airplane crash in Crimea and the death of Hans Laurinck, his pilot colleague in the same airplane. If you count the days of these 38 years, they amount to approximately 14,000.⁹⁶² Trying to express these 14,000 days, Beuys may have chosen 7,000 oaks and 7,000 stones, adding up to 14,000. These 7,000 stones may symbolize the days of the dead Laurinck, and 7,000 oaks symbolizing the days of the living Beuys after the crash.

In Beuys' concept drawing of *7000 Oaks*, dead stone and living tree are next to each other, (fig. IV-2-27) and it clearly shows that their roots are connected underground.⁹⁶³ These vertically arranged 800 kg basalt stones will sink gradually under their weight, and will create a

⁹⁶⁰ Varol, Duygu. A Disappearing Community: Crimean Karaites. December 2008. P. 39. <https://etd.lib.metu.edu.tr/upload/3/12610261/index.pdf>

⁹⁶¹ Varol, Duygu. A Disappearing Community: Crimean Karaites. December 2008. P. 97. <https://etd.lib.metu.edu.tr/upload/3/12610261/index.pdf>

⁹⁶² The exact number of days between March 16, 1944 and March 16, 1982 is 13879. Gieseke, Frank, and Albert Markert. *Flieger, Filz Und Vaterland: Eine Erweiterte Beuys-Biografie*. Berlin: Elefant-Press, 1996. Print. p. 214.

⁹⁶³ On Tree and soul, Beuys says "... the trees are important to save the human soul ... When the earth is in a state of collapse as it is now, the human soul is in danger (...) I mean now not only the emotional, but also the cognitive powers, the ability of thought, intuition, inspiration, self-consciousness, the will-power. These are all things that are very severely damaged in our time. They must be saved, then everything else will be saved." Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p. 64.

composition of stones sinking downward, and trees growing upward against gravity. After 800 years, all these trees will be dead, while only the composition of stones will remain. Through this process, Beuys incarnated the idea of time and space, both for the dead and the living. About the function of basalt stones, Beuys says,

"That after 300, 400, 500 years, people will still find these stones next to the oaks and say: Aha, at that time, it was there, there were people who realized that the earth heads towards its downfall and at the last minute, many activities were pursued, and this is one example".⁹⁶⁴

These trees and stones are connected in an undercurrent. There, Beuys may have tried to express the continuity of our soul. Going back to the same tradition of German, Jewish and even Mongolian shamanism, with 7,000 stones symbolizing death and the past, and 7,000 oaks symbolizing life and the future, Joseph Beuys may have tried to overcome the history of World War II and the separated continental culture of Eurasia.

Paik Rescued Beuys' Financial Shortage

To realize this mammoth project was financially challenging. The cost for one tree with one stone was 500 DM⁹⁶⁵ (≈ US \$250, 50,000 yen at that time), and the total cost was 3.5 million DM (≈ US \$1,750,000, 350,000,000 yen at that time).

The project was initially funded by Dia Art Foundation, and Andy Warhol also contributed an unknown amount. The city of Kassel contributed DM 800,000 for the technical part such as finding the street locations and providing asphalt.⁹⁶⁶ Created by the action, *Peace Hare* and *Sun Ball* were sold to the collector Josef W. Froehlich in Stuttgart for 770,000DM, and this became the fund to achieve the project. In 1985, Heiner Bastian offered the works of 34 international artists⁹⁶⁷ to the collector Erich Marx, and he purchased these for 1.1 million DM.⁹⁶⁸

Just as the project was about to fail, Nam June Paik helped find sponsors in Japan. When Paik had faced financial difficulty in realizing his first satellite art project *Good Morning, Mr. Orwell* (1984), it was Beuys who helped him by making edition prints. Paik recalls,

⁹⁶⁴ Joseph Beuys im Gespräch mit Theo Altenberg, in Joseph Beuys documenta Arbeit, Kassel 1983, p.252. (qtd. Riegel p. 477.) Translated by the author.

⁹⁶⁵ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 11.

⁹⁶⁶ Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 141.

⁹⁶⁷ These 34 artists included: Jean-Michel Basquiat, Sandro Chia, Francesco Clemente, Tony Cragg, Enzo Cucchi, Keith Haring, Jörg Immendorf, Anish Kapoor, Imi Knoebel, Jannis Kounellis, Richard Long, Brice Marden, Mario Merz, Robert Rauschenberg, Jilian Schnabel, Cy Twombly and Andy Warhol. Bastian, Heiner, and Joseph Beuys. *7000 Eichen: Eine Ausstellung Der Kunsthalle Tübingen*. Bern: Benteli, 1985. Print.

⁹⁶⁸ Riegel, Hans P. *Beuys: Die Biographie*. Aufbau, 2013. Print. p. 476.

“The prints by Cage and Beuys were tastefully printed by Mr. Noda. I went to get Beuys’ signatures with Joachem Saueracker. When we were coming out, I wrote on the white wall of Draken (sic) Platz Studio ‘Seibu.’ It was the autumn of 1983. By then the Japanese had tried several times to invite Beuys without luck. I told Beuys, ‘If you want to raise one million DM for the 7,000 oaks tree-planting event in Kassel, only the Seibu people would do it. The owner of the Group is an ex-communist and a popular poet who owns a private railway system.’ He was amused. ‘Can a private person own a railway?’ (Railways in Germany were all state-owned.)”⁹⁶⁹

This became the trigger of Beuys’ decision to visit Tokyo with Paik.⁹⁷⁰ In exchange for his holding the exhibition at Seibu Museum, Seibu purchased 500 trees for *7000 Oaks*.⁹⁷¹ Later Beuys advertised the Japanese whiskey Super Nikka through Dentsu, which earned him 400 000DM, worth 800 trees. (fig. IV-2-28)

In a way, Beuys’ Japan visit was plotted by Paik. Moreover, their joint visit to Tokyo, Japan, became the site of their last collaborative work, which is called *Coyote III* (1984).

3. Beuys and Paik’s Last Performance *Coyote III* in Japan Two Failed Attempts to Invite Beuys to Japan

Before Beuys’ visit to Japan, there were two failed attempts to invite him to Japan. In 1982, Fumio Nanjo, then working for the Japan Foundation and today the director of the Mori Art Museum in Tokyo, tried to invite Beuys. The name of Beuys had frequently appeared in the Japanese art magazine *Bijyutu Techo* (BT) since the 1970s, but his art works had not been shown in Japan in a solo exhibition. Hearing about Beuys from his friend living in Düsseldorf, Nanjo visited documenta 6 in 1977, and saw Beuys’ artworks. There, Nanjo felt, “Why is an artist who has such a reputation overseas not discussed with equal importance in Japan? This discrepancy made me dubious. (...) Why was the artist who has a maximum attention in Europe not seen as such in Japan?”⁹⁷² In order to fill in this gap, Nanjo decided to invite Beuys to Japan.

Nanjo first tried to invite Beuys to the event “行為と創造 [Action and Creation]” which was organized by the Japan Foundation, the Tokyo Metropolitan Art Museum and Laforet Harajuku. This event was held on Nov. 27 and 28, 1982, and Beuys was supposed to give his solo lecture

⁹⁶⁹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 33.

⁹⁷⁰ After the meeting with the Dalai Lama, Louwrin Wijers told Beuys, “You must go to Japan”, in order to know more about Asia for the realization of Eurasia. However Wijers, who was visiting Japan while Beuys was there, says that he could not completely understand the mind of Japanese people. (From the Interview with Louwrien Wijers, December 14, 2011.)

⁹⁷¹ Riegel, Hans P. *Beuys: Die Biographie*. Aufbau, 2013. Print. p. 503.

⁹⁷² Nanjo, Fumio. *Beuys Rainichi no tenmatsu [The detailed account of Beuys’ visit to Japan]*. EOS. Issue # 03 (May 1983) p. 28.

and have a discussion with other artists including Daniel Buren and Dan Graham. Even though the tickets were sold out in only two days, Beuys canceled his visit to Japan for health reasons. His visit was postponed to May 1983, but Beuys again postponed it.⁹⁷³

In order to arrange Beuys' visit to Japan, Nanjo asked Nam June Paik in Düsseldorf for advice. In his reply, Paik wrote that Beuys loved Japanese culture and the Japanese, and respected Marxist historian Hani Goro, and suggested Nanjo to first spend time with Beuys and learn who he was, and, after building a personal relationship with him, to then ask him to come to Japan.⁹⁷⁴ Also it was Paik who suggested that Beuys visit Japan, and who wrote the name Seibu on his wall in 1983. Paik did not play a central role in Beuys' actual invitation to Japan, but his encouraging Beuys to come to Japan must have had a certain impact on Beuys' decision.

Beuys' Visit to Japan and the Role of Seibu Museum

Before talking about Beuys' exhibition at the Seibu Museum of Art, it is important to know what Seibu is. By operating the company Seibu Railway in the post-war period, Yasujiro Tsutsumi made a fortune in one generation, and created the Seibu group. After Yasujiro's death, his third son Yoshiaki Tsutsumi took over the Seibu Railway Group, and handed over Seibu' non-core business, distribution department, to Seiji Tsutsumi, his unfortunate half-brother with a different mother. Seiji, who had studied Marxist economics at the University of Tokyo and had become an ardent communist and a poet, took over the distribution department, and created Seibu Department Store. When the expansion of the department store was completed in 1975, Seiji Tsutsumi opened the Seibu Museum of Art on the top floor of this department store.

To attract Beuys' attention and push him to visit Japan, Paik told him, "If you want to raise one million DM for the 7,000 oak tree-planting event in Kassel, only the Seibu people will do it. The owner of the Group is an ex-communist and a popular poet who owns a private railway system". He is Seiji Tsutsumi of Seibu Department Store, and then Paik wrote the name "Seibu" on the white wall of Beuys' studio in the autumn of 1983.

In the 1980s, Seibu Department Store was a leader of the advertising culture along with Shiseido, Sony and Suntory. This created the so-called "Seibu culture". However, its peak was not until 1981 when the company worked with copywriter Shigesato Itoi and art director Katsumi Asaba, or until 1982 when Woody Allen was appointed for its commercial "Delicious Life". In general, the image strategy of Seibu culture had already faded by the time the bubble economy

⁹⁷³ My research on Beuys' visit to Japan is largely indebted to the detailed analysis of Mizuki Takahashi, then the curator of Art Tower Mito who made an exhibition on *Beuys in Japan 1984* in 2009. *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 40.

⁹⁷⁴ Letter from Paik to Nanjo through Shizuko Watari. Date unknown. From the archive of Watari Museum of Contemporary Art.

started.⁹⁷⁵ The Beuys exhibition in 1984, which was held just before the bubble economy started, was one of the last acts of Seibu Group's cultural strategy. Yoshitaka Mori wrote, "It happened that the era during which the Seibu group had enlightened the time and led the zeitgeist as the top runner of culture had ended, and it was caught up by time just before the bubble economy, and was about to be overtaken."⁹⁷⁶

After the two cancelations, Beuys finally decided to come to Japan for the opening of his solo exhibition "Joseph Beuys" at the Seibu Museum of Art on June 2, 1984. After his solo exhibition at the Guggenheim Museum, Beuys was not willing to have an exhibition, since he thought that the format of exhibition was not a good medium to demonstrate his idea of social sculpture. According to Akira Moriguchi, then the curator of Seibu Museum of Art, in the negotiation process, Beuys requested that the Seibu Museum donate 500 trees (250,000 DM) in order to realize his *7000 Oaks*, in exchange for realizing his solo exhibition in Tokyo.⁹⁷⁷ The museum accepted, so his solo exhibition was carried out. On April 16, in his interview at his atelier in Düsseldorf right before his visit to Japan, Beuys expressed his appreciation to Seibu for supporting *7000 Oaks*.

"Today's world is, so to speak, one in which capitalism and communism, these two conflicting economic systems, dominate. My work is to go beyond these two principles, and to reach another higher dimension. That should lead to an expanded concept of art. Because of this, recently I have been developing work in the form of enterprise, such as ecological works, rather than presenting artworks at exhibitions. I am planting a lot of trees, and this is totally different from the traditional meaning of art, but in reality, I am no longer interested in exhibitions, which only display artworks. That is to say, I am working on how to link the economy with artistic and creative concepts. Even though it is called contemporary art, it is traditional art for me, and in that sense, I am grateful that the Seibu Museum gave me economic assistance for planting 7,000 trees."⁹⁷⁸

While the Seibu Museum was trying to invite Beuys, the Tokyo Metropolitan Art Museum was trying to organize the first large scale solo exhibition of Nam June Paik in Japan. So it was rather a coincidence that Beuys' solo exhibition opened at Seibu Museum of Art in Tokyo on June 1, and Paik's solo exhibition "Mostly Video" opened at the Tokyo Metropolitan Art Museum on June 14. Paik recalls,

⁹⁷⁵ Tsutsumi Seiji himself also admits that the peak of the Seibu department store when their sensitivity was fully demonstrated was "From 1975 until 82,83, in the midst of a popular consumer society in Japan." (From Tsujii, Takashi, and Chizuko Ueno. *Posuto Shōhi Shakai No Yukue*, 2008. Print. p. 112.)

⁹⁷⁶ *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 123.

⁹⁷⁷ *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 188.

⁹⁷⁸ Adriani, Götz, Joseph Beuys, Nam June Paik and Günther Ulbricht. *Joseph Beuys: An Exhibition Based on the Ulbricht Collection; [2 June - 2 July 1984, the Seibu Museum of Art]*. Tokyo: The Seibu Museum of Art, 1984. Print. p. 141.

“Ishii Hiroe of Sony, Nanjo Hiroo (sic) of the Japan Foundation and Mr. Yurugi Yasuhiro of the Tokyo Metropolitan Museum were the prime movers with the approval of their senior Mr. Asahi Hikaru to organize my show at the Tokyo Metropolitan Museum in early June, 1984. I had pleaded with them to postpone the show due to my poor health, but in vain. At the same time, the Seibu Museum independently invited Beuys for his show, thus we were destined to meet unknowingly on the single log bridge again. Since my departure for Tokyo was delayed, it so happened that we boarded the same Lufthansa plane from Dusseldorf to Tokyo. Beuys' Seibu show was organized independently from my scribbling of 'Seibu' on the wall of his atelier. So I had nothing to do with his Seibu show.”⁹⁷⁹

Beuys and Paik got on the same airplane Lufthansa LH652 from Frankfurt to Anchorage,⁹⁸⁰ and on May 29, 1984 at 2:40 pm, Beuys and Paik arrived at Narita Airport, Japan. Sitting in the economy class of the same airplane, Paik came to the exit a few minutes after Beuys' arrival. Paik recalls,

“Sitting in an economy-class seat on a Lufthansa flight to Tokyo, I asked a German stewardess whether there was an eccentric man with a funny hat in the first-class compartment. She nodded with a smile. I sent a memo through her and Beuys invited me to the first-class cabin. I found a farmer with a funny hat among the well-oiled first-class passengers.”⁹⁸¹

At the exit of the airport, approximately 30 people from the museum, press and art fans welcomed Beuys' arrival. Waiting for his arrival, Louwrien Wijers gave a rose to Beuys.⁹⁸²

When Beuys arrived in Japan, he was already 63 years old. After his heart attack in 1975, he frequently had health problems. Despite this, in this short stay of eight days, Beuys opened his solo exhibition, made some performances and artworks, and delivered many lectures and interviews.⁹⁸³

On the day of the arrival, he held a press conference, and on the second day, he gave a lecture called “Art and Politics” at Asahi Hall. (fig. IV-3-01) At the end of this lecture, Beuys said, “After this, I would like to do a small action. I would like to shake hands with all the audience

⁹⁷⁹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 35, 36.

⁹⁸⁰ Paik, Nam J. *Namu Jun Paiku Ten: Video Āto O Chūshin Ni = Nam June Paik: Mostly Video*. Tōkyō: Tōkyō-to Bijutsukan, 1984. Print. p. 11.

⁹⁸¹ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 36.

⁹⁸² The entire footage of Beuys in Japan was recorded by the team which was directed by 25-year-old Naoya Hatakeyama.

⁹⁸³ It is noteworthy that in these lectures, Beuys repeated the importance of Novalis and German idealism more than Steiner.

here.”⁹⁸⁴ Running to the exit, Beuys started to shake hands with all the members of the audience who were leaving the room. After this lecture, Mitsuhiro Takemura from Asahi Journal interviewed Beuys regarding his concept of Eurasia. Beuys answered,

“First of all, to think about the issue, a bigger perspective is necessary. Macro social issues and micro social issues must always be considered, that is to say, micro social aspects always exist, because even in the case of myself planting trees, we must always think about the people jointly working there, and in that sense, it is natural that micro social issues or conditions need to be met constantly. But at the same time we have to think about macro social issues too. Therefore, about the Eastern and Western world, it is obvious that we must think about and work in a more integrated way. That is, to consider earth itself as one unity, and at the same time to capture Eurasia as one of the phenomena occurring at the branching of Europe and Asia. It is the concept of *EURASIA* that I claim.

Then, when we talk about the principle called East and West, for example, Germany was divided into east and west, and it can be said that it currently exists in the form of the principle bonded to east and west. From that, the integration of east and west was very interesting for me. In addition, to this awareness of the issues, I came into contact with the Dalai Lama. In the dialogue with the Dalai Lama, we talked not only about Tibet and China, but also about what it means to integrate the eastern and western worlds in a wider perspective.”⁹⁸⁵

“A little while ago we spoke about the concept of Eurasia, but I am very interested in the fact that this island country at the very end of Asia is realizing the Western principle. Capitalism in Japan incorporates typical American aspects, so it is a very interesting phenomenon that the Western principle is realized here.”⁹⁸⁶

When Beuys was asked about Paik, Beuys said,

“Mr. Paik is very interesting also as a person. First of all, he is a Korean, and seems to have come to Japan after the war. He then studied in Germany, and went to a music university. He is also a Faulkner disciple, and I think there is something that I can sympathize with, in terms of resistance to modernity.”⁹⁸⁷ Also interestingly, he is Korean,

⁹⁸⁴Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 48.

⁹⁸⁵Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 71, 72.

⁹⁸⁶Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 78.

⁹⁸⁷About resistance to modernity, Paik said, “When, during World War II, Beuys was rescued by the Tartars in Crimea and fascinated with the Shaman customs of the Tartars, did he think of them as the same as “relatives” or strangers? There were hundreds of thousands of educated German soldiers who had had contact with anti-Soviet and pro-German Tartars, and why was it that among so many only Beuys had had strong spiritual communication with the Tartars? Had he had some Tartar DNA in him already? Did he who was more Flemish/Celtic in character than German recall the memory of his DNA among the Tartars after hundreds of thousands of years? (...) The relation between

Japanese, German, and also American. Even though his political attitude is not that strong, I am very interested in his Mongolian personality.⁹⁸⁸ Since he is a Korean, I think he has a stronger Mongolian character than the Japanese.”⁹⁸⁹

After installing his art works at the museum on May 31, Beuys visited the Galerie Watari with Paik, and discussed what they could make together. They said that someone had erased the music score for their memorial concert for Maciunas, but it was a good score. It was a disappointing incident; therefore they decided to re-create the score.⁹⁹⁰ This gave birth of the nine blackboard pieces *Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic* (1984).⁹⁹¹ (fig. IV-3-02)

While they were making these scores, Beuys and Paik started to discuss what God means for Japanese people, and Paik carefully explained that Japanese people do not believe in God nowadays. As a result of this discussion, they decided to visit the Meiji Shrine, which has both God and nature. Visiting the Meiji Shrine, Beuys threw some Deutsch Mark into the donation box, saying “it will surprise the Japanese God!”⁹⁹²

Beuys at the Seibu Museum of Art

On June 1, Beuys' solo exhibition opened at the Seibu Museum of Art. The first video work in the exhibition space was Beuys and Paik's collaboration *Good Morning, Mr. Orwell* (1984). In the catalog, Paik wrote out the text for a better understanding of Beuys by the Japanese audience.

“...In a previous article (in the Beuys special issue of the *Bijutsu Techo*) I quoted *Time* critic Robert Hughes as follows: ‘Joseph Beuys was the first post-war German artist to wander freely among the more völkisch fragments of Teutonic romanticism - some of them still hot enough to make the needle jump – and assemble them into an art of obstinate personal idiosyncrasy.’ Here I hasten to add the following.

The Germanic people, defined broadly, trace back to the Neolithic era when they were cave dwellers living throughout the large region from Iceland to Austria. The roughly one thousand years since this race came in contact with Christianity and entered the historical era, represent not even one fiftieth of its history. Vienna is a city which is deeply permeated with the coloring of Eastern Europe; Christian and German legends were

Beuys and Tartars (Koreans are a part of the Tartars) in the New Stone Age might go back to that of the Tartars and Celts. Herein may lie an aspect of Beuys' anti-modern and anti-Western character.” (From *Beuys Vox*. p. 43.)

⁹⁸⁸ About his Mongolian personality, Paik wrote, “I am proud of the Korean-Mongolian-Tibetan heritage. (On this point many Koreans disagree.) (From *Beuys Vox*. p.19.)

⁹⁸⁹ Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 84.

⁹⁹⁰ Etsuko Watari. *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 72.

⁹⁹¹ Beuys made nine editions of the same blackboard works. Seeing the process of Beuys making the lost score of their concert for Maciunas, Ichiro Haryu says that it may have been Paik's idea. (From *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 69.)

⁹⁹² Etsuko Watari. *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 72.

relied upon and sustained only with great difficulty here during the occupation of the outer reaches of the greater Germanic region by Genghis Khan and the Turks. Woody Vasulka, a Czechoslovakian who is a good friend in computer video, related the following: For one million years since before recorded history, Vienna and Prague had been a three day's walk apart. After World War I this distance became three months because of the Versailles Settlement. And after World War II it became three years because of the Yalta Settlement.

Thus, within the same Germanic Sphere, the cultural spheres of Vienna and Prussian Berlin are at thirty degrees variance.

Furthermore, Holland of the lower Rhine, and Belgium and the adjoining German areas of the so-called French Flanders are off another sixty degrees. Living in the West for nearly thirty years, it is finally very clear to me that current political boundaries are vastly different from cultural spheres. To really understand the diversity of the arts in the West, it is necessary to become familiar with the natural landscape and economic spheres going all the way back to the Stone Age. And therefore, to understand Beuys, it is essential to keep strongly in mind that he is not an artist representative of Germany proper so much as an artist from Flanders in the *NiederRhein* by the Netherlands border.⁹⁹³

At the end of his opening at the Seibu Museum, Beuys made the action *Sauerkrautpartitur* [*Sauerkraut Score*]. (fig. IV-3-03)

Beuys' Discussion with the Students of Tokyo University of the Arts

On Saturday, June 2 at 10 am, Beuys had a discussion with the students of Tokyo University of the Arts. (fig. IV-3-04) Beuys strongly requested Seibu to organize a discussion with Japanese art students, during which Beuys wanted to discuss the issues of Nuclear Power Plant and Cult Religion in Japan. However, many of the questions from the students were more focused on the issue of Seibu's sponsorship for Beuys' visit. Tatsuo Miyajima, one of the organizers of the discussion group at the Tokyo University for the Arts, said, "When Beuys came to Japan, the focus was largely on the issue of capital, and there was a big discussion among students, 'He did not come until today, but he comes when Seibu pays money.'"⁹⁹⁴ When Beuys was asked about this issue, he answered,

"I am a little disappointed to hear that this question sounds like only a little praise and quite a big criticism of my work, but I will still answer. When I decided to come to Japan, it

⁹⁹³ Paik, Nam June. "Beuys weeds – Beuys creeds" in Adriani, Götz, Joseph Beuys, Nam June Paik and Günther Ulbricht. *Joseph Beuys: An Exhibition Based on the Ulbricht Collection; [2 June - 2 July 1984, the Seibu Museum of Art]*. Tokyo: The Seibu Museum of Art, 1984. Print. p. 18.

⁹⁹⁴ Interview with Tatsuo Miyajima. In *Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātoshā, 2010. Print. p. 59.

is true that I said such a thing. I still believe that I did the right thing. I also know that in this visit, I will not be able to realize as many things as I had thought about before. This time, I came for the museum. Simply I am convinced that my decision to visit now was the right choice for me, because the Seibu's movement at this time is not a so-called traditional activity. In relation to my invitation this time, Seibu agreed to give economic support for the ecology movement which I am launching in Germany. That's why I came to Japan. I am doing various activities, and they will provide financial aid for these. In other words, I think it is truly wonderful that a capitalist company in the capitalist economic system invests its profits in our social activities and social sculpture. I can never thank them enough. Because the people working in organizations in various opposition campaigns or the group of people in the Green Party cannot eat without a certain income. I am very pleased that such economic assistance is offered. This is exactly why I think that Seibu contributed to my 'expanded notion of art'.⁹⁹⁵

In this discussion, the questions of the students were too focused on this financial issue, therefore it was hard for Beuys to deliver his message on social sculpture.⁹⁹⁶ In addition, the reasoning of Beuys coming from the west was too different from the point of view of the Japanese students, thus it was difficult to have a constructive and creative discussion with them. Despite this, some young artists, including Naoya Hatakeyama, were surprised by Beuys' comments, who talked about the world, art and politics almost like a politician. Hatakeyama said that there were many people whose notion of art widely expanded, by encountering an extreme case such as Joseph Beuys.⁹⁹⁷

Beuys and Paik's Last Performance *Coyote III*

Later in the evening, from 6 pm, Beuys made the action *Concert Performance for Two Pianos (with Nam June Paik)*, which was later given the title *Coyote III*. Akira Moriguchi, a curator of the Seibu Museum, arranged this performance. When Moriguchi invited Paik for the piano duet with Beuys, he did not know that the Tokyo Metropolitan Art Museum was planning Paik's solo exhibition plan at the same time. About this coincidence, Paik wrote,

"Moriguchi Akira of the Seibu Museum placed a long-distance call to New York to invite me for a piano duet with Beuys. When I told him that I was also having my show at the Tokyo Metropolitan Museum, the stunned silence at the end of the line was as eloquent as ESP communication between two persons at a teahouse."⁹⁹⁸

⁹⁹⁵ Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 139.

⁹⁹⁶ Interview with Yuichi Konno. *Beuys in Japan 1984 in 2009. Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 174.

⁹⁹⁷ Interview with Naoya Hatakeyama. *Beuys in Japan 1984 in 2009. Yōzefu Boisu Yomigaeru Kakumei: Beuys in Japan*. Tōkyō: Firumuātōsha, 2010. Print. p. 169.

⁹⁹⁸ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 36.

Their performance was held at the Sogetsu Hall, which was owned by the Sogetsu-ryu school of Ikebana, whose lobby was designed by Isamu Noguchi. Sogetsu Hall was also the place where Paik destroyed one of the two pianos on stage, during the *Sogetsu Contemporary Series: Works of Nam June Paik* on May 29, 1964.^{999 1000}

Upon their arrival at the Sogetsu Hall at 5 pm, Beuys and Paik had a brief meeting and discussion of the performance. About their discussion, Beuys later recalled,

“Paik mentioned it would be fun to make a variation on the concert I did years ago *In Memoriam George Maciunas*. It was a concert with two pianos. Paik ordered two pianos, and he expected to make a kind of concert with two pianos. But when I was on stage, I felt completely against a variation on that type of concert, making it a repetition. So I told Paik: “as soon as I start to bring the first sign from the piece of paper onto the blackboard, you start to play the piano, and I do something else.”¹⁰⁰¹

In this meeting, Beuys actually told Paik the following, which was filmed as an archive.

“I'll probably decide to do something only with my mouth (...) a coyote, this score on the blackboard (...) Perhaps I will stay quite monolithic. I have a very simple structure: öö, like this. (...) This gives a nice time element, which then remains beautifully quiet (...) and I will say in between: Bach meat Fleisch Mozart meat Fleisch Beethoven meat Schweinefleisch”.¹⁰⁰²

Then, Beuys suggested that Paik should divide the session into two parts. Paik replied, “Then I will be not necessary in the second part.” Replying to Paik, Beuys said, “No, you are smart, and you must be here.” Then, Beuys added, “The length of the concert must be 45 minutes or one hour at the maximum.”¹⁰⁰³

⁹⁹⁹Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 28, 29.

¹⁰⁰⁰In this 1964 performance, Paik planed the surface of the piano by using the Japanese tool 鉋 [kanna], which he later employed in his commemoration for Beuys *Lebe Wohl unsere Beuys* (1986), as a performance of making the lid for Beuys' coffin. This 1964 performance was done with Yoko Ono, and Gempei Akasegawa reviewed it. Also after this performance, Paik first met Shigeko Kubota, his future wife. (From Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, NamujunPaiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 69.)

¹⁰⁰¹Auszüge aus einem Gespräch mit Joseph Beuys by Bernice Rose, on June 18, 1984 at Drakeplatz 4, Düsseldorf. from Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 15.

¹⁰⁰²The sentences from the uncut video material of the preparation of the concert. (From Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Piano variation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 11.)

¹⁰⁰³Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 157.

On the left of the stage, there was the black piano for Paik, and on its right, there was the red Bösendorfer piano for Beuys. At the rehearsal, Beuys played the red piano. Seeing the casters under this red piano, Paik said, “they can be removed.” Then Beuys said, “No, it is fine.”¹⁰⁰⁴ (fig. IV-3-05) Writing down something on a piece of paper, Beuys set the alarm clock, which would ring and mark the end of the performance, and placed it on the stage near the audience. In addition, Beuys wrote the code, which looked like Morse code, on the blackboard on stage. Then Beuys said, “Coyote is hungry, so let’s start from a quiet song. The structure is quite simple.”¹⁰⁰⁵ Then, the concert started.

Flow of the Performance

On stage, Beuys, who is almost meditating, walks around. Approaching the red piano, Beuys puts the piano chair away in the waiting room. When the hall becomes quiet, Beuys approaches the piano, and picks up the microphone. Sitting on the piano chair, Paik stands up, and leaves the room. Beuys makes a microphone action, involving swinging the microphone and then holding it on the back of his knee, almost like a circus show. Paik returns to the piano, and sits on the chair.

On the top left of the blackboard, Beuys writes the word “öö” (fig. IV-3-06), and starts to howl, or makes noise into the microphone. These are extremely abstract sounds, such as those coming from the broken radio. Following this, Paik starts to play the piano quietly. Beuys keeps howling into the microphone, sometimes speaking into it in German as below.

Erfüllung	Fulfillment
geht durch Hoffen,	goes through hope,
Geht durch Sehnen,	Going through longing,
durch Willen,	through will,
Wollen weht	Wish blows
Im Webenden,	in the weaving,
Weht im Bebenden,	blows in the quiver,
Webt bebend,	Weaving quivers,
Webend bindend	woven, binding
im Finden	in finding,
Findend, Windend	Finding, proclaiming,
Kündend.	proclaims.
Ba, meat Fleisch	Ba, Meat Fleisch

¹⁰⁰⁴Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 162.

¹⁰⁰⁵Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 162.

rosa, meat Fleisch	Pink, meat Fleisch
bit of meat Fleisch, Schweinefleisch	Bit of meat Fleisch, pork,
...	...
Bach meat Fleisch	Bach meat Fleisch
Mozart meat Fleisch	Mozart meat Fleisch
Beethoven meat Schweinefleisch	Beethoven meat Schweinefleisch

Paik starts to scratch the piano strings directly. By synchronizing with Paik's piano sound, Beuys makes noisy sounds into the microphone. Then, Paik sometimes becomes quiet, in order to make Beuys' reading clearer. When Paik plays Bach's *Prelude and Fugue No. 1 in C major, BWV 846*, Beuys starts to dance a little, and writes the word "Coyote" just above the Morse-code-like signals on the blackboard. (fig. IV-3-07) Through this little intervention, the code starts to look like the footsteps of coyote.

Beuys keeps repeating the same sentence above in German many times. Hearing this, Paik plays a piece on the piano, such as George Gershwin's *Summertime*, which he had also played at *In Memoriam George Maciunas*, and Chopin's *Prelude*. Stretching his right hand into the sky, Beuys jumps a little. Then, while following the Morse-code-like signals on his finger, Beuys reads it with his howling voice, varying the strength of his voice. Here, Beuys clearly demonstrates that this code is actually the score of his voice performance, which is a coyote's howl. Then, Beuys again performs the action of holding the microphone on the back of his knee, and smiles.

While playing the piano key with his elbow, Paik starts to hit the piano lid quite hard against the piano, and makes a loud noise. Because of this vigorous action, the music scores, which were placed on the piano, are scattered on the floor. Then, Paik repeatedly plays Kóścak Yamada's *Akatonbo [Red Dragonfly]*, a well-known Japanese children's song gently, and Beuys repeats his nonsense German poem, written on a piece of paper placed on the red piano.

While Beuys is hissing into the microphone, Paik picks up the microphone on the stand, and starts to hiss also. The moment when they are both only hissing into the microphone, is one of the most beautiful moments in this entire performance. When Beuys is hissing into the microphone, he points his mouth with his finger, and exaggerates the form of his mouth creating this hissing sound. Then all of sudden, Paik beats the piano key with his microphone violently, and the head of the microphone falls apart.

Inspired by Beuys' coyote howl, Paik improvises piano songs related to the moon, such as Beethoven's *Moonlight Sonata* and *Kōjō no Tsuki [The Moon over the Ruined Castle]* by

Japanese composer Rentarō Taki.^{1006 1007} Pulling out a coin from his wallet, Paik starts to scratch the piano with it, and then going underneath the piano, Paik starts to roll the broken microphone on the floor.

Seeing Beuys continuing to howl into the microphone, Paik starts to laugh. While Paik is rhythmically hitting the piano string directly, his back to the audience, Beuys, rolling his back, approaches Paik like a coyote, and then rhythmically hits Paik's back, synchronizing with Paik's rhythm of hitting the piano string. (fig. IV-3-08)

Then, at 7:15 pm, the alarm clock on the floor rings, and all of sudden, the performance ends.¹⁰⁰⁸ When the performance ends, Beuys hugs Paik, and kisses him. Paik tries to refuse Beuys' kiss on his mouth, but Paik is helpless.

Meaning of the Action *Coyote III*

It is interesting to know that Paik expected Beuys to simply play the piano. Paik recalled,

“Even at the last meeting at the Prince Hotel one day before the performance, the organizers and I thought that Beuys would only play piano, however, two microphones were prepared.

When the curtain was raised, it was a very different scene. Beuys never touched a great red Viennese piano so carefully arranged on stage.¹⁰⁰⁹ Instead, on a blackboard (it seems that he was always fascinated with the blackboard, maybe there lies a memory of short/happy days in the country school on the German-Dutch border. Maybe he had a special affection for a country school teacher...) he drew the footsteps of a wolf on snow and wrote beneath them signs resembling the Morse code. And he was reciting very seriously in German, “Schweine braten, Schweine braten...” It was a moment when he gave full play to his farmer-artist's real face, the farmer stuck to the earth, soil and dung. And then he imitated a wolf and coyote barking, crying, and fighting for about an hour, sweating profusely, without ceasing for a moment. Knowing that this old man suffered several times from heart failure, I was very scared that he might fall down. How could I take that responsibility to his wife, his son and daughter? And then I pounded the piano keys, stealing a look at him on and off. I played a few old-fashioned melodies, such as

¹⁰⁰⁶Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 176.

¹⁰⁰⁷ Later Paik made the work *月に吠える* [*Howling at the Moon*] (1992), which has an image of howling Beuys at Sogetsu with two three dimensional coyotes, one yellow and one white. This title is a quote of the Japanese poet 萩原朔太郎 [Sakutarō Hagiwara], who liberated Japanese free verse from the grip of traditional rules, and he is considered the “father of modern colloquial poetry in Japan”, and Paik overlapped his free poem with howling Beuys searching for freedom.

¹⁰⁰⁸Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 195.

¹⁰⁰⁹Shuya Abe recalls that after the concert, Paik complained to him, saying “Beuys didn't play the piano. It is different from the rehearsal...” Paik was unhappy, or at least just surprised that Beuys did not follow their agreement. (From the interview with Shuya Abe by the author, Nov. 8, 2013.)

Schubert's Serenade and Beethoven's Appassionata, which his generation would have liked. Since the moon was a leitmotif of Beuys' creative life, I played "Moonlight Sonata" and a few moon-related songs from Korea and Japan. Anyway, the audience and performers on the stage could feel the sense of "wilderness" of a lone wolf in the snowy night. During my childhood in the countryside of Korea, a lone wolf sometimes climbed down to a village to eat up a child. And listening to the desolate crying of a wolf in a room dimly lit by an oil cup for a lamp on a winter night created a certain poeise. Beuys recreated exactly the poetic sentiment of the Central Asian steppe."¹⁰¹⁰

Seeing Beuys writing the word öö, Paik thought "he drew the footsteps of a wolf on snow". (fig. IV-3-09) At the beginning of the performance, the signal on the blackboard was just a quasi Morse code¹⁰¹¹, but by adding the word öö, which looks like the footsteps of a wolf on snow, Beuys associated this quasi Morse code as footprints and drag marks of wolf/coyote. (fig. IV-3-10) Then, by adding the word "coyote", these footprints and the drag marks became the coyote's "track"; the "track" as well as the music score consisted of short and long tones, which would be played by the howling sound of the coyote.

Hearing Beuys' coyote howl, Paik associated it with the legend of the werewolf looking at the moon, and started to play moon-related songs from both Europe and Asia. Of course in Paik's mind, there was also the legend of Moon Rabbit, which Beuys often used it as a symbol of EURASIA.

Improvisation Capacity:

Taking the Surrounding and Making Himself into Nature

Although Beuys did play the piano in the rehearsal, he did not play the piano in the actual performance. Beuys often did not follow the rules or agreements which were concluded in advance, and rather tried to improvise, in order to create something new and unexpected.¹⁰¹² At the Sogetsu Hall, because two microphones were prepared on the stage, Beuys maximized his "improvisation capacity", by integrating his surroundings and making the action of using these microphones. It is almost like practicing the Buddhist concept Saṅkhāra.

¹⁰¹⁰Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 37, 38.

¹⁰¹¹ Being a radio operator, Beuys was familiar with Morse code, and had used Morse code in his previous action such as "PAN XXX ttt". However, the signal in *Coyote III* is unreadable as Morse code.

¹⁰¹² In Paik's satellite TV art project *Good Morning, Mr. Orwell* (1984), Beuys did not follow Paik's instruction, but created his own performance by wearing *Das Orwell-Bein - Hose für das 21. Jahrhundert [Orwell Leg - the Trousers of the 21. Century]* (1984) with his daughter Jessica at the Centre Pompidou in the New Year's Eve of 1984. Wearing Levi's blue jeans and going underneath the piano, Beuys and Jessica scratched the bottom part of the piano lid with their naked knees. Seeing Beuys' performance, Paik was surprised and recalled his childhood memory. "It was around 1935, when I was a three-year-old toddler. No sooner did I wear trousers than I cut out the knee parts with scissors. I don't know why. (...) This is stuff for Freudian analysis." (From Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 34.)

Created by the passive sense, Saṅkhāra is the force that conditions the psychic activity of an individual.¹⁰¹³ Since human consciousness and action are defined by the surroundings, by following Saṅkhāra, the force of nature which conditions individual activity, you can be part of nature. In comparison, the fifth level of the five aggregates¹⁰¹⁴ is called Vijñāna (consciousness), and Buddhism considers that if you become too conscious and differentiate too much, the entire thing will not function well. So for example, if you are offered something, just accept it with appreciation, without being too conscious. By doing so, you will become the medium of nature, and your surroundings will create your action. Beuys may have called this passive form of his action making by following nature “improvisation capacity”, as written on the score for the memorial concert for Maciunas, *Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic* (1984).

About the word “coyote”, it may also relate to Beuys’ experience of seeing the stuffed wolf at Anchorage Airport in Alaska, during the eight-hour transit for the flight to Japan. Paik reports, “During the stopover at Anchorage Airport in Alaska, he looked carefully at a stuffed wolf.”¹⁰¹⁵ It may have directly inspired Beuys to be the wolf/coyote in Japan.

Moreover, this *Coyote III* is similar to his *Sauerkraut Score* and his öö¹⁰¹⁶ performance at the concert on February 27, 1969 for the opening of the exhibition “Blockade 69” at the Galerie René Block in Berlin. There were a prepared piano, two microphones, an old record player, a bucket of sauerkraut (fermented cabbage), a music stand for Henning Christiansen, his green-painted violin, various tape recorders and other material. On the piano, Beuys placed the metal toy with two drummers, which he had used in his 1963 action *Concert for 2 Musicians* (1963) at the Fluxus Festival in Düsseldorf. Then, Beuys started to play the piano, while playing the recording of his 1968 voice performance *Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee*. While Henning Christiansen played several audiotapes, Beuys spread sauerkraut over the scoreboard, and made *Sauerkraut Score*. Then, while Christiansen played his green-painted violin after Beuys’ *Sauerkraut Score*, Beuys roared the öö sounds into the microphone.¹⁰¹⁷ However, a leftist student stormed onto the stage and destroyed these items, which brought the action to an end.

¹⁰¹³ Buddhism. The major systems and their literature. <https://www.britannica.com/topic/Buddhism/The-major-systems-and-their-literature>

¹⁰¹⁴ The notion of the five aggregates is quite similar to Kant’s “Einbildungskraft [imagination]”. These five aggregates come from emptiness without substance, and Buddhism considers that all substances are able to exist by passively accepting the ālaya-vijñāna, which is almost like a collective unconscious, and the self is able to exist by the passive acceptance of ālaya-vijñāna as a bottom up.

¹⁰¹⁵ Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 37.

¹⁰¹⁶ About the öö, at the entrance ceremony of the Dusseldorf Kunstakademie in 1967, Beuys performed öö, by breathing, coughing, rattling, hissing the elementary sound of öö. Later, the ready-to transport wooden crate, which protects the neon letters exhibited at the former information office of *Organization für direkte Demokratie durch Volksabstimmung [Organization for Direct Democracy by Referendum]* of 1972, was supplemented by two luminous neon letters “öö”, and became the new work öö in 1981. (From Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p. 164.)

¹⁰¹⁷ Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 225.

Based on the material in this action, Beuys finally created the installation *Konzertflügeljom (Bereichjom)*(1969).¹⁰¹⁸

The day before the performance *Coyote III*, right before the end of the opening reception at Seibu Museum, Beuys made the action *Sauerkraut Score* on the music stand of the installation *Konzertflügeljom (Bereichjom)*. In the discussion at the Tokyo University of the Arts, which was held a day after the *Sauerkraut Score* and just few hours before *Coyote III*, Beuys explained the meaning of this *Sauerkraut Score* to the Japanese students.

"... In order to call for the independence of human beings, stop being stupid in following the score like a slave and playing it as perfectly as possible; because any human being has musicality, I thought that it was necessary to go back to our musical origins. If you call the concert made by the music on a stand "art", I thought that it would be better to have a concert by a cabbage."¹⁰¹⁹

As Paik pointed out, Beuys shouting "Schweine [pork]" into the microphone was the full play and real face of the farmer-artist. Beuys' attitude of considering Sauerkraut better than Beethoven originated in the Lower Rhein's farmer mentality and its humor, and therefore, after quoting the names of the great German composers such as Bach, Mozart and Beethoven, Beuys shouted "Schweine [pork]" into the microphone. Since Beuys made *Sauerkraut Score* a day before this Sogetsu performance at the Seibu Museum, and accidentally found the microphone on the stage, he decided to improvise the action in association with *Sauerkraut Score* and its related öö, as a full play of his "farmer-artist" musicality.

Moreover, in 1967, Beuys had had an unrealized plan to broadcast öö through the transmitter placed on the top of the German bunker of World War II, in the Belgian city called "Ostend [East End]", inside which is exhibited *Samurai Sword is a Blood Sausage*; so now, in Japan, the real "East End" of Eurasia and the country of the Samurai sword, Beuys re-performed his öö.

Coyote's öö: Reconciliation of Human and Animals

As Heribert Schulz pointed out, it was an important idea for Beuys that being an animal is being a human.¹⁰²⁰ It had been an important theme for the Fluxus artists, as a fundamental criticism of modernity, which is similar to that of the Dadaists, who tried to deny all progress. Heavily

¹⁰¹⁸Geisenberger, Jürgen. *Joseph Beuys Und Die Musik*. Marburg: Tectum, 1999. Print. p. 110.

¹⁰¹⁹Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. p. 140.

¹⁰²⁰Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 64.

influenced by the Dadaist Hugo Ball's *Laut Dichtung* and Kurt Schwitters' *Ur-Sonate*, Beuys' *öö* contains some animal-like acts in itself.

In his series of works *Coyote I*, *Coyote II* and *Coyote III*, Beuys proposes reconciliation with animals. *Coyote I* was the performance of living with a coyote in René Block Gallery in New York, which is known by its official title *I like America and America Likes Me* (1974). In the performance, without meeting any Americans from the airport to the gallery but a coyote, Beuys tried to confront the trauma of the whole of America; the genocide of the "red man", who is the Native American.¹⁰²¹ By living with the real coyote, which is considered a holy animal among the Native Americans but was killed by the newly immigrated Americans, Beuys tried to reconcile the relationship between animal and human in the United States, and heal their wounds. Furthermore, in its title *I like America and America Likes Me* (1974), Beuys took advantage of the lack of otherness in America, and implied that as an extension of this traumatic experience of genocide, a new genocide occurred between Americans and non-Americans; by calling the Vietnamese people by the derogatory term "Gook", American soldiers turned Vietnamese people into non-humans, and killed them in the Vietnam War.¹⁰²²

Based on this *Coyote I*, the installation *Coyote II* took place at Galerie René Block in Berlin in September 1979, and was later shown in Ronald Feldman Gallery in New York in late 1979. (fig. IV-3-11) These prepared the birth of *Coyote III*, which was originally planned as the *Concert Performance for Two Pianos (with Nam June Paik)*.

Eugene Blume points out that in *Coyote III*, Beuys recited the poem from Steiner's simple articulation exercises from *Sprachkursfür die Teilnehmer des Dramatischen Kurses [Language Course for the Participants of the Dramatic Course]* (1924). The original poem of Steiner is as below.

Erfüllung geht
Durch Hoffnung
Geht durch Sehnen
Durch Wollen
Wollen weht
Im Webenden
Weht im Bebenden
Webt bebend

¹⁰²¹ Beuys says, "I believe I made contact with the psychological trauma point of the United States' energy constellation: the whole American trauma with the Indian, the Red Man. You could say that a reckoning has to be made with the coyote, and only then can this trauma be lifted." from Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 28.

¹⁰²² Beuys refused to exhibit his art works in America until the Vietnam War was over. (From Levin, Kim. *Some neglected bequests - The Inheritance of Beuys* in Ray, Gene, Lukas Beckmann, and Joseph Beuys. *Joseph Beuys, Mapping the Legacy*. New York: D.A.P, 2001. Print. p. 173, 174.)

Webend bindend
 Im Finden
 Findend windend
 Kündend¹⁰²³

In his performance, Beuys changed Steiner's words "Hoffen [hope]" to "Hoffnung [hope]", and "Willen [will]" to "Wollen [wish]".¹⁰²⁴ (fig. IV-3-12) By changing the verb "Hoffen [hope]" to substantive "Hoffnung [hope]", Beuys added a sense of materialization, and in addition, by transferring from the stronger word "Willen [will]" to the softer word "Wollen [wish]", Beuys emphasized that fulfillment can be realized without strong "will". In this lecture, Steiner tells that artistic language is created by healthy co-operation and harmonization of body, soul and spirit, and furthermore, Beuys followed Steiner's instruction of "footsteps" as below.

"The essence of the hexameter consists in the fact that, because it wants to be the verse for communication, story-telling, because it is the communication, seizes the legs of man, and brings rhythm to the legs (...) Setting up with the foot, o, two steps e e; stand up o, two steps e e; o, e e; o, e e; o, ee."¹⁰²⁵

Steiner's idea of rhythm based on the human legs and steps corresponds to both the Morse-code-like signals which Beuys had drawn on the blackboard, and the rhythm of his voice performance. Therefore, by following German "Verslehre [Poetic rhythm]", Beuys' Morse-code-like signals on the blackboard can be deciphered as below.

– •	Long short, for the trochee,
– • •	Long, short, short, for the dactyl
• – –	Short, long for the iamb
• • –	Short, short, long for the anapaest ¹⁰²⁶

These metrical units of verse were frequently seen in Greek and Latin poems, and this terminology was later adopted in the description of accentual-syllabic verse in English and German. These metrical units of verse such as trochee, dactyl, iamb and anapaestare called

¹⁰²³Steiner, Rudolf, and Marie Steiner. *Methodik Und Wesen Der Sprachgestaltung: Aphoristische Darstellungen Aus Den Kursen Über Künstlerisch eSprachbehandlung, Aufsätze, Notizen, Aus Seminarien Und Vorträgen*. Dornach/Schweiz. Rudolf Steiner Verlag. 1983. Print. p. 36.

¹⁰²⁴Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 12.

¹⁰²⁵Steiner, Rudolf, Marie S. Steiner, and Edwin Froböse. *Sprachgestaltung Und DramatischeKunst: EinVortragszyklus, Gehalten in DornachVom 5. Bis 23. September 1924: Eine Fragenbeantwortung, Dornach, 10. April 1921: Sprachkurs Für Die Teilnehmer Des Dramatischen Kurses, Dornach, 2. Bis 4. September 1924*. Dornach, Schweiz: R. Steiner, 1981. Print. p. 99.

¹⁰²⁶Arndt, Erwin. *Deutsche Verslehre*. Bindlach: Gondrom, 1986. Print. p. 94.

“Versfuß“ in German, which literally means “Verse’s foot”. (fig. IV-3-13) So in poetry, “foot” is the basic unit of measurement of accentual-syllabic meter.

It is noteworthy that the best-known example of an English word that results from the vowel alternation of the Germanic Umlaut such as *ö*, is “feet”, the plural form of “foot”. In old English, *fōt* originally had the dative singular *fōti* and nominative-accusative plural *fōtiz*, by attaching multiple endings “iz” to it. Then, the anticipation of the i-sound of this plural ending “iz” caused mutation of the root vowel, which resulted in *fēti* and *fētiz*; later, both reduced to *fēt*, and became an English word “feet”.¹⁰²⁷

So first, by writing two German letters *öö*, the letter o with two dots above the letter (Umlaut) on the blackboard, Beuys imitated this German *ö*, resembling two “footsteps” of a coyote. Then, by reading Steiner’s poem on the theory of rhythm (foot) and writing the word “coyote” on the blackboard, these Morse-code-like signals on the blackboard below the *öö* letters clearly become the “footprints” and drag marks of a coyote, and also the “foot” of the verse. This changes this code into the “track” of the coyote, the musical score (track) of short and long tones, which originated from human footsteps with the *öö* sound, originating itself in the howl of a coyote.¹⁰²⁸

The letter *ö* appears in German, Swedish and Icelandic, and in the Umlaut, a back vowel changes to the associated front vowel, or a front vowel becomes closer to i when the following syllable contains i or j. This rule of vowel change in Germanic languages is similar to the foot in Greek verse, which is also defined by a front vowel and a following syllable. Moreover, apart from Germanic languages, the sound of *ö* occurs in the Uralic languages, such as Finnish, Estonian, Southern Sami, and Hungarian, in the Turkic languages such as Azeri, Turkish, Uyghur, Crimean Tatar, Kazakh, and in the Uto-Aztecan language such as Hopi.

Therefore, by quoting metrical units of verses in Greek and Latin poems which were later adopted in English and German, Beuys first united Germanic languages to Greek and Latin as Indo-European languages, and then tried to unite Indo-European languages to Uralic, Turkic, and Uto-Aztecan languages. Furthermore, Hopi, a Native American whom Beuys “liked” in his 1974 *Coyote I* performance, uses the same sound rule of the Umlaut. Besides, Native Americans consider the coyote as a God; therefore Beuys tried to unite the languages of humans to the

¹⁰²⁷Algeo, John, and Thomas Pyles. *The Origins and Development of the English Language*. Boston, MA: Wadsworth Cengage Learning, 2010. Print. p. 95.

¹⁰²⁸In *Coyote III*, Beuys tried to unite humans and animals by using the poetic rhythm of the human’s footstep as Steiner suggested. In the case of Paik, in his 2nd satellite TV art *Bye Bye Kipling* (1986), he simultaneously united Europe and Asia with the rhythm of triple meter which appears in the traditional music of Hungary in Europe and Korea in Asia, as the rhythm of horse riding tribes based on the horse’s gallop. This theory of triple meter originating in the horse’s gallop was firstly enunciated by Fumio Koizumi, an ethnomusicologist who was a teacher of Ryuichi Sakamoto at the Tokyo University of the Arts.

language of coyotes in his öö, in order to communicate and reconcile all the humans and animals in Japan.

In an interview with the anthropologist Shinichi Nakazawa on June 4, 1984, Beuys told about his challenge to raise the status of coyotes to that of humans.

"I would like to appeal to human beings through actions from the world of animals and plants, which are usually considered to be in a developmental stage lower than the human race."¹⁰²⁹

In addition, in his interview in 1985, Beuys said,

"When the animal is liberated as a human, we would have to say more or less that man is elevated and is orientated towards the future. That is the idea. And this is performed through very simple throat sounds and ö-ö-tones (...)"¹⁰³⁰

The piano is an instrument for humans, therefore if a human plays the piano, he will not be able to communicate with other animals, which are non-human. Besides, for Beuys, being an animal is being a human. Hence, Beuys' answer was öö; the language of abstraction, which can fill the gap between nations, between man and animal, and make these two different things into one.

Facing Japanese audiences who do not speak the same language, Beuys may have thought that by talking in the abstract öö sound, which is an "Uralt [ancient]" "Urlaut [elementary sound]", he would be able to bridge two different languages in order to communicate. In other words, by speaking the abstract language of öö, Beuys tried to return to the time before the corruption of the tower of Babel, where everyone on earth spoke the same language, and there was no difference between Japanese and German, or even European and Asian.¹⁰³¹ Furthermore, by howling the öö sound through the poetic rhythm originating in the human footstep, which looked like the steps of a coyote, Beuys tried to create a common language between animal and man, and reconcile the two. His challenge is somewhat similar to that of Voltaire writing the *The Princess of Babylon* (1768) - in which humans spoke the same language as birds before humans started to eat animals -, in order to deny Descartes' Mechanical philosophy which denies the existence of the soul for animals, or even the challenge of Taro Okamoto's *Tower of the Sun* (1970), the phallic tower which tried to light up all the nations like Amaterasu at the EXPO '70 in Osaka, by breaking the modern ceiling of Kenzo Tange's *Festival Square*.

¹⁰²⁹Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p. 222.

¹⁰³⁰Jappe, Georg. "Am Klavier Joseph Beuys." *Kunstnachrichten*. (1985). Print. p. 72 - 76.

¹⁰³¹The boundary between Germany and Austria is indicated by a boundary marker with a single letter "Ö", which stands for "Österreich [Austria]" in German. Beuys may have associated the image of ö with boundary, and may have given his öö the meaning of going beyond the boundary.

The Word “Tao”: Yin and Yang in *I-Ching* and Hangul

On his score *Coyote III*, Beuys wrote the word “Laotse Tao”. (fig. IV-3-14) With the word Tao, Beuys’ six Morse-code-like lines, which consist of long and short signals, suddenly become similar to the “broken” or “unbroken” line of *I-Ching*, which means Yin and Yang. *I-Ching*¹⁰³² consists of 64 hexagrams (six lines) (fig. IV-3-15), and it was Gottfried Leibniz who saw the Shao Yong’s two diagrams brought back from China by Joachim Bouvet, (fig. IV-3-16) and realized that these two hexagrams of 64 gua of *I-Ching* coincide with binary maths, which he had invented.¹⁰³³

In addition, Eugene Blume points out that in this *Coyote III* score, Beuys wrote the Morse-code-like signals like the four elements of Greek classical thought; from left to right, these are Earth (Reichsapfel), Water, Air, and Fire.¹⁰³⁴ (fig. IV-3-17) Underneath the element of Fire, Beuys wrote the words “H, CH, J, SCH, S, F, W”, which correspond to Steiner’s vocal sounds associated with the element of Fire or warmth. Steiner wrote,

“Therefore, all the vocal sounds go into the element of fire or warmth which we have, when we pronounce with feeling: h ch j schsf w. These live in the element of warmth.”¹⁰³⁵

About the relationship between vowel and consonant, Steiner explains these in relation with warmth and coldness. Steiner wrote,

“Once vocalic:, it becomes warm. Once more consonantly:, it becomes cold. If you want to recite with warmth, place the main value on vowels; if you want to recite coldly, place the main value on consonants.”¹⁰³⁶

On his score, Beuys wrote “L” and “R” between the Earth on the left and the Fire on the right; it corresponds to Paik on the “Left” and Beuys on the “Right” of the stage. Identifying himself as an element of Fire (warmth), Beuys on the right of the stage kept making the vowel sound with “H,

¹⁰³² About I-Ching in Korea, Paik said, “At the beginning of the year, every family plays I-Ching. I-ching was very familiar.” Nam June Paik “Jeder Imperialist ist beste Lehrer” Interview by Peter Motitz Pickhaus with Nam June Paik. 17. June 1987. In Bauermeister, Mary, Manfred Leve, Nam J. Paik, and Peter M. Pickhaus. *Nam June Paik*. Köln: König, 2009. Print. p. 107.

¹⁰³³ Understanding Bagua sequence. Source: Shanghai Daily | December 6, 2015, Sunday
<http://www.shanghaidaily.com/sunday/now-and-then/Understanding-Bagua-sequence/shdaily.shtml>

¹⁰³⁴ Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p.32.

¹⁰³⁵ Steiner, Rudolf, Marie S. Steiner, and Edwin Froböse. *Sprachgestaltung Und Dramatische Kunst: Ein Vortragszyklus, Gehalten in Dornach Vom 5. Bis 23. September 1924: Eine Fragenbeantwortung, Dornach, 10. April 1921: Sprachkurs Für Die Teilnehmer Des Dramatischen Kurses, Dornach, 2. Bis 4. September 1924*. Dornach, Schweiz: R. Steiner, 1981. Print. p. 348. Translated by the author.

¹⁰³⁶ Steiner, Rudolf, and Marie Steiner. *Methodik Und Wesen Der Sprachgestaltung: Aphoristische Darstellungen Aus Den Kursen Über Künstlerische Sprachbehandlung, Aufsätze, Notizen, Aus Seminarien Und Vorträgen*. Dornach/Schweiz. Rudolf Steiner Verlag. 1983. Print. p. 123. Translated by the author.

CH, J, SCH, S, F, W” to convey his feelings. Therefore, for Beuys, Paik on his left needed to keep playing the piano and producing cold consonant sounds as an element of Earth, which Beuys expressed in the words “D, T, B, P, G, K, M, N”.

In the Greek Four Elements, Fire and Air are Yang, and symbolize activeness and expressiveness; on the other hand, Water and Earth are Yin, and symbolize passiveness and receptiveness. (fig. IV-3-18) By writing the word Tao on his score, Beuys also may have tried to connect the Yin and Yang characters of the Greek Four Elements to the eight trigrams of Bagua in Taoism; these are Sky, Earth, Thunder, Wind, Water, Fire, Mountain and Lake.¹⁰³⁷ (fig. IV-3-19) Since many Greek verses consist of hexameters, there is a certain parallel between these Greek hexameters and the Chinese hexagrams; so Beuys may have wanted to connect these in binary code, which had been widely developed both in Germany in Europe and China in Asia.

About the elements of Fire and Air and their Yang character, when Beuys was hissing into the microphone, he pinched the sides of his tightly closed mouth, and emphasized its form, which produced the high-pitch hissing sound. Here, Beuys expressed two things: first, that his particular mouth form producing this high-pitch hissing sound was similar to the kettle over the “fire” emitting hot “air” with high-pitch sound. Second, Beuys may have demonstrated the Venturi effect: when a fluid flows through a constricted section, the reduction in fluid pressure results in a pressure decrease and a velocity increase, which reduces the fluid temperature. For example, when you breathe out through narrow lips, the temperature becomes lower, because when the air is released after the temporal pressure, the temperature will drop below the original condition. Consequently, fast exhaling breath coming from narrow lips with high pressure becomes cooler than slow exhaling breath, and tightly closed lips make hissing sounds and a lower temperature.

Beuys demonstrated this mechanism, in relation with Fire and Air in the Greek Four Elements. Then, by following Steiner’s simple articulation exercises, Beuys created his high-pitch hissing sound of Air in association with Fire and “warmth”, which is an important concept for Beuys’ theory of social sculpture. Beuys tried to melt existing languages down by warming them up with his öö sound. When the mixture becomes cold, it will be a new form of language, going beyond the borders between nations, and also between humans and animals. In this respect, Beuys’ öö was a challenge toward social sculpture.

In addition, from the perspective of Tao and the concept of warmth in Steiner’s vocal theory, Beuys’ Morse-code-like signals have striking similarity with Hangul, the Korean alphabet. In Hangul, the vowel is based on the Taoist philosophy of Yin (Earth), Yang (Heaven) and human. The small circle “•” is Heaven (Yang), and each straight line “|”, which forms the square

¹⁰³⁷Tao, Zhijian. *Drawing the Dragon: Western European Reinvention of China*. Bern: Peter Lang, 2009. Print. p. 69.

depicting North, South, East or West, is Earth (Yang). Thus the vertical line “ | ”, which is Human connects the Heaven and the Earth. (fig. IV-3-20) The combination of these three elements forms the 21 commonly used vowels. For example, when “•” is placed on the East side (sunny side) of “ | ”, it becomes “ | [a].” When “•” is placed on the West side (cloudy side) of “ | ”, it becomes a darker sound “ | [eo]”. (fig. IV-3-21)

In the case of the Germanic Umlaut, a back vowel changes to the associated front vowel, or a front vowel becomes closer to i when the following syllable contains i or j. However, in the case of Korean Hangul, two vowels of the same type can be combined together, but Yin and Yang vowels cannot be combined together. Moreover, the five consonants (ㄱ, ㄴ, ㅁ, ㄷ, ㄹ), the symbols of how each sound is pronounced physically in a person’s mouth, are taken from the Taoist theory of the Five Elements called Wu Xing (Wood, Earth, Metal, Fire and Water),¹⁰³⁸ which is the counterpart in Asia of the Greek Four Elements. Therefore, by adding the word Tao to his Morse-code-like drawings, Beuys may relate Korean vowels based on Yin and Yang to the Five Elements of Taoism, Steiner’s vocal theory of “warmth”, and Greek classical thought of the Four Elements in Greek verse’s foot.

Associations of the Letters W and B in Europe and Asia

In this action, Beuys chose the sound poem of Steiner, which includes the sentence “Weht im Bebenden, Webt bebend, Webend bindend”. This sentence contains the words starting with W and B, and about the letter W and B, Steiner wrote:

“The letters W and B correspond to each other. Wotan, Odin is the same as Bodha - Buddha. Wotan is indeed the Germanic form of the word Buddha. We come here to a common origin of the European Wotan religion and the Asian Buddha religion.”¹⁰³⁹

In Japanese, the difference between the German sound W and B is absent; therefore Japanese people have a hard time pronouncing German words containing W and B, such as BMW. The reason why Beuys quoted this particular sentence of Steiner is that he may have been interested in the association of the letter W and B in the Eurasian context. About Eurasia, Christianity and Buddhism, Beuys said,

“In order to make the world into one system, we should overcome the materialism of western capitalism and also the materialism in Asia to establish new ideas. The ability of

¹⁰³⁸ “Learn Hangul: The Korean Alphabet for Beginners”, by Eunhye. J. August 6, 2015. <http://takelessons.com/blog/learn-hangul-korean-alphabet-for-beginners-z11>

¹⁰³⁹ Steiner, Rudolf. *Die Okkulten Wahrheiten Alter Mythen Und Sagen: Griechische Und Germanische Mythologie: Richard Wagner Im Lichte Der Geisteswissenschaft : Sechzehn Vorträge, Gehalten in Berlin, Köln Und Nürnberg in Den Jahren 1904, 1905 Und 1907 (hörernotizen)*. Dornach: R. Steiner, 1999. Print. p. 148.

the Asians will lead to cooperation, and the energy of the Europeans will establish the ideas.

The true question is that of human creativity, and not just how to put Christianity and Buddhism together. Christianity is systematically at its last stage, and also in Buddhism it is unlikely that something new will be born out of traditional forms. Old religions are useless, and capitalism and communism are also useless. What is to be born is an idea that goes beyond them and it should directly unify human creativity, and enlighten ability at the site of labor. Economic systems need to be also changed for new ones.”¹⁰⁴⁰

Schopenhauer and Steiner are the ones who tried to find the new Gestalt by making hypotheses on the association of the Indo-European languages. It is only the way to discover the new Gestalt, and Charles Sanders Peirce called this challenge of making hypotheses from associations "abduction". This challenge of making hypotheses from associations, a non-deductive inference, is different from the already familiar inductive type.¹⁰⁴¹ Since the answers that are deducted by the axioms are always tautological, in order to find the new Gestalt we need to expand the field of axioms by making hypotheses. Through these associations in abstractions, Beuys tried to build a new Gestalt between Europe and Asia, and tried to create his *EURASIA* as "Synthese [synthesis]".

Peirce's abduction is close to quantum mechanics, which is the world of information viewed from probability, rather than Newtonian mechanics, which is the world of matter viewed from observation. If we consider the world of quantum mechanics, which gives the theory of probability, as the world of the unconscious, and consciousness is created as a consequence of this unconsciousness, and the result of observation created by consciousness corresponds to the world of matter in Newtonian mechanics, then quantum mechanics requires classical mechanics and Newtonian mechanics requires quantum mechanics complementarily; there, Idealism and Materialism agree.¹⁰⁴² It may be the goal of Beuys' *EURASIA*; the fusion of Western Materialism and Eastern Spiritualism.

Q & A Session after the Concert

¹⁰⁴⁰Adriani, Götz, Joseph Beuys, Nam June Paik and Günther Ulbricht. *Joseph Beuys: An Exhibition Based on the Ulbricht Collection; [2 June - 2 July 1984, the Seibu Museum of Art]*. Tokyo: The Seibu Museum of Art, 1984. Print. p. 141. Translated by the author.

¹⁰⁴¹Peirce on Abduction. <http://plato.stanford.edu/entries/abduction/peirce.html>

¹⁰⁴²It is similar to Spinoza's Proposition 7 in his Ethics Part II: "The order and connection of ideas is the same as the order and connection of things" and also the most famous well-known of Heart Sutra; Rupamshunyata, shunyataivarupam (色性是空空性是色) [form is emptiness and the very emptiness is form] Rupannaprithakshunyata (色不異空) [emptiness does not differ from form] shunyatayanaprithagrupam.(空不異色) [form does not differ from emptiness.] Yadrupamsashunyata.(色即是空) [whatever is form, that is emptiness,] yashunyatasarupam.(空即是色) [whatever is emptiness, that is form.] (From Spinoza, Benedictus.trans. by R H. M. Elwes, *The Ethics*. Create Space Independent Publishing Platform 2016. Print. p. 26.) PrajnaparamitaHrdaya Sutra <http://bbs.tianya.cn/post-63-549737-1.shtml>

Beuys' word Tao on the score defines not only the concert, but also the following Q & A session. (fig. IV-3-22) Beuys requested to have exactly the same amount of time for the Q & A session as for their musical performance.¹⁰⁴³ It is similar to the memorial concert for Maciunas; there, Beuys and Paik flipped Maciunas' age of death 47 and made a 74 minutes concert, almost like Yin and Yang, and made the time of life and death as pair category according to Steiner. At Sogetsu however, Beuys flipped the relationship between the audience and performers as Yin and Yang; as a result, the audience who were passively listening to their concert (Yin) started to actively question the performers (Yang) in the second half of the session.

In the Q & A session, when Beuys was asked how he could be a coyote, Beuys answered,

“Everyone can do that. This is only a question of the contribution. This is a question of - first, interest, then devotion and then constant practice; that one should not give up immediately if it does not succeed at first, but you need to go behind the course of the force, that is, the energy flow. This must, of course, also be done by a good farmer with his rice or plants which he cultivates. If one does not try to understand the plants and their growth forces, and what prevents the growing forces, one comes into a more intense conversation with nature than the nature scientists, who weigh, measure and count only the substances for their usability by the most complicated technical process - yes, even with the most complicated systems. So this is just a general characteristic of man. What I do is so normal, because I am a man who is essentially no different from any other person; perhaps only the difference is that there are some more specialties, which can be achieved by force. I have also spoken about the will in this action. Of course you could not understand that because I said it in German. It is not important in a concert that one understands the topic, the conceptual topic. But when I say “will”, it is very often found in the German words which I have so related; there was also "longing" - so people should have longing for the understanding of things. So every man can do that. It is, yes, it is necessary today – we need to develop the feeling that nature, physical nature, plants, animals, and animals and the planet itself is actually an external organ of man, and without these, man cannot live. Just as man cannot live without the heart, the liver, the kidney, the brain, man cannot live without the oxygen produced by the tree. And when one animal species dies out, an essential psychic astral line also dies in the human being.”¹⁰⁴⁴

¹⁰⁴³Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print p. 19.

¹⁰⁴⁴Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 64, 65. Translated by the author.

This answer by Beuys is reminiscent of the word "I AM MANY" which he left as a pencil drawing on the occasion of *Coyote I*. There, he wrote "COYOTE / wolves / phantom wolves / ! ! ! / I AM MANY / I am many / I am many / Joseph Beuys N.Y., New York, 1974."¹⁰⁴⁵ The word "I AM MANY" is a quote from J. Frank Dobie's book *The Voice of the Coyote* (1961), and in this book, Beuys wrote the word "I-AM-MANY" (fig. IV-3-23) above the very parts of this sentence:

"An Arizona rancher solemnly told me - and his belief is a common absurdity - that when a single Coyote sounds as if he were three or five, he is yapping with his nose poked into a little hole he had dug in the earth. Who does know what precise arrangement in the coyote's laryngotracheal mechanism enables him to scatter, shatter, multiply and "place" his voice so deftly? Among the aboriginal dialects one name of this supreme ventriloquist might well be I-Am-Many. Here may be a basis for research by acousticians and phoneticians."¹⁰⁴⁶

The coyote howl "I-AM-MANY" also echoes Beuys' statement on the German Student Party. Forming the German Student Party in June 1967, Beuys says that the German Student Party "is the world's largest party, but most of its members are animals".¹⁰⁴⁷ Here, Beuys suggests that people who consider nature as a whole are surely a minority, but by changing the perspective, they can be the majority. Howling alone in Tokyo, Beuys' "I-AM-MANY" is a wish, saying "I am not the only one", almost as in the lyrics of *Imagine* (1971) by John Lennon. Moreover, I-AM-MANY" echoes his vision of nature: "physical nature, plants, animals, and the planet itself, is actually an external organ of man, and without these, man cannot live."

When the audience asked Beuys about the existence of God, he answered,

"...I have at least tried to give a concert here, where I tried to worship the Gods. But now there was actually a special reason. "Coyote" is written here on the blackboard, and I have done an action with such a wolf for a week, and I've tried to talk to the coyote, because humans can do that very well. If you are with an animal for a while, you can understand and see how the individual animal is, and also what this animal is experiencing in his soul. And also you see what kind of relationship this animal has with his God, with the God who represents all Coyotes; of course there are many wolves and many coyotes as single animals, but above them is the group soul of these animals, that is why people talk about: the coyote, people say: the coyote. When the person says: the

¹⁰⁴⁵Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 47.

¹⁰⁴⁶Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984 : Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15 - 19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 48.

¹⁰⁴⁷Schellmann, Jörg, and Joseph Beuys. *Joseph Beuys: Die Multiples: Werkverzeichnis Der Auflagenobjekte Und Druckgraphik*. München. u.a. Schellmann.1992. Print. p. 430. Translated by the author.

coyote, this person probably thinks of every single living example of the species. That is, this coyote has its true deity in an enormous spiritual being, which does not exist on the earth. And this animal speaks to him. And in turn this group soul of the coyotes has a need to talk to man. This is of course an idea, which in the materialistic age of exact, so-called exact scientific concepts, no longer lies in human consciousness and imagination. That is why art is very important. And that is why the concert is very important. Regardless whether people find it aesthetically beautiful or not. It is simply a necessary function. So I have already connected with the coyotes in this concert.”¹⁰⁴⁸

About the existence of God, Paik also answered as below.

”I am not referring here to a deep-meaning world, in principle; but I would like to say that now on earth there are two hot wars: one in the Middle East, around Israel, and the other war in Northern Ireland, around the city of Belfast. And I must say that these two wars have actually been caused by a God or gods; that is why I think it is important to get away from one's own God, and be ready to admit the God or the gods of the others, or let himself or herself acknowledge the others.”¹⁰⁴⁹

When an audience asked why this piano was red, Beuys answered

”I do not know. I also did not find the reason. I also do not know why it has wheels. I thought first, as I saw this piano here, why should I play the piano? I can drive off with the piano. I say, if you can drive off with the piano, you do not need to play it. But then I had the idea, because I meditated a little here in the room and talked a little with Paik, that I could not actually play this red piano at all. And then I thought I will make something completely oral, with my mouth.”¹⁰⁵⁰

Answering this question, Beuys stood up from the chair, and started to rotate the red piano, which he did not play. For Beuys and Paik, the instrument had been a metaphor for the human body. The reason why Beuys put oak leaves and washing powder into the piano in his 1965 Agit-Pop performance was that the piano was a metaphor of the body of a post-war German. In this 1984 performance, Beuys did not play the piano; in that way, he may have expressed his critical health condition; his body was not functioning correctly, almost like the thalidomide child in *Homogeneous Infiltration for Grand Piano* (1966).

¹⁰⁴⁸Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15 - 19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 63. Translated by the author.

¹⁰⁴⁹Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15 - 19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 63. Translated by the author.

¹⁰⁵⁰Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15 - 19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 64. Translated by the author.

When the audience asked “what are your favorite words?”, Paik wrote two words in Chinese characters; 墓椅子 and 墓異州, which can be pronounced as “Beuys”.¹⁰⁵¹ In this 1984 performance, Paik, who was familiar with Japan, played a supporting role for Beuys, who was treated as a superstar. About this performance, Paik recalled,

“This most passionate of Beuys' performances was recorded by four TV cameras for posterity. (...) It has been my infinite honor to have been able to assist him in his performances and record them for posterity.”¹⁰⁵²

Criticism on Beuys from a Japanese Perspective

Before visiting Japan, Beuys says

“My way of thinking and my philosophy as an artist comes from European things. It is rather Europe itself than European things. I do not think that I will be not understood at all in Japan, but it is hard to imagine, because I do not know anything about this country.”¹⁰⁵³

Joseph Beuys was enthusiastically welcomed in Japan, and most of the Japanese art fans went wild with joy. On this occasion and after his visit, many magazines and books featuring Beuys were published, and these widely influenced art students, art professionals and art lovers. However, in Japan, there are certain criticisms of Beuys.¹⁰⁵⁴ Known as a member of the High Red Center, Gempei Akasegawa who quit art making and became an author was very critical of Beuys' performance:

“Nonsense and serious things are separated. ... I thought Beuys was a comprehensivist. In the case of Paik, these two are separately integrated, and if we break any surface, the reduced figure of Paik's total expression appears. So Paik develops the idea while performing, rather than doing something after thinking in advance. ... When Beuys' talkativeness was added, it became odd. It is quite similar to the way in which Uri Geller's supernatural power started to lose confidence with his talkativeness.”¹⁰⁵⁵

In addition, Shinichi Nakazawa wrote,

¹⁰⁵¹ Later Paik used these Chinese characters in his memorial performance *Lebe Wohl unsere Beuys* (1986) as 戒名 (kaimyou) [Dharma name], a posthumous Buddhist name of Beuys.

¹⁰⁵² Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961 - 86*. Seoul, Korea: Won Gallery, 1990. Print. p. 37, 38.

¹⁰⁵³ Moriguchi, Akira "Pictures at an Exhibition. Joseph Beuys Exhibition, memo until the opening. Nov. 9, 1983 – May 29, 1984." Bijyutu Shuppansha. 2001. p. 75, 76. Translated by the author.

¹⁰⁵⁴ When Beuys gave a three-hour lecture entitled “The Energy Plan for the Western Man” at the New School for Social Research in New York on January 11, 1974, David Rieff, the son of Susan Sontag, criticized Beuys' art theory as resembling fascism.

¹⁰⁵⁵ New Art Newspaper June 21, 1984. Translated by the author.

“Japanese people still have the sensibility of indigenous people such as Eskimos, Africans and Southeast Asian people in the mountains, and while having this sensibility, they try to receive Beuys and Paik’s art in an advanced capitalistic art system. Because of this indigenous sensibility, Japanese people are echoing with their art.”¹⁰⁵⁶

However, according to Nakazawa, Beuys considered Japanese people only as “a technological people living in an advanced industrial society”, then he concluded, “I have an indelible feeling that Beuys misunderstood the Japanese.”¹⁰⁵⁷ About the issue of his misunderstandings on Japanese, Beuys says,

“The Japanese people whom I actually met in Germany were businessmen in Düsseldorf, and from that experience, I could not quite understand why I had to have an exhibition in Japan. However, when I actually came to Japan, I realized that Japan has an entirely different aspect. Especially young Japanese people have a spiritual dimension, and I could meet them, so I'm very pleased to have been able to come to Japan this time, and I am grateful.”¹⁰⁵⁸

To understand each other, Beuys’ eight-days visit in Japan was too short. Even so, Beuys’ visit to Japan became the first time that many of his works were exhibited at the Seibu Museum as a solo exhibition, and it became the chance for Japanese art students to become familiar with his artworks, including the idea of social sculpture.

¹⁰⁵⁶ Shinichi Nakazawa “Beuys, Paik, Shizen. Shizensyugi Daisan no michi [Beuys, Paik, Nature Naturalism – The Third Way] *Bijyutu Techo*, August 1984 no. 530. Print. p. 48, 49. Translated by the author.

¹⁰⁵⁷ Shinichi Nakazawa “Beuys, Paik, Shizen. Shizensyugi Daisan no michi [Beuys, Paik, Nature Naturalism – The Third Way] *Bijyutu Techo*, August 1984 no. 530. Print. p. 48, 49.

¹⁰⁵⁸ Beuys, Joseph. *Joseph Beuys in Japan: [Ein Dokument 1984]*. Tokyo: Seibu Museum, 1984. Print. p.86. Translated by the author.

Conclusion

One and a half year after this performance in Tokyo, on January 23, 1986, Beuys passed away at his atelier in Düsseldorf. The German ship moored in Meldorf called “Sueño”¹⁰⁵⁹ scattered Beuys' ashes in the North Sea, at the position of δ54° 07,5' NO 8° 22,0' E.¹⁰⁶⁰

Beuys and Paik's collaboration *EURASIA* ended with the sudden death of Beuys. Even after Beuys' death, Paik continued his own *EURASIA* related works, but it is beyond the scope of this thesis, so it needs to be written about some other time.

In their collaboration, music was always there. Their collaboration started by Beuys assisting Paik destroying the violin in his *One for Violin Solo* (1962), then Beuys destroyed Paik's piano in his *Piano Action* (1963). Later in their last performance *Coyote III* (1984), Beuys did not play the piano which was prepared by Paik. By destroying the ordinary form of music, they expanded the notion of art, with the improvisational, experimental spirit of Fluxus. As a result, their artistic experiments bore bigger fruits; Beuys' idea of social sculpture culminated in the birth of the German Green Party, which more recently has fought for a non-nuclear policy in Germany after the Fukushima Daiichi nuclear disaster.¹⁰⁶¹ Paik's invention of *Electronic Super Highway* became the origin of the Internet, and his invention of video art was popularized by video platforms such as Youtube and Vimeo. Furthermore, Skype is no different from his closed circuit video installation *TV Buddha* (1974), and Paik's challenge of making an art robot no different from a human is still an ongoing topic in the field of the A.I.

When they met for the first time, Paik was a young successful artist, but Beuys was a rather unknown artist in his 40s. In their collaboration so-called *EURASIA*, confident and agile Paik played the role of turning introverted Beuys into a successful performance artist. In the end, in their last performance in 1984, Paik took on a supporting role for Beuys, who became a superstar through their collaboration.¹⁰⁶² However, more than thirty years after Beuys' death and more than ten years after Paik's death, the reevaluation of Paik's works is continuing, and today, there is no doubt that both are considered among of the most important artists of the 20th century. Beuys'

¹⁰⁵⁹ The Spanish word “Sueño” means “dream”. It is unknown whether Beuys chose the ship with this name before his death or not, but if so, Beuys may have referred to the “Butterfly Dream” of 莊子[Zhūangzi] (c. 369 BC – c. 286 BC). “Once upon a time, I, Chuang Tzu, dreamt I was a butterfly, fluttering hither and thither, to all intents and purposes a butterfly. I was conscious only of following my fancies as a butterfly, and was unconscious of my individuality as a man. Suddenly I awoke, and there I lay, myself again. Now I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man.” (From Zhuangzi, and Herbert A. Giles. *Teachings and Sayings of Chuang Tzū*. Mineola, N.Y: Dover Publications, 2001. Print. p. 26.)

¹⁰⁶⁰ Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 204.

¹⁰⁶¹ It is noteworthy that the first discoverer of the Chernobyl disaster, which happened on April 26, 1986, in the Western bloc was Ingo Günther, the assistant of Nam June Paik. While he was checking the photograph of NASA's non-military public access satellite Landsat 5, he saw the Chernobyl Cloud, which was photographed on April 27th, 1986. (From Paik, Nam June. “Tensei Jingo” in the booklet of his satellite video set of “Wrap Around the World”, Sony, 1988.) This nuclear disaster happened three months after the death of Joseph Beuys.

¹⁰⁶² Paik told his kindergarten friend Lee Kyung Hee, “I made Beuys famous.” Interview with Lee Kyung Hee, Feb 9, 2014.

stubborn character, which led him to never compromise and never change his opinion, made Paik, who was more flexible and submissive, the ideal collaborator. Their relationship was such as Yin (Paik=East=Asia) and Yang (Beuys=West=Europe), embracing and encircling each other as one. The meeting of Beuys who was influenced by early German Romanticism and Paik describing his performance as "German-Mongolian expressionism"¹⁰⁶³ sparked the light so-called *EURASIA*; "a permanent embracement of East and West... that has to appear like a Lighthouse that everybody can see."¹⁰⁶⁴

Three and a half years after the death of Joseph Beuys, the Berlin Wall fell. Despite this, there are still many walls to be overcome today. Facing all the new problems such as Brexit and the flow of Syrian Refugees in Europe, and also the presidency of Donald Trump in the United States and continuing tension between North and South Korea, we need to find an alternative to the Nation-States, which is defined by the concept of enemy on the extension of the existing self. When we realize that we are all equally human beings, and it becomes possible to exist in continuity with others in the same world, we can go back to the abstraction that preceded the birth of the Nation-States. Then, we will be able to re-create the new form of civilization. I wish that this thesis, which is the first detailed analysis on Beuys and Paik's life-long collaboration *EURASIA*, will appear as a lighthouse that everybody can see as being our bright future to come.

¹⁰⁶³ Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 118.

¹⁰⁶⁴ Bstan-'dzin-rgya-mtsho, and Louwrien Wijers. *His Holiness the Fourteenth Dalai Lama of Tibet Talks to Louwrien Wijers*. Amsterdam, Holland: Kantoorvoor Cultuur Extracten, 1982. Print. p. 79.

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Jochen Saueracker (March 25, 2014)
Johannes Stüttgen (February 24, 2016)
Lee Kyung Hee (Feb 9, 2014)
Louwrien Wijer (December 14, 2011)
Maciej Cholewinski (February 6, 2015)
Peter Kolb (March 26, 2014)
René Block (August 20, 2015)
Shigeo Kurohara (July 10, 2016)
Shuya Abe (Nov. 8, 2013)
Stefan von Wiese (April 16, 2014)
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EURASIA

**Joseph Beuys and Nam June Paik's Life Long Collaboration
toward the Unity of Europe and Asia**

Appendix Images

**Dissertation zur Erlangung des akademischen Grades
Doktor der Philosophie (Dr. phil.)
an der Fakultät Gestaltung
der Universität der Künste Berlin**

vorgelegt von Shinya Watanabe. M.A.

- 1. Gutachter:** Dr. Prof. Siegfried Zielinski (Universität der Künste Berlin)
- 2. Gutachter:** Dr. Prof. Michael Diers (Humboldt-Universität zu Berlin)

Tag der Disputation: Juni 2, 2017.

Gesamturteil: magna cum laude (sehr gut)



Fig. I-1-01

Joseph Beuys with His Parents in Kleve (Holding the staff of Stag Leader)
 Photo: Joseph Beuys Estate

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 12.

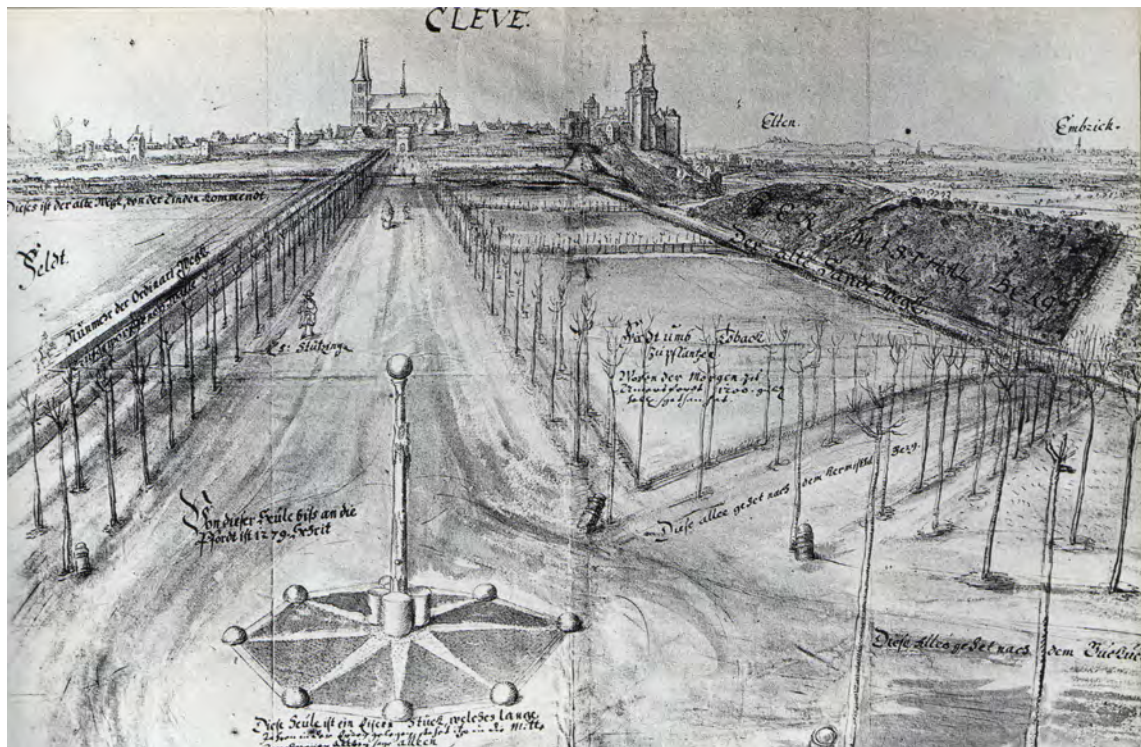


Fig. I-1-02

“Cupid” in the Newly Planted Nassauer Allee. Drawing by Hendrik Feltman (1654)
 Formerly Berlin, Kupferstichkabinett (missing since 1945)

From: Beuys, Joseph. *Joseph Beuys, "strassenbahnhaltestelle": Ein Monument Für Die Zukunft*. Kleve: Museum Kurhaus, 2000. Print. p. 19.



Fig. I-1-03

Josef Jakob Beuys, the Father of Joseph Beuys
Photo: Joseph Beuys Archive

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 11.



Fig. I-1-04

Joseph Beuys in Rindern (1939)
Photo: Joseph Beuys Estate

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 14.



Fig. I-1-05

Joseph Beuys (right) at Rindern with Relatives who Emigrated to Chicago (1936)

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 14.



Fig. I-1-06

The Tram at the Tram Stop "Iron Man" on the Nassauer Allee in Kleve (1961)

From: Beuys, Joseph. *Joseph Beuys, "strassenbahnhaltestelle": Ein Monument Für Die Zukunft*. Kleve: Museum Kurhaus, 2000. Print. p. 130.

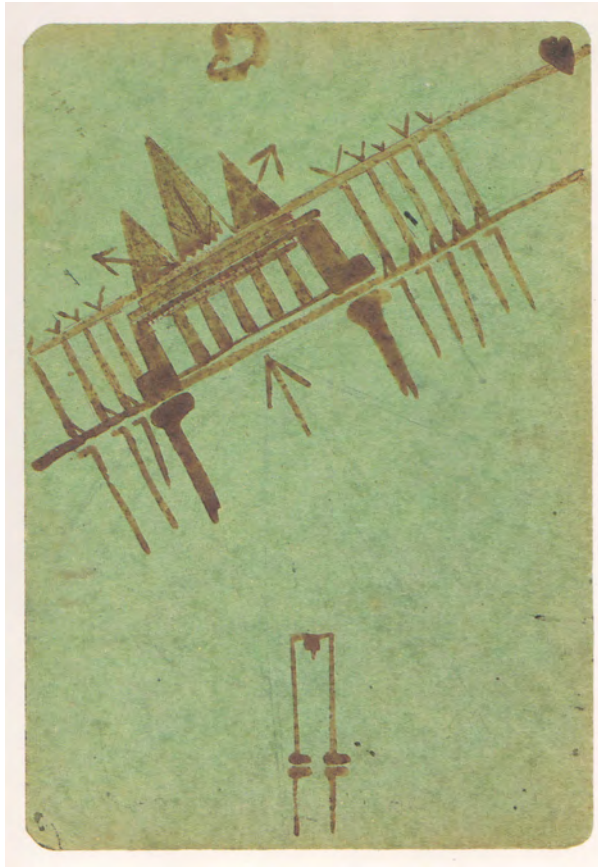


Fig. I-1-07
Joseph Beuys
Architektur (Mongolenpalast) [Architecture (Mongolian Palace)] (1937)
Acrylic on paper. 21 x 14.4cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Collecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 23.



Fig. I-1-08
From the Family Album "Adolf Hitler March" (1936)
Photo: Joseph Beuys Estate

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 14.

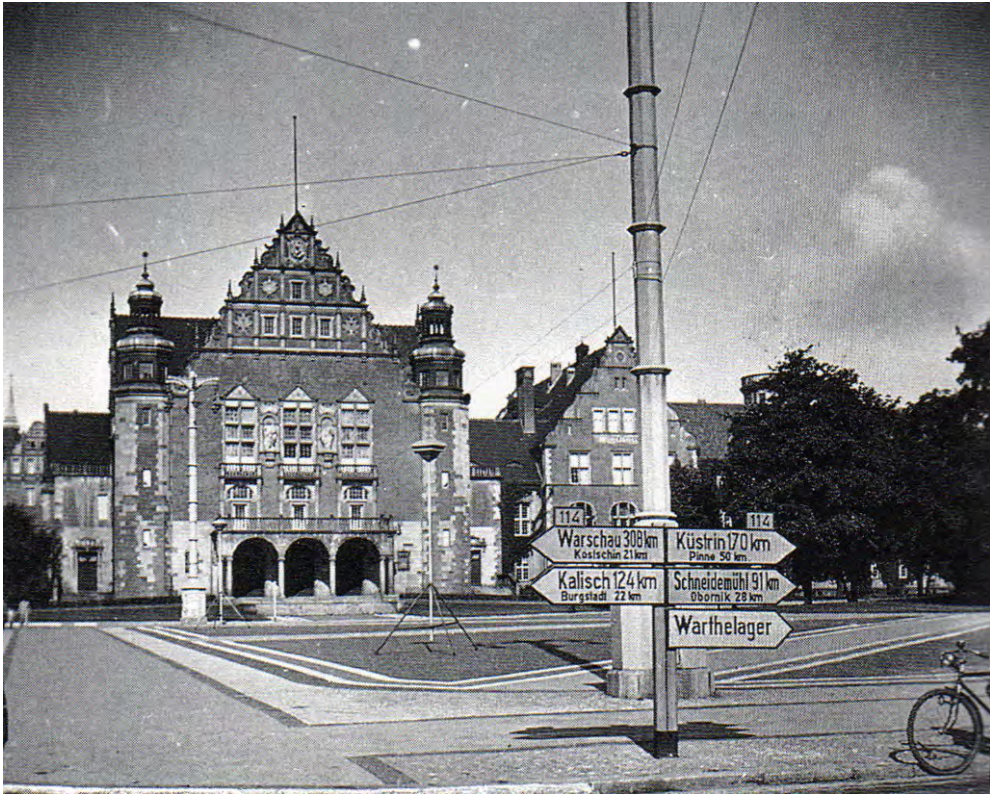


Fig. I-1-09

From the Photo Collection of the Military Time "University of Poznan"

Photo: Joseph Beuys Estate

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 14.



Fig. I-1-10

Joseph Beuys as an Officer at the Luftflottennachrichtenschule 2 in Königgrätz (1942)

Photo: Joseph Beuys Estate

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 15

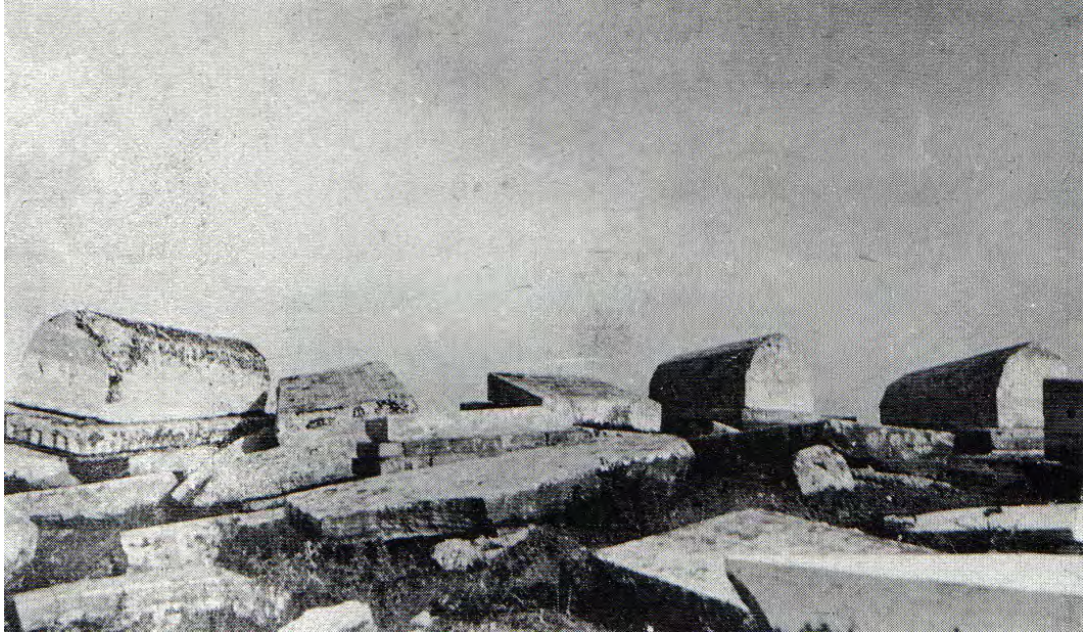


Fig. I-1-11

From the Photo Collection that Beuys Sent to the Parents in Kleve During the War
"Tombas. Italian Cemetery"

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 15.



Fig. I-1-12

Left: Joseph Beuys: *Krankenschwester (Russland) [Nurse (Russia)]* (1943)

Pencil on writing paper, 9.2 x 7.1 cm / 29.7 x 21.1 cm

Bedburug-Hau, Museum Schloss Moyland, Sammlung van der Grinten MSM 02494

Right: Joseph Beuys: *No Title (Nurse Russia)* (1943)

Pencil on writing paper, 9.2 x 7.1 cm

Bedburug-Hau, Museum Schloss Moyland, Sammlung van der Grinten MSM 02495

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 87.



Fig. I-1-13

Joseph Beuys Notes on the Back of the Photo for the Parents
"Salvation of the Ruins of our Crash"

From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 16.



Fig. I-2-01

Joseph Beuys

Bowl and Block after a Japanese Pattern and Spoon (1949)

From: Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 280.



Fig. I-2-02

Ritterkreuz des Eisernen Kreuzes mit Eichenlaub und Schwertern (ab 1. September 1939)
[*The Knight's Cross of the Iron Cross with Oak Leaves and Swords*] (from September 1, 1939)

From: [https://commons.wikimedia.org/wiki/File:DE_Band_mit_RK_\(1\).jpg](https://commons.wikimedia.org/wiki/File:DE_Band_mit_RK_(1).jpg)



Fig. I-2-03

Joseph Beuys
Torso (1949-51)

Plaster, iron, gauze, lead and oil, metal-glass-vitrine. 104.5 x 48 x 67cm

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 18.



Fig. I-2-04

Joseph Beuys

Tür mit Reiherschädel und Hasenohren [Door with Heron Skull and Rabbit Ears] (1954 - 56)

From: <http://kunstblog.zorah-mari-bauer.de/2012/02/wunschausstellung-wien.html>

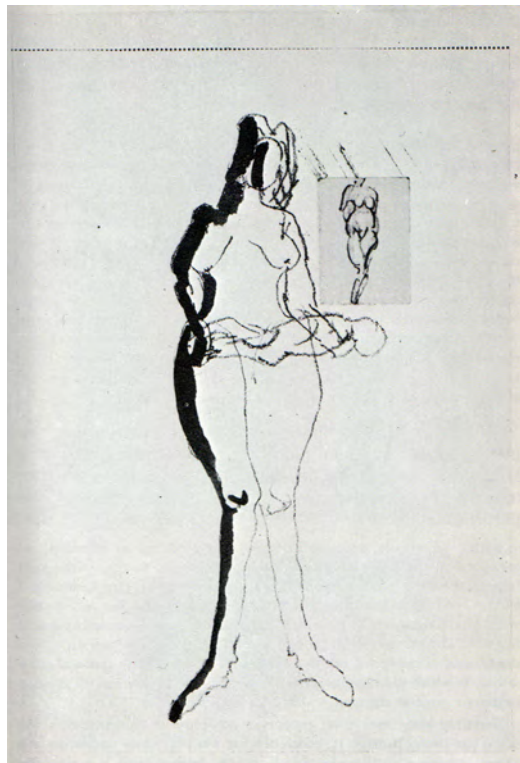


Fig. I-2-05

Joseph Beuys

The Future Wife of the Son (1956)

From: Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y: Barron's Educational Series, 1979. Print. p. 55.

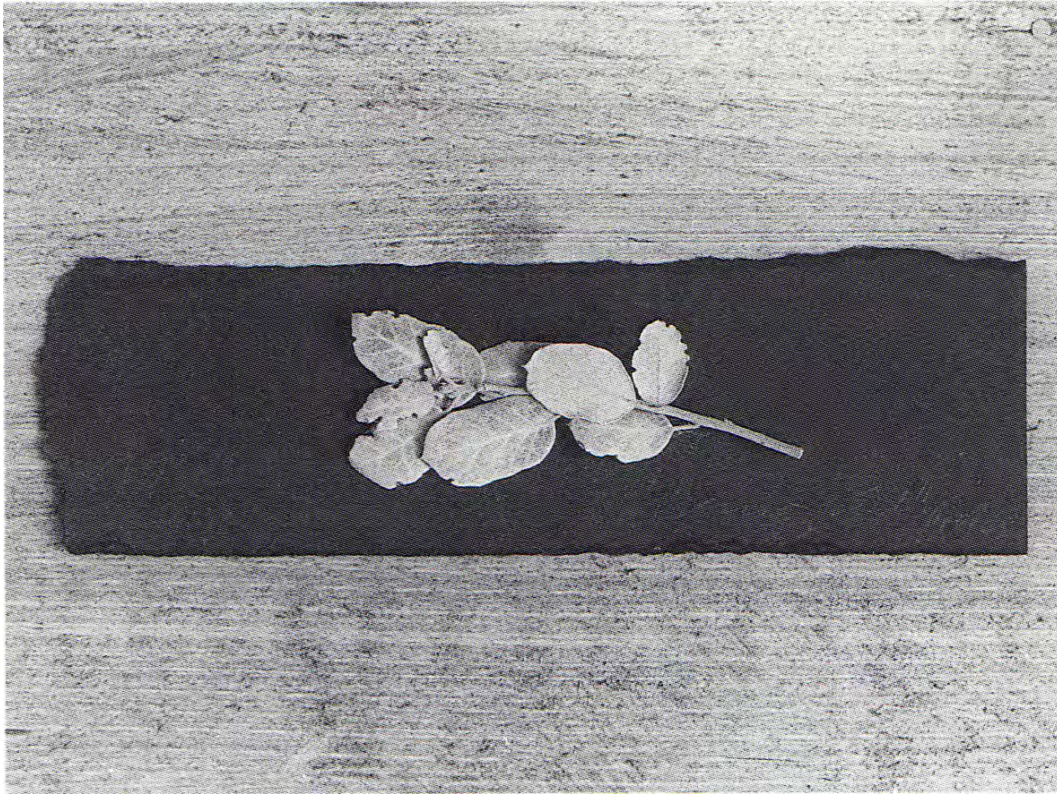


Fig. I-2-06
Joseph Beuys

Untitled (Quercus ilex) [Holm oak] (1957)

From: Tisdall, Caroline. *Bits & Pieces: A Collection of Work by Joseph Beuys from 1957-1985* Assembled by Him for Caroline Tisdall. Edinburgh: Richard Demarco Gallery, 1987. p. 19.

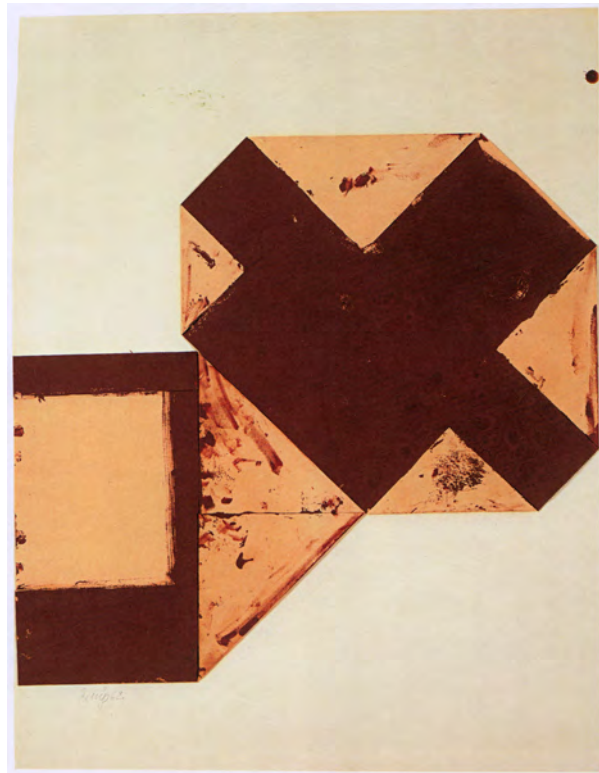


Fig. I-2-07

Ohne Titel (Braunkreuz) [No Title (Brown Cross)] (1961, 62)

Oil paint on cut, folded, and pasted paper, mounted on paper. 65 x 49.5cm
From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 107.



Fig. I-2-08
Kasimir Malevich
Black Cross (1915)

From: https://www.artexpertswebsite.com/pages/artists/artists_l-z/malevich/Malevich_BlackCross1915.jpg



Fig. I-2-09
Der Schwamm [The Sponge] (1948 – 68)
Pencil, "Braunkreuz" paint. 29.5 x 21cm

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 87.



Fig. I-2-10
Joseph Beuys
Gundfana des Westens - Dschingis Khans Flagge
[*Warflag of the West - Genghis Khan's flag*] (1953)

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 229.



Fig. I-2-11
Joseph Beuys
Im Haus des Schamanen [In the House of the Shaman] (1954)
Gouache, watercolor, pencil on paper. 21.9 x 26.4 cm

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 197.



Fig. I-2-12
Joseph Beuys
Dschingis Khans Wiege [Genghis Khan's Cradle] (1956)
Pencil on waste paper. 26.5 x 30.4cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 179.



Fig. I-2-13
Joseph Beuys
Grab des Dschingis [Grave of Genghis] (1957)

Oil paint and wax on white cardboard, with nails mounted on plywood. 36.9 x 35.3cm
From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Collecció Van Der Grinten.* Barcelona: Fundació Joan Miró, 1990. Print. p. 85.



Fig. I-2-14
Joseph Beuys
Tatarenhäuser auf der Krim [Tatar Houses in the Crimea] (1957)
Paint on paper. 22.5 x 32.5 cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 83.



Fig. I-2-15
Joseph Beuys
Tatarische Imkerin [Tatarische Beekeeper] (1957)
Acrylic on paper. 44 x 33 cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 59.



Fig. I-2-16
 Joseph Beuys
Frieden im Zelt des Khan [Peace in the Tent of the Khan] (1959)
 Oil color, water color, gold bronze and ink. 16 x 21 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 180.



Fig. I-2-17
 Joseph Beuys
Nachricht des Dschingis Kahn I [Genghis Khan's Message I] (1959)
 Watercolor on perforated, printed cardboard. 20.9 x 28.2 cm

From: *Joseph Beuys: Parallel Processes.* Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 129.

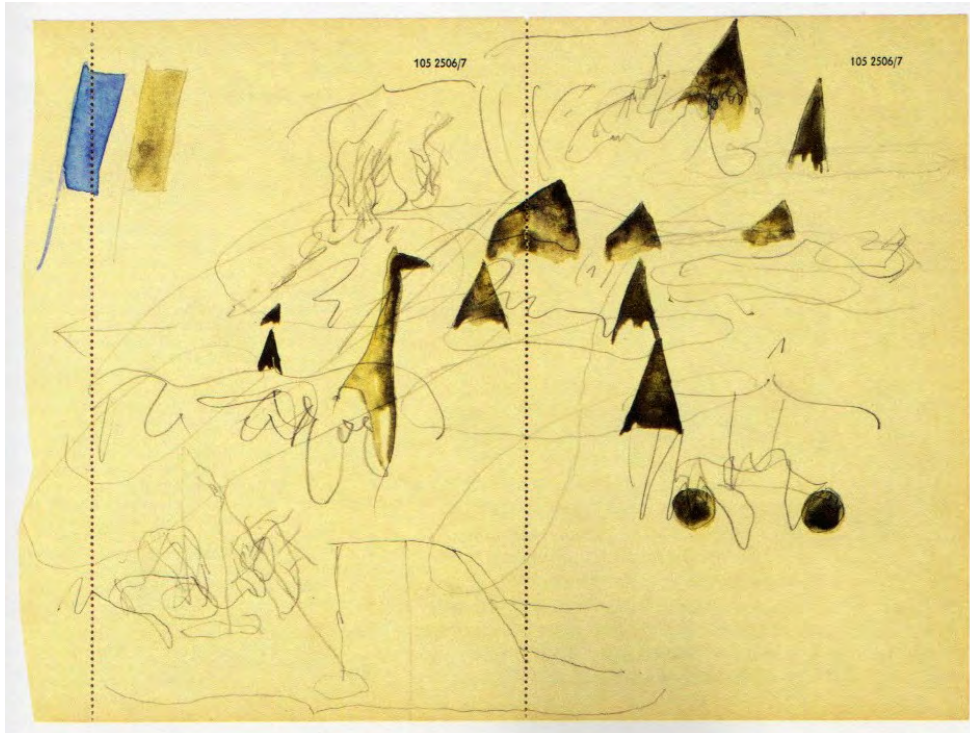


Fig. I-2-18
Joseph Beuys

Nachricht des Dschingis Kahn II [Genghis Khan's message II] (1959)
Watercolor on perforated, printed cardboard. 20.9 x 28cm

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 129.

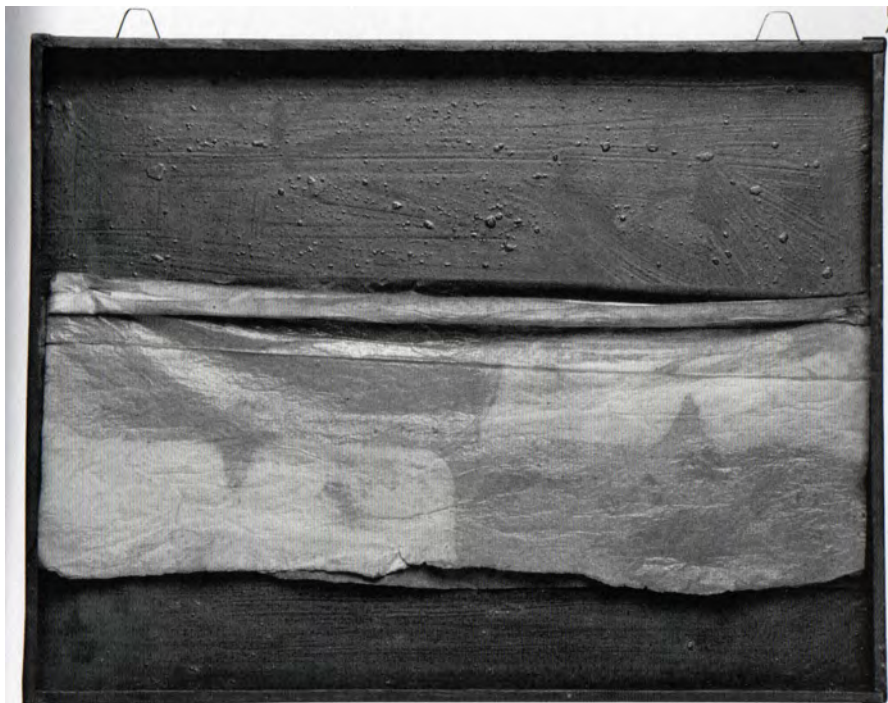


Fig. I-2-19
Joseph Beuys

Dschingis Khans Post [Genhis Khan's Post] (1960)

Silk paper, painted with silver bronze and folded, fastened with two nails in zinc box, dust.
40 x 50.5 x 3 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 181.



Fig. I-2-20
Joseph Beuys
Mangkol Ost-West [Mangkol East-West] (1960)
Oil on paper. 101 x 65cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Collecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 125.



Fig. I-2-21
Joseph Beuys
Dschingis Khans Tochter reitet auf dem Elch [Genghis Khan's Daughter Riding on an Elk] (1956)
Acrylic on paper

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 179.



Fig. I-2-22

Joseph Beuys

Dschingis Khans Tochter [Genghis Khan's Daughter] (1957)

From: Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 59.

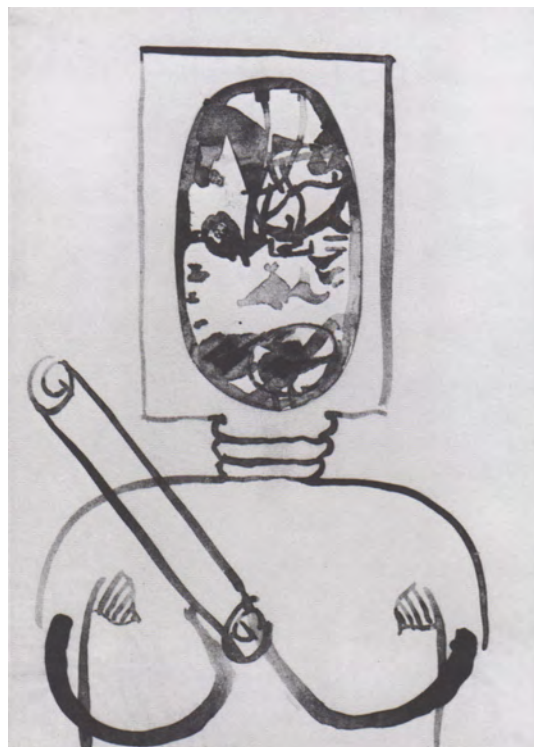


Fig. I-2-23

Joseph Beuys

Dschingis Khans Tochter [Genghis Khan's Daughter] (1960)

Pencil and blood glued on paper. 35 x 24.8 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 180.



Fig. I-2-24
The Abduction of Europe Mosaic found in Byblos, Lebanon Roman, late 2nd 3rd century AD
Collection of the Museum of Beirut, Lebanon
From: http://beirutnationalmuseum.org/wp-content/uploads/2012/05/IMG_3389.jpg



Fig. I-2-25
Joseph Beuys
Die Fahne Alan Khoa [The Flag of Alan Khoa] (1956)
From the Scene 5 of *Block Beuys: Hirschjagd [Deer Hunting]*
From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990.
Print. p. 68.



Fig. I-2-26
Nirun Khaganate and Eurasian Avars



Fig. I-2-27
Joseph Beuys
Glauballee Man (1952)

From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 96 – 97.



Fig. I-2-28
Grauballe Man
 Photo: Preben Denhom Grønlund Produktion
 Forhistorisk Museum Mosegård
 From: <http://nematode.unl.edu/Bogman.jpg>

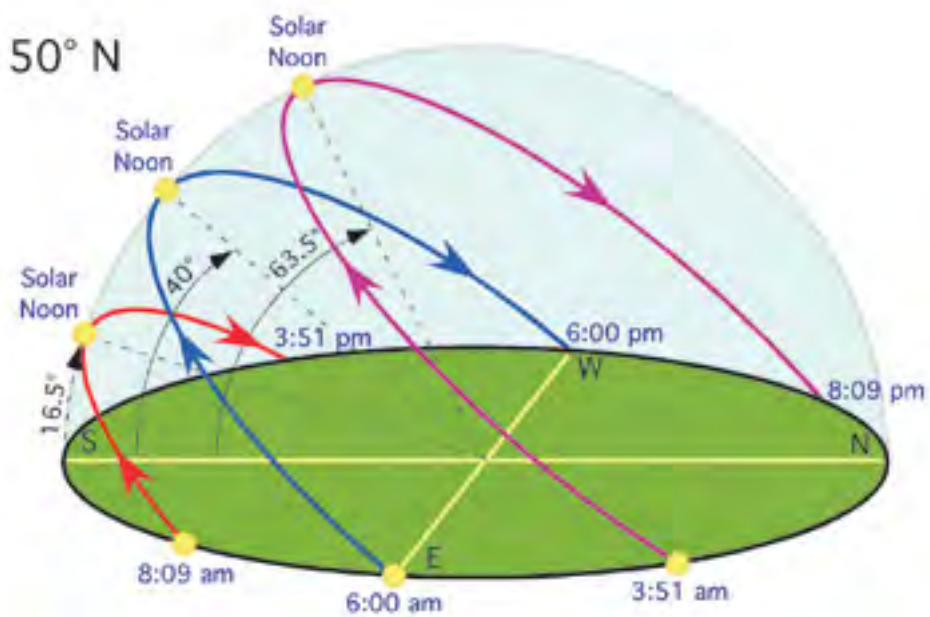


Fig. I-2-29
 Sun's Path through the Sky
 From: https://www.physicsforums.com/proxy.php?image=http%3A%2F%2F2.bp.blogspot.com%2F-XiIsqs1neMU%2FT7SOvpsFRWI%2FAAAAAAAAAAR4%2FoUOXMoWj7vk%2Fs1600%2Fsun_paths%2Bbest.jpg&hash=78f4618386affcd2aae646f2e9df8dc9

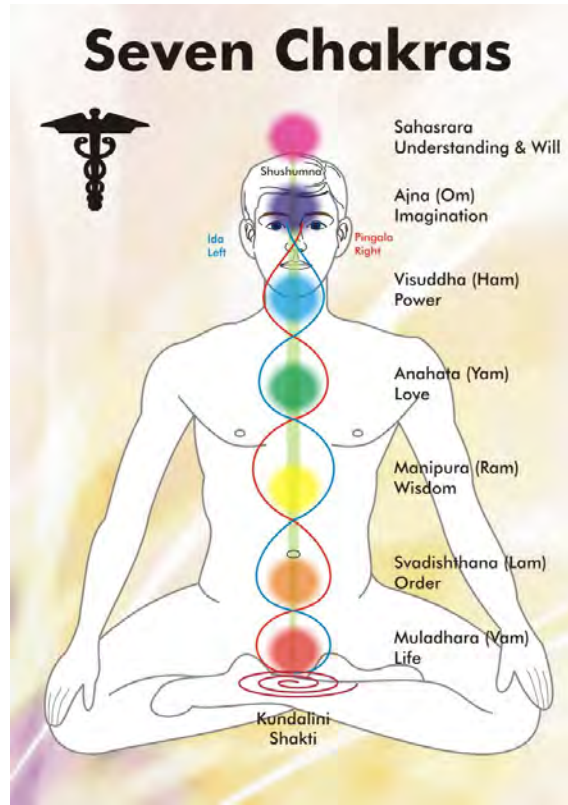


Fig. I-2-30
Seven Chakras

From: http://24.media.tumblr.com/tumblr_m7hzjfaunh1rskgyto1_1280.jpg



Fig. I-2-31
Two Double Stones from "The Bog People" by P.V. Glob (Frogmore / St Albans. 1973)
with Joseph Beuys' Handwriting

From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 330.



Fig. I-2-32
Joseph Beuys
SâFG-SâUG (1953)
Fastening, bronze and iron. 102.5 x 109 cm
Photo: Fritz Getlinger

From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 374.

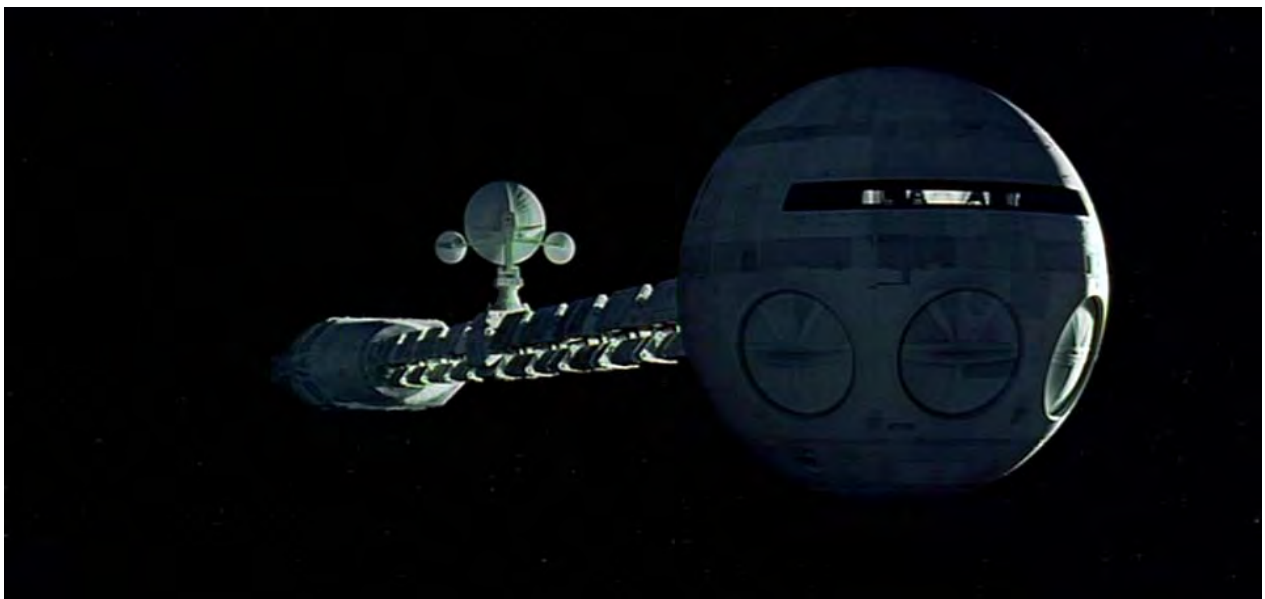


Fig. I-2-33
Jupiter-mission of Stanley Kubrick's Film *2001 Space Odyssey*
From: <https://marksalese.files.wordpress.com/2015/03/jupiter-mission.jpg>



Fig. I-2-36
 Joseph Beuys
Mithras, Nerthus, Magna Mater (1974)
 From *The Secret Block for a Secret Person in Ireland*
 Pencil on paper.

From: Beuys, Joseph, Klaus Vierneisel, Gottlieb Leinz, and Franz J. Grinten. *Hauptstrom Jupiter: Beuys Und Die Antike : Aus Dem Museum Schloss Moyland, Sammlung Van Der Grinten*. München: Schirmer/Mosel, 1993. Print. p. 29.



Fig. I-2-37
Mithra Slaying the Bull (100 - 200 AD)
 Borghese Collection, Louvre Museum

From: <http://www.philippesollers.net/Images/2014/Mithra%20sacriant%20le%20Tureau-Collection%20Borghese.jpg>

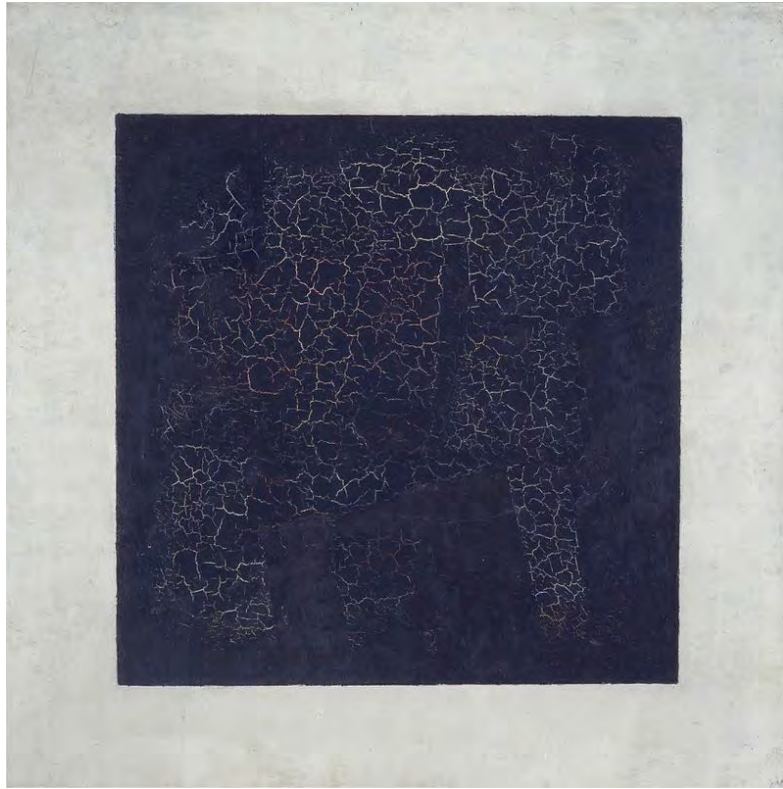


Fig. I-2-38
Kazimir Malevich
Black Suprematic Square (1915)
Oil on linen canvas, 79.5 x 79.5 cm. Tretyakov Gallery, Moscow
From: http://www.tretykovgallery.ru/en/collection/_show/image/_id/378



Fig. I-2-39
Kazimir Malevich (Costumes and Sets) and Vladimir Mayakovsky (Script)
Victory over the Sun (1913)
Premiered in Saint Petersburg
From: <https://www.youtube.com/watch?v=sYZVQNYhDyA>

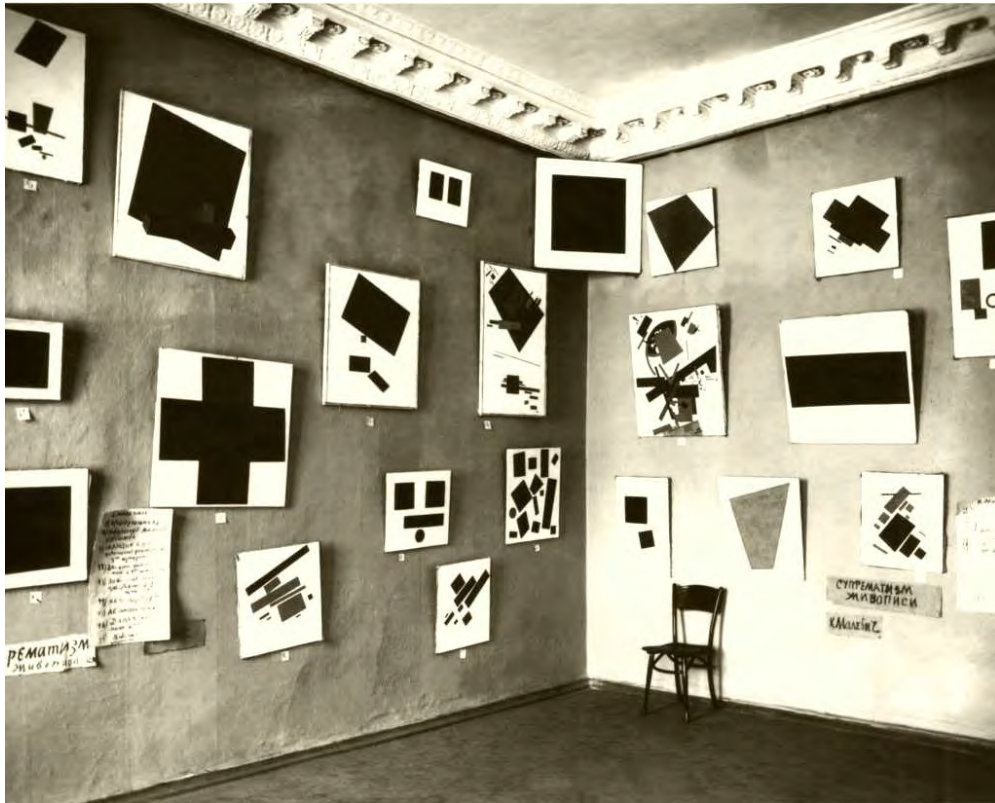


Fig. I-2-40
 Last Futurist Exhibition of Paintings 0,10
 Marsovo Pole, Petrograd (December 19, 1915 – January 17, 1916)
 From: <http://www.artic.edu/aic/collections/citi/resources/ Closer/0.10%20installation.jpg>



Fig. I-2-41
 Joseph Beuys
Das Schweigen (The Silence) 1973
 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn
 Collection Walker Art Center, Minneapolis
 From: http://www.e-flux.com/wp-content/uploads/2012/07/e8221_july18_menil_img.jpg?b8c429,1440

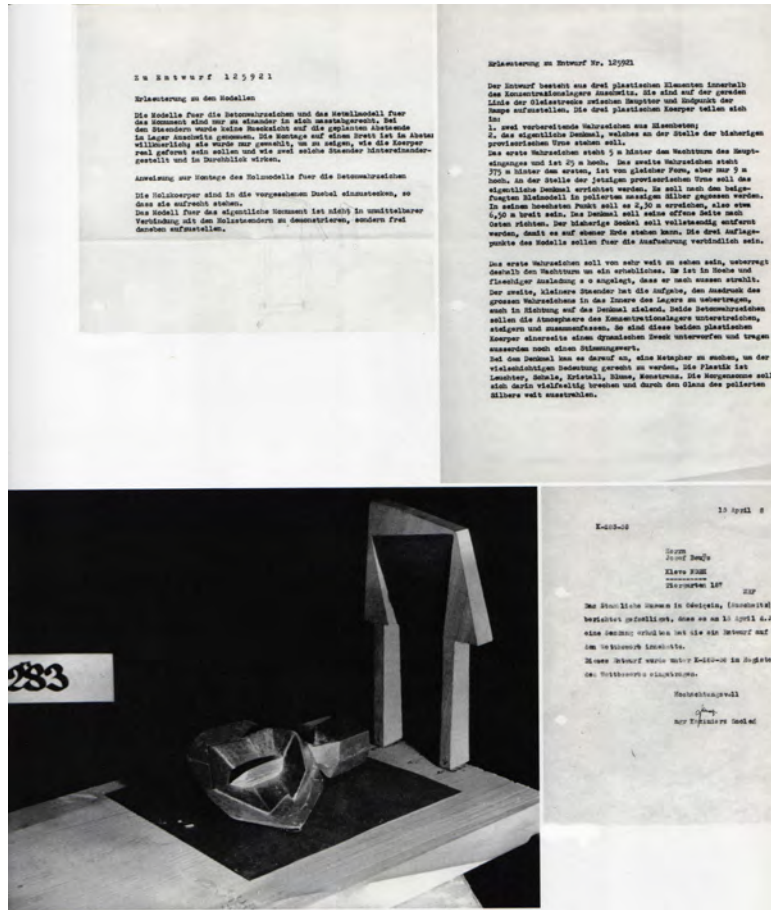


Fig. I-3-01

Joseph Beuys' Registration for the Competition for the Memorial (March 15, 1958)

Above: Technical description of the Design

Bottom Left: Photograph of the Model for the Design

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 95.

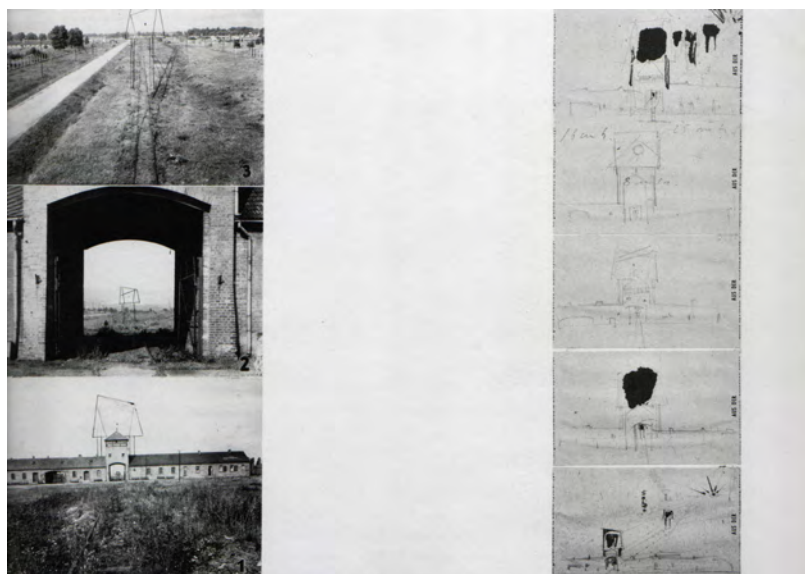


Fig. I-3-02

Joseph Beuys

Design for Auschwitz Memorial (1957)

Pencil on paper. 33.1 x 49.5 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 93.

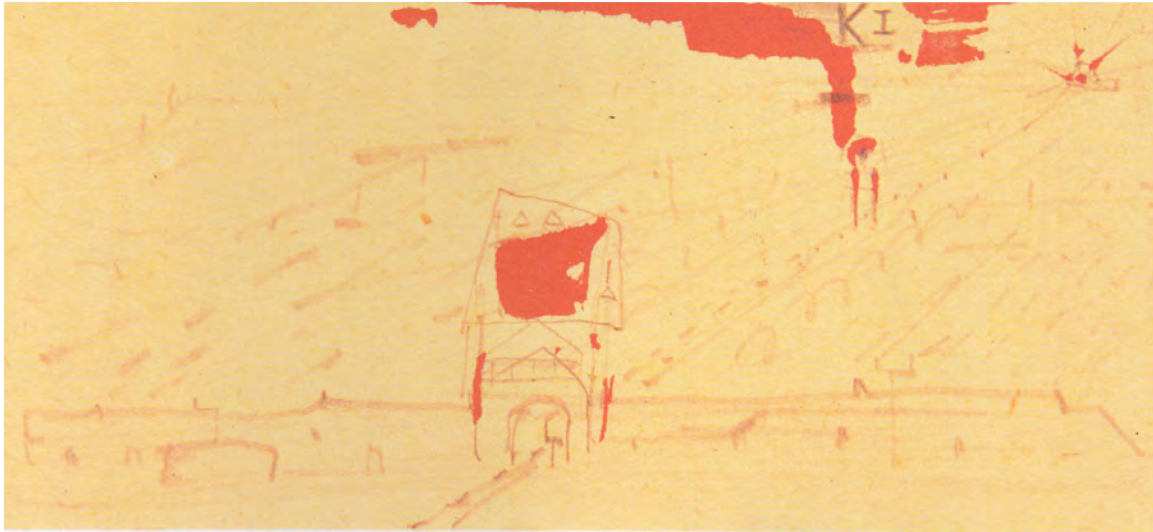


Fig. I-3-03
 Joseph Beuys
Untitled (Draft for Auschwitz Memorial, Sketch of the Camp with Gates and Sculpture)
 (1957 - 58)

Pencil and red ink on brown paper. 6.6 x 14.3 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 90.

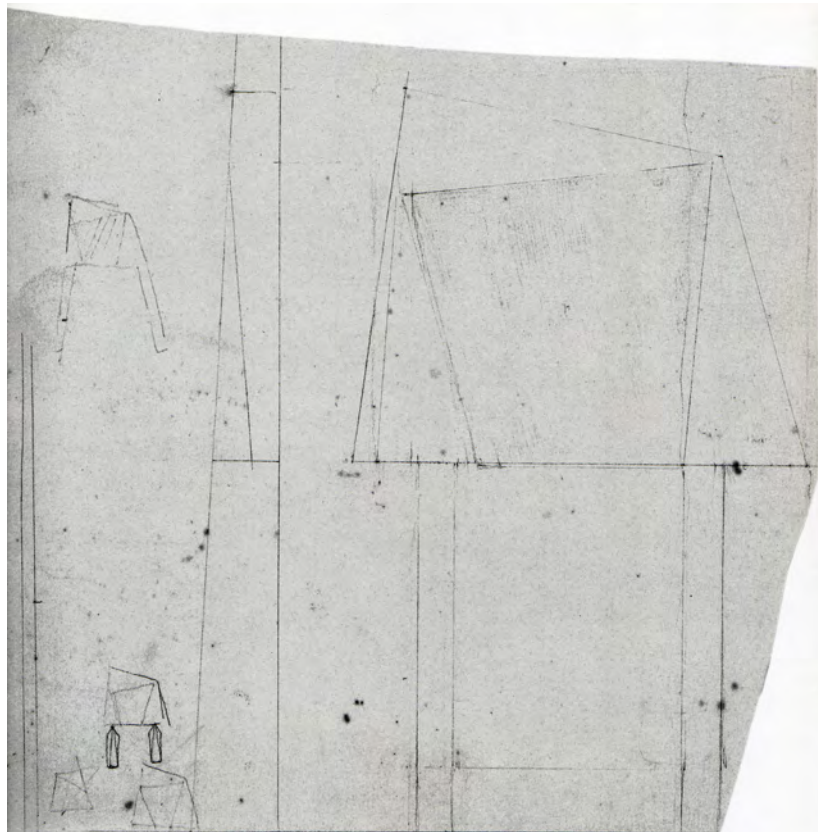


Fig. I-3-04
 Joseph Beuys
Untitled (Design for Auschwitz Memorial) (1957 - 58)
 Pencil on greyh paper, small halls mostly at the intersection of lines.
 21.8 (left) x 19 cm (below) and 20.3 (right) x 21.6 cm (above)

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 91.



Fig. I-3-05
Migration Period Caused by Hunnensturm (The Storming of the Huns)
From: <http://oi28.tinypic.com/2ro2vjs.jpg>

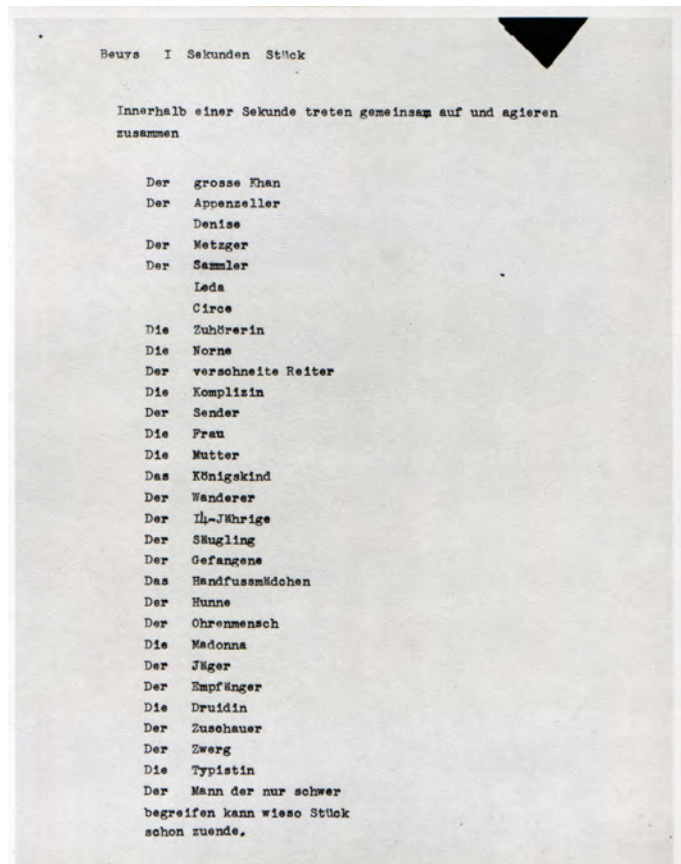


Fig. I-3-06
Joseph Beuys
1 Sekunden Stück [1 Second Piece] (1961)
Typewriter and oil paint on paper. 28 x 21.6 cm
From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 301.

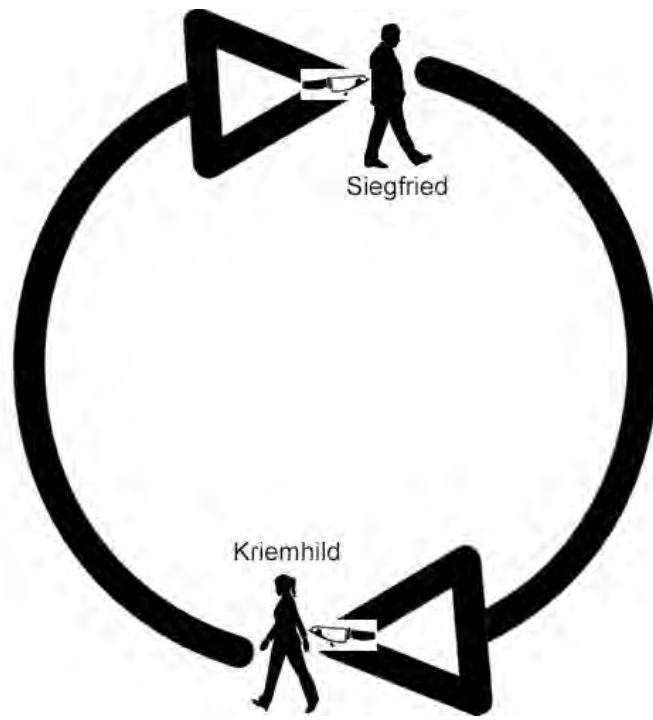


Fig. I-3-07
Kriemhild, Like her Husband, Also Ended up Being Killed from Behind

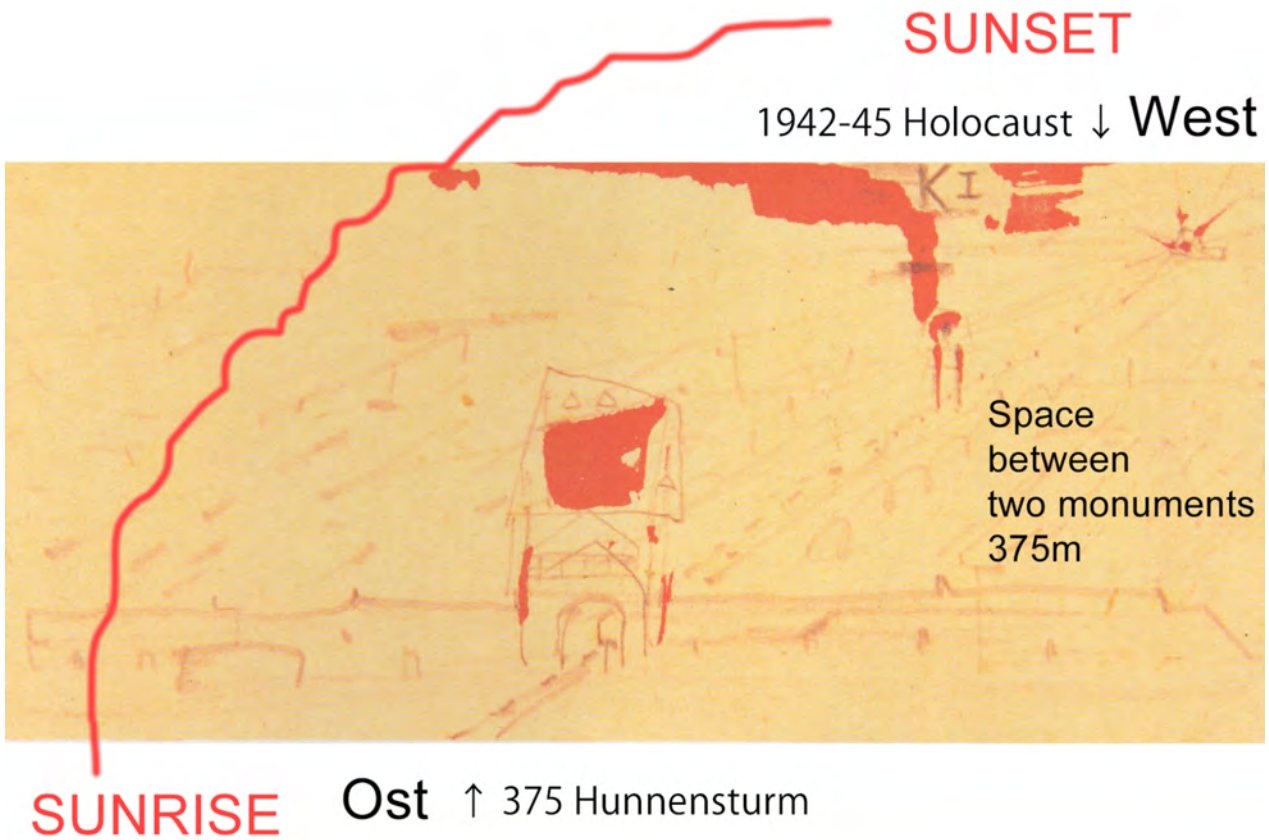


Fig. I-3-08
Hunnensturm [The Storming of the Huns] and 375 m

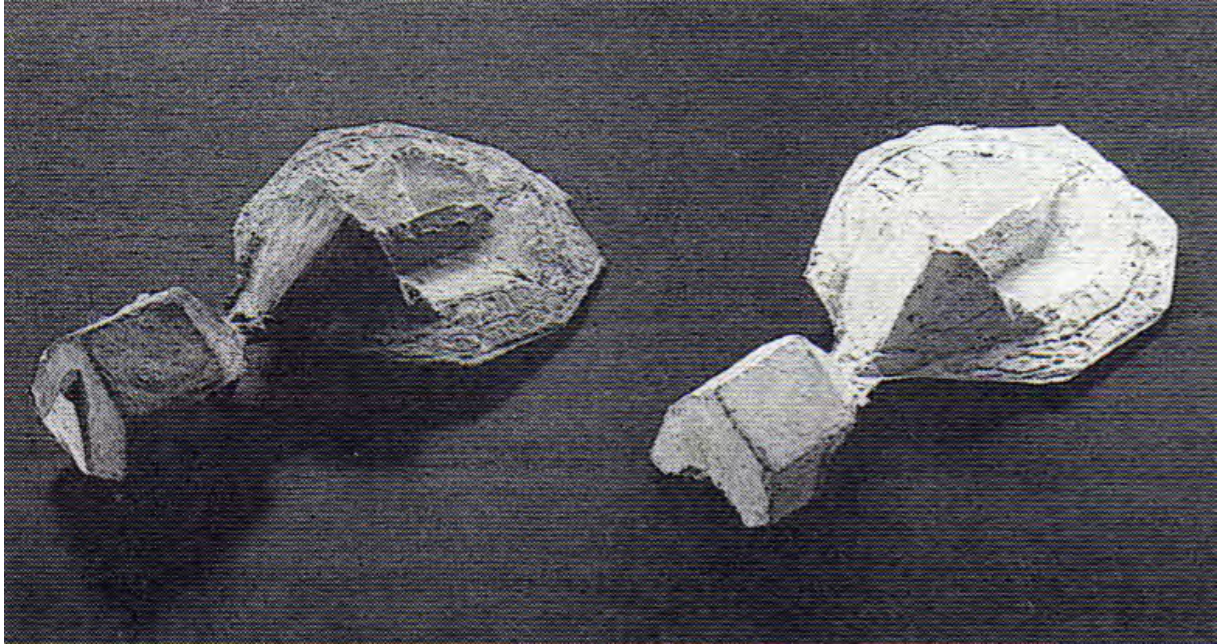


Fig. I-3-09

Joseph Beuys

2 Berglampen 1 aus 2 an [2 Mining Lamps 1 Off / 2 On] (1953)

bronze, plaster. Hessisches Landesmuseum Darmstadt

From: Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 262.



Fig. I-3-10

Joseph Beuys

Sun Reflector (1954)

Pencil on paper. 15.2 x 21cm

Mark Collection on permanent loan to the Staatliche Museen zu Berlin, Kupferstichkabinett

From: Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 272.

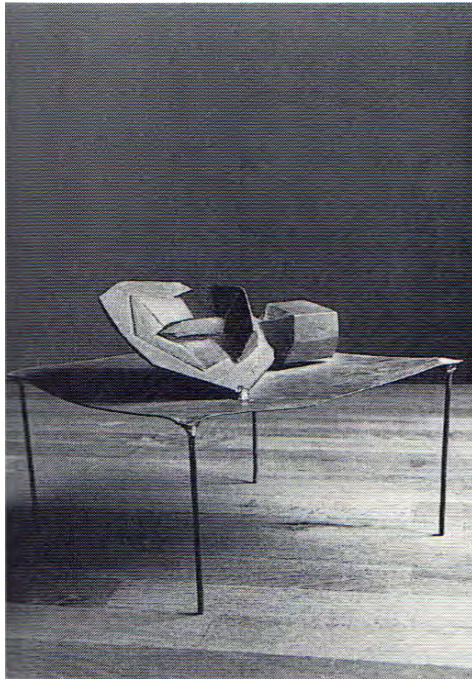


Fig. I-3-11

Joseph Beuys

Untitled (Table with Crystal) (1953 – 57)

Pewter, including table: 10.5 x 20.7 x 17.6cm, Crystal 15.8 x 10.1 x 4.5 cm, Total Height 15.9cm
Private Collection

From: Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 263.



Fig. I-3-12

Aerial View of the Auschwitz: The Railway Travels from East to West



Fig. I-3-13
Abu Simbel's Great Temple by Ramses II
From: <https://media1.britannica.com/eb-media/49/189749-004-D29111A8.jpg>



Fig. I-3-14
The Chamber of Abu Simbel Temple in Egypt
From: <http://www.touregypt.net/images/touregypt/abusimbel3.jpg>



Fig. I-3-15
Joseph Beuys
Druidisches Meßgerät [Druid Measuring Instrument] (1961)
Oil, acrylic on paper. 43 x 60.9 cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Collecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 131.



Fig. I-3-16
Joseph Beuys
Tisch / Monk [Table / Monk] (1953)
Cherrywood, ebony
Photo: Fritz Gtlinger

From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 349.



Fig. I-3-17
 Cup Mark of Celts
 Jelling Mounds, Denmark
 Photo: Shinya Watanabe

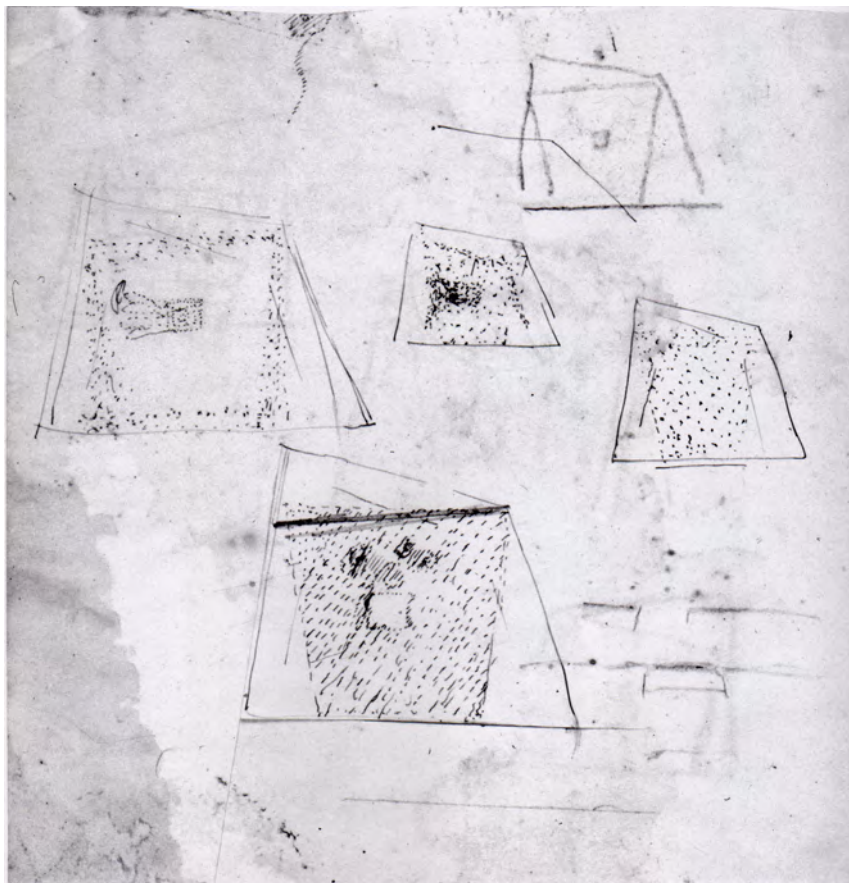


Fig. I-3-18
 Joseph Beuys
Untitled (Design for Auschwitz Memorial, 5 Door Forms) (1957 - 58)
 Coal and blue ink on chamois-colored paper. 21.4 x 20.9 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 92.

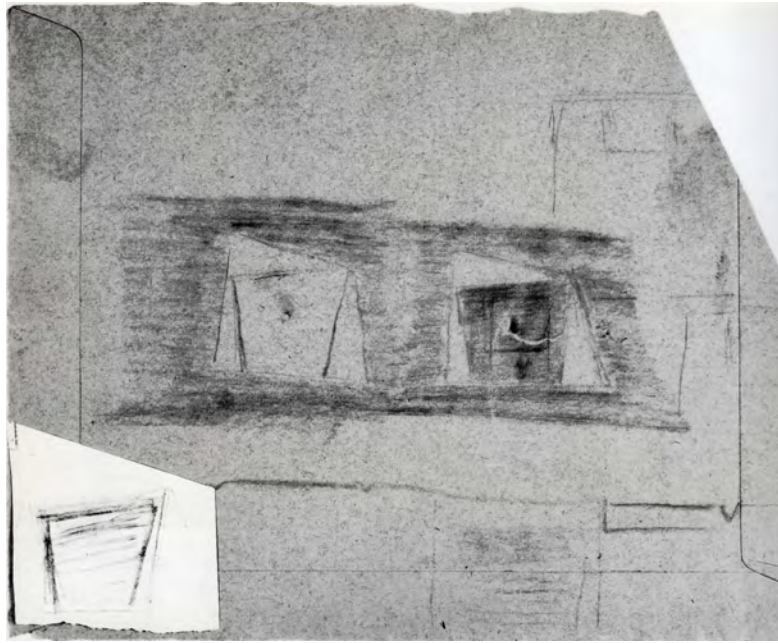


Fig. I-3-19
Joseph Beuys

Untitled (Design for Auschwitz Memorial, 3 Door Forms) (1957 - 58)
Pencil and coal on blue paper. 17.5 x 25cm (bottom) and 18cm (above)

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009.* Göttingen: Steidl, 2008. Print. p. 90.



Fig. I-3-20
Joseph Beuys

Signs of Transformation (1957)
From *Block Beuys: Deer Hunting*
Photo: Claudio Abate

From Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys.* München: Schirmer/Mosel, 1990. Print. p. 311.



Fig. I-3-21

Joseph Beuys verlängert im Auftrag von James Joyce den Ulysees um sechs weitere Kapitel
 [Joseph Beuys is Commissioned by James Joyce to Extend Ulysses with Six More Chapters]
 (1958 - 61)

From notebook 1, Page 24/25. Pencil and water color. 21 x 29.5 cm
 Hessisches Landesmuseum Darmstadt, Graphische Sammlung

From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 137.

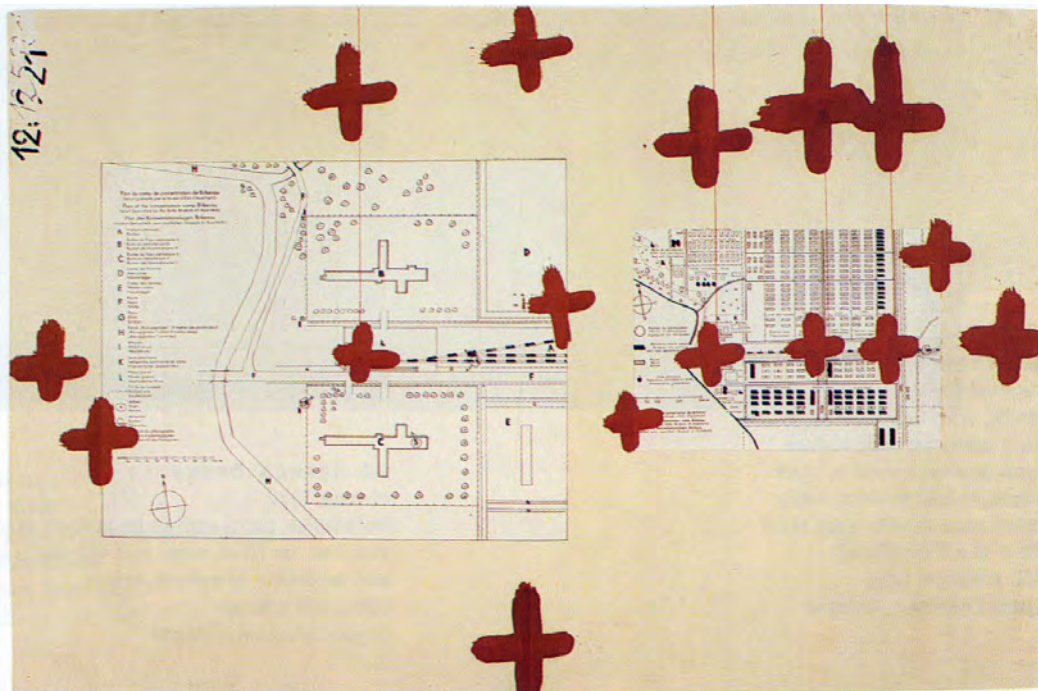


Fig. I-3-22

Joseph Beuys

Untitled (Plan of the Birkenau Concentration Camp) (1963)

Collage, ink, oil paint (brown cross). 50 x 75.5 cm

From: Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 273.



Fig. I-3-23
Joseph Beuys
Lightning (1964)

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 140.

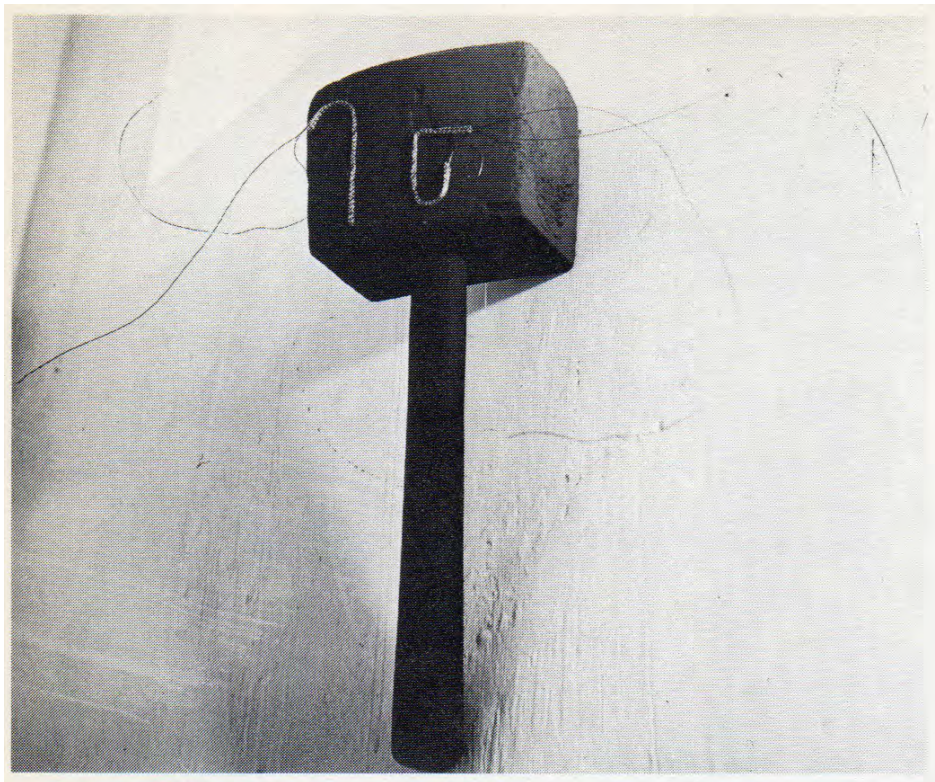


Fig. I-3-24
Joseph Beuys
Tor 19 (1961)

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 138.

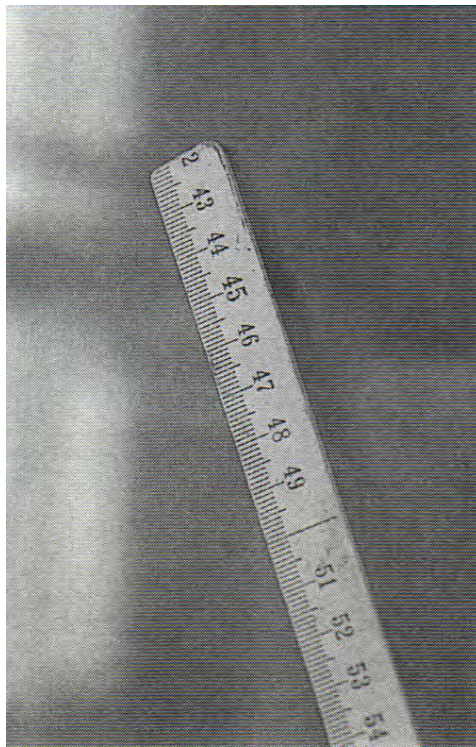


Fig. I-3-25
Joseph Beuys
Detail of *Lightning* (1964)

From: Mario Cramer, *Joseph Beuys: Auschwitz Demonstration, 1956-1964*, in *German Art from Beckmann to Richter. Images of a Divided Country*, edited by Eckhart Gillen, DuMont, Köln 1997. Print. p. 268.



Fig. I-4-01
Joseph Beuys

Intelligenz der Schwäne(geritzt) [Intelligenz der Schwäne(geritzt)] (Around 1952 – 54)
Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 24.



Fig. I-4-02

The Swan Restored in 1950 from the Tip of the Schwanenburg in Kleve

Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 11.



Fig. I-4-03

Julius Schnorr von Carolsfeld
Lohengrin (1860)

Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 16



Fig. I-4-04

Joseph Beuys

Schwangere und Schwan [Pregnant Woman and Swan] (1959)

From: Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 65.

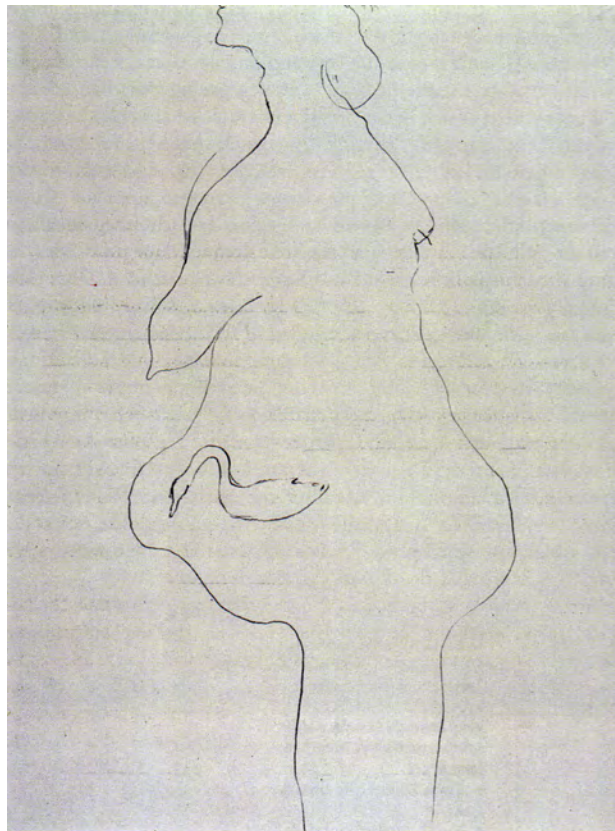


Fig. I-4-05

Joseph Beuys

Unbetitelt [Untitled] (1968)

From: Schulz, Heribert, and Dieter Koeplin. *Joseph Beuys Und Der Schwan*. Düsseldorf: Richter & Fey, 2012. Print. p. 62.



Fig. I-4-06
 The Flying Swans, Ajanta
 From: <http://ignca.nic.in/images/jtk1/big/bjtk002c.jpg>

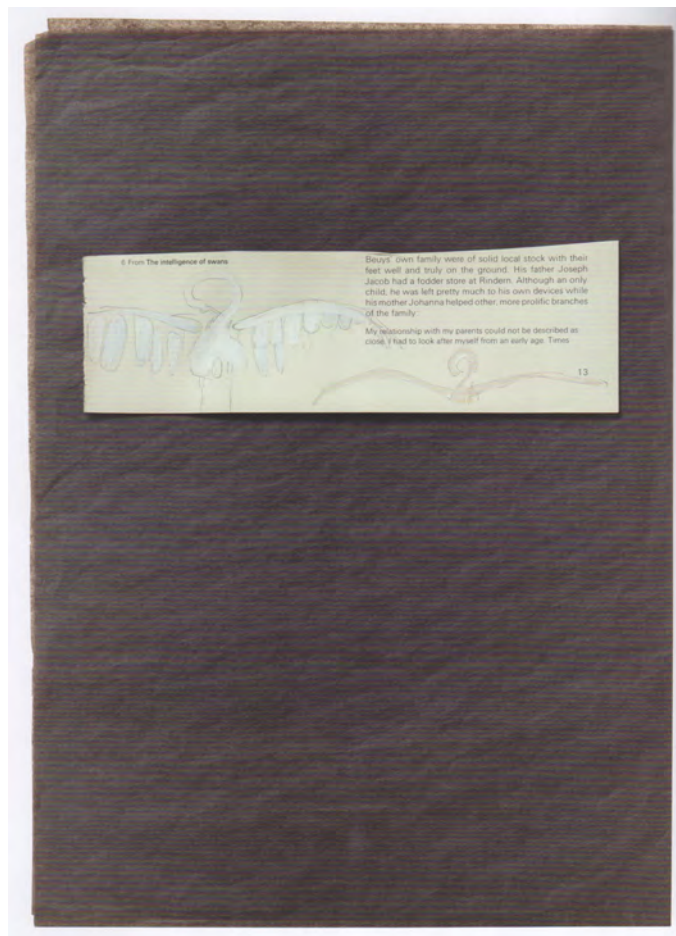


Fig. I-4-07
 Joseph Beuys
Ohne Titel [No Title] (6 from the intelligence of swan) (1979)
 From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 148.



Fig. I-4-08
Joseph Beuys

Abgestürzter Schwan [Crashed Swan] (1959)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 124.



Fig. I-4-09
Leonardo da Vinci

Study on a Kneeling Leda with Swan (1505 - 10)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 60.



Fig. I-4-10

Caesara da Sesto

Leda and the Swan (After Leonardo da Vinci) (1477 - 1523)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 58.



Fig. I-4-11

Joseph Beuys

Leda (1960)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 40.

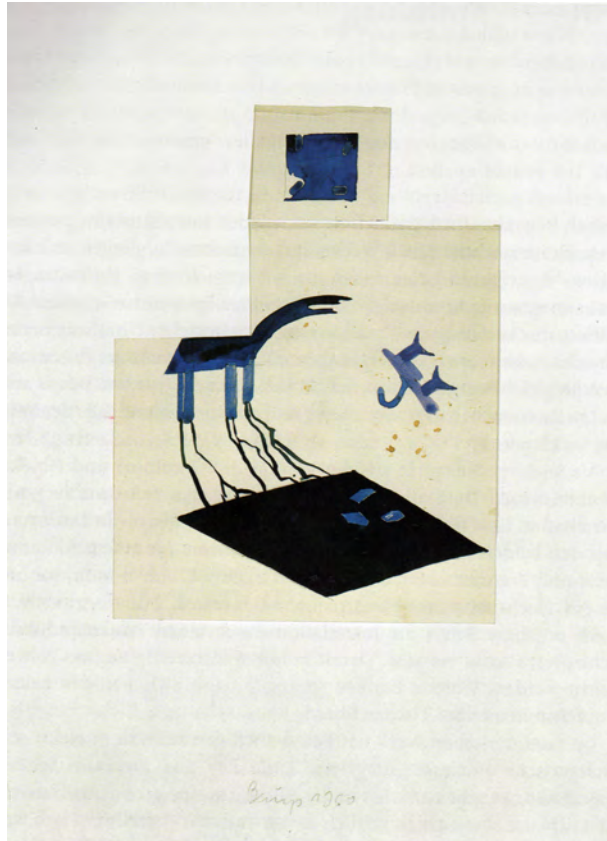


Fig. I-4-12
Joseph Beuys

Entladung und fliegender Schwan [Unloading and Flying Swan]. (1960)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 46.

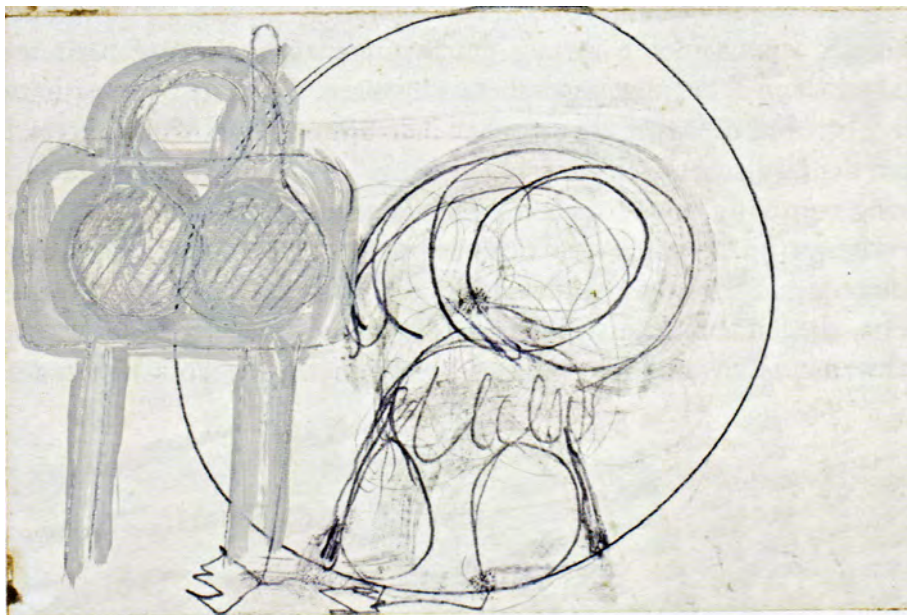


Fig. I-4-13
Joseph Beuys
Cygnide (1958)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 54.



Fig. I-4-14
Joseph Beuys
Cygnode (1962 – 63)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 54.



Fig. I-4-15
Joseph Beuys
Schmied I [Blacksmith I] (1958)

From: Beuys, Joseph. *Joseph Beuys: Zeichnungen Zu Den Beiden 1965 Wiederentdeckten Skizzenbücher "codices Madrid" Von Leonardo Da Vinci*. Stuttgart: Manus Presse, 1975. Print. p. 68.



Fig. I-5-01

Joseph Beuys

4 Bücher Aus: Projekt Westmensch [4 Books from: Western Man Project] (1958 – 1965)

From: http://www.tate.org.uk/art/images/work/AR/AR00933_10.jpg

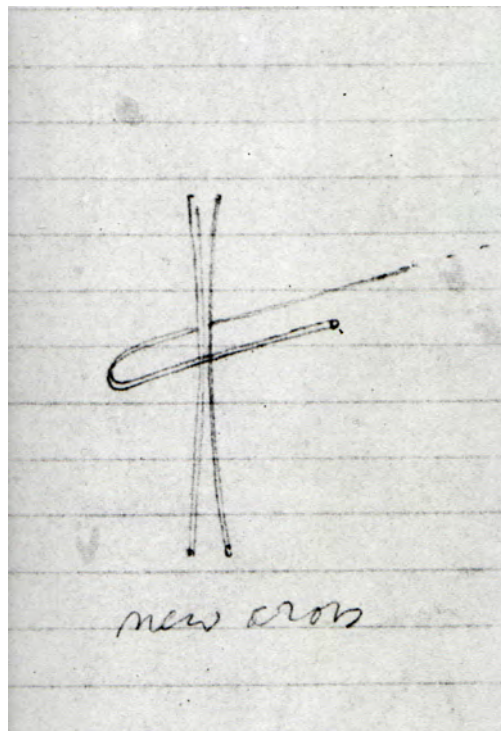


Fig. I-5-02

Detail from the *4 Books from: Western Man Project (1958)*

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 167.

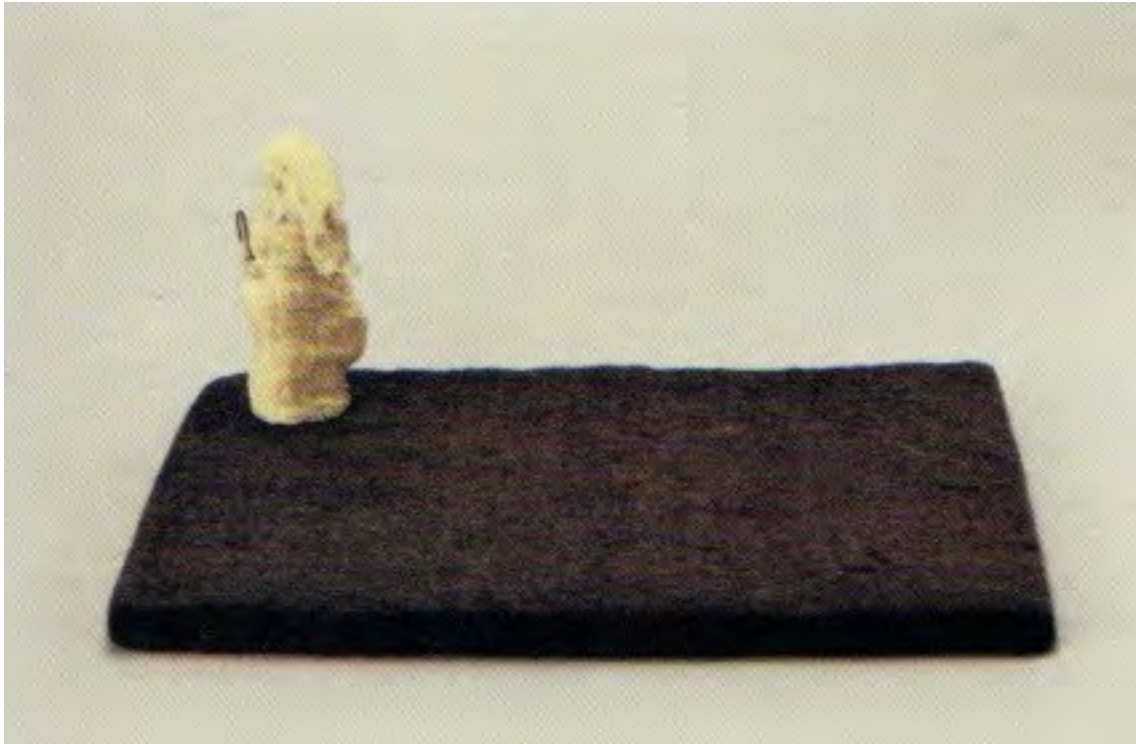


Fig. I-6-01
Joseph Beuys
Eurasier [Eurasian] (1958)
Felt, metal, muslin. 14 x 33.5 x 16.5 cm
From: *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. p. 131.



Fig. I-6-02
Eurasia (1967)
Metal and gauze
Ströher Collection. Hessisches Landesmuseum, Darmstadt.
From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 152.

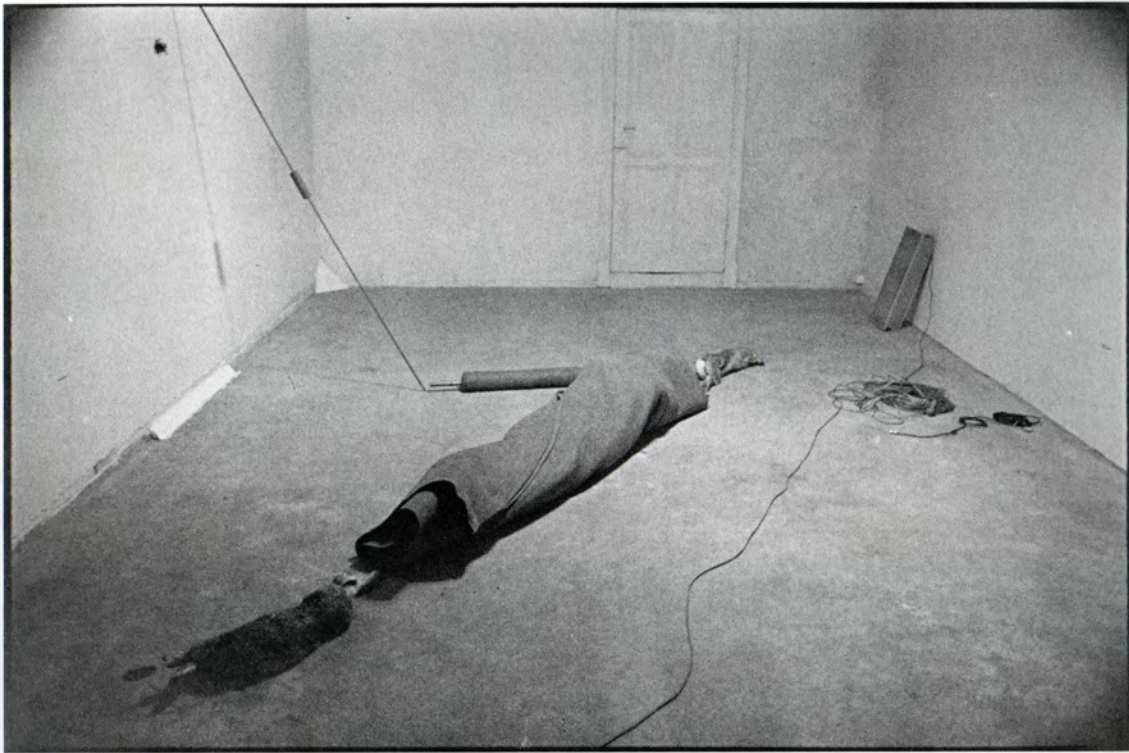


Fig. I-6-03
Joseph Beuys
Der Chef [The Chief] Fluxus Gesang (1964)
Photo Jürgen Müller-Schneck

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 77.



Fig. I-6-04
Joseph Beuys
I Like America and America Likes Me (1974)
Photo: Caroline Tisdall

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys, Coyote*. Munich: Schirmer/Mosel, 2008. Print. p. 36.



Fig. I-6-05

Joseph Beuys

Dschingis Khans Thron [Genghis Khan's Throne] (1963)

Felt, wood, sulfur, pencil, nickel. 22 x 28 x 53cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 179.

Chapter II: Meeting of Joseph Beuys and Nam June Paik



Fig. II-1-01

Book Cover of *BEUYS VOX 1961 - 86* (1989)

Photo: Manfred Tischler

From: Paik, Nam J, and Joseph Beuys. *Beuys Vox, 1961-86*. Seoul, Korea: Won Gallery, 1990. Print.



Fig. II-1-02

Nam June Paik with John Cage and David Tudor

After the concert *Étude for Piano* on October 6, 1960 at Mary Bauermeister Studio, Cologne.

Photo: Klaus Barisch

Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 106.

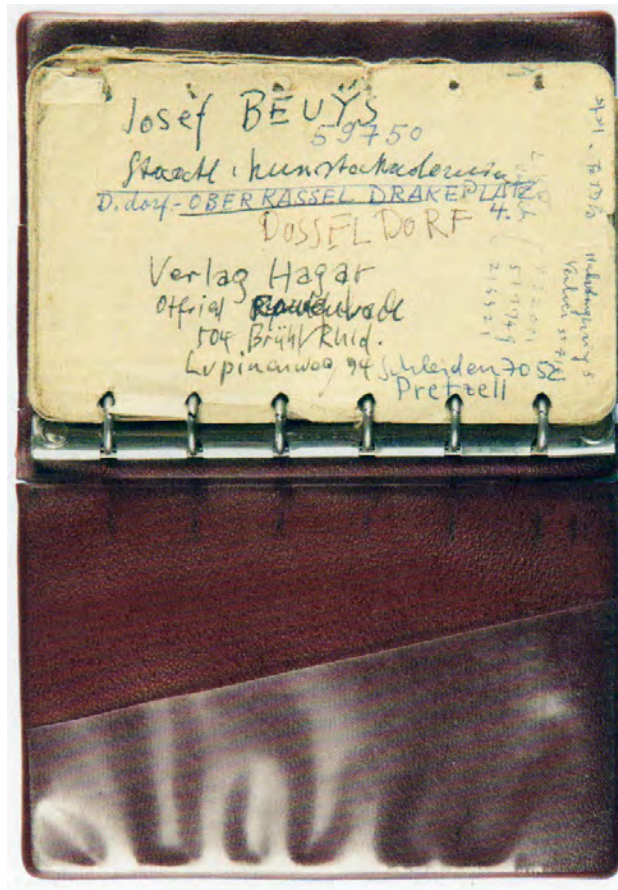


Fig. II-1-03

Beuys' Handwriting on Paik's Address Book

From Paik's *Dichtung and Wahrheit [Poetry and Truth]* (1961-72)

Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 82.



Fig. II-1-04

Nam June Paik

One for Violin (Solo)

Performed during Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962.

Photo: George Maciunas.

From: http://s3.amazonaws.com/moma-post/assets/15492/full/2616_2008_CCCR.jpg?1446749442



Fig. II-1-05

Nam June Paik

Dichtung and Wahrheit [Poetry and Truth] (1961 – 1972)

From: https://www.mumok.at/sites/default/files/cms/onlinesammlung/00027666_m.jpg



Fig. II-1-06

Act of Kaisyaku [Assistance by Beheading a Man]

From: <http://nix-staff.cocolog-nifty.com/blog/images/2010/09/12/081214qsisai15.jpg>



Fig. II-1-07
 Nam June Paik and Charlotte Moorman
 Announcements of the Concert *Action Music* (1968)
 at the University of Cincinnati, Spring Arts Festival
 Poster, B/w offset on both sides. 55.4 x 35.4 cm
 Designed by Bill Sontag

From: http://www.fondazionebonotto.org/admin/download/file/84cbcbd_fxc16721.jpg



Fig. II-1-08
 Charlotte Moorman and Name June Paik
 Performing John Cage's *26'1.1499''* for a String Player (Human Cello section)
 Café au Go Go, New York City, October 4, 1965

From: <https://www.artsy.net/article/artsy-editorial-the-topless-celloist-charlotte-moorman-finally-finds-her-place-in-art-history>



Fig. II-1-09

Announcement of Fluxus – Internationale Festspiele Neuester Music Wiesbaden (1962)

From: http://www.fondazionebonotto.org/admin/download/file/08e65a8_fx1575b.jpg



Fig. II-1-10

Joseph Beuys

Poster of Festum Fluxorum FLUXUS (1963)

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 21.

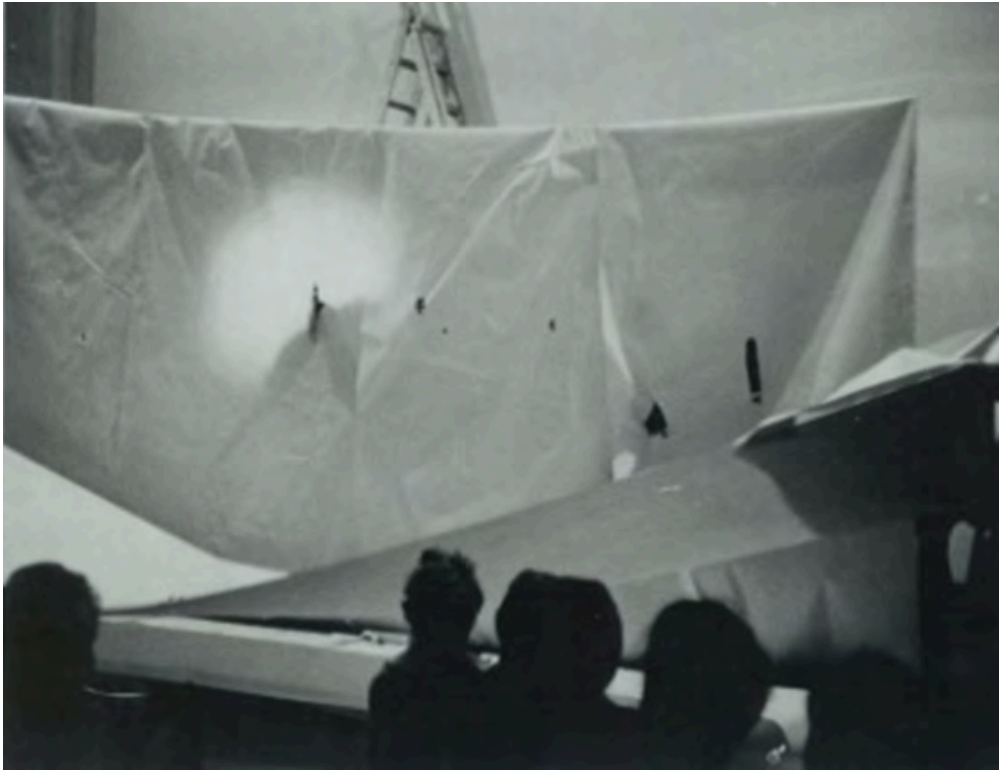


Fig. II-2-01

Nam June Paik

Young Penis Symphony (1962)

Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf (1963)

Photo: Manfred Leve

From: <https://njpac-en.ggcf.kr/archives/artwork/nam-june-paik-young-penis-symphony-1962-festum-fluxorum-fluxus-musik-und-antimusik-das-instrumentale-theater-staatliche-kunstakademie-dusseldorf-2>



Fig. II-2-02

Nam June Paik

Fluxus Champion Contest (1962)

Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf (1963)

Photo: Manfred Leve

From: <https://njpac-en.ggcf.kr/archives/artwork/1078?term=19&pn=6>

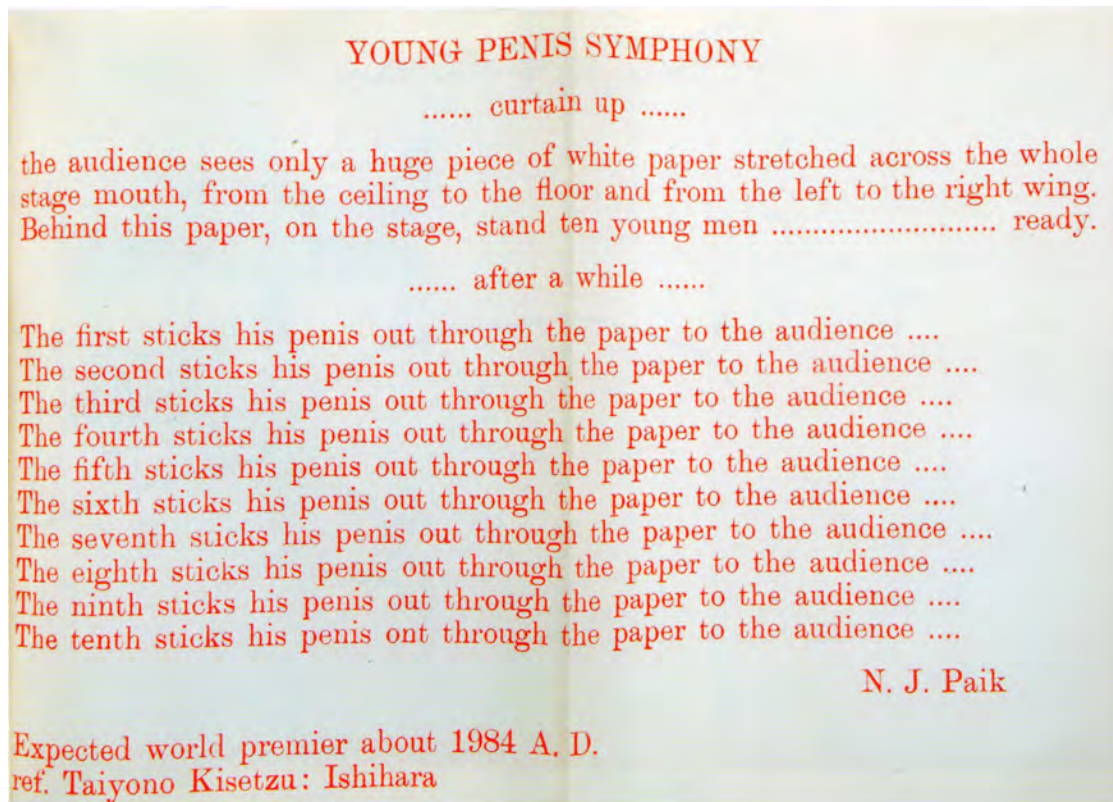


Fig. II-2-03

Nam June Paik

Young Penis Symphony (1962)

From: Paik, Nam J. *Paik on Paper: Sammlung Peter Wenzel* : [19.03.-28.05.2006 Im Museum Bochum]. Köln: Salon, 2006. Print. p. 137.

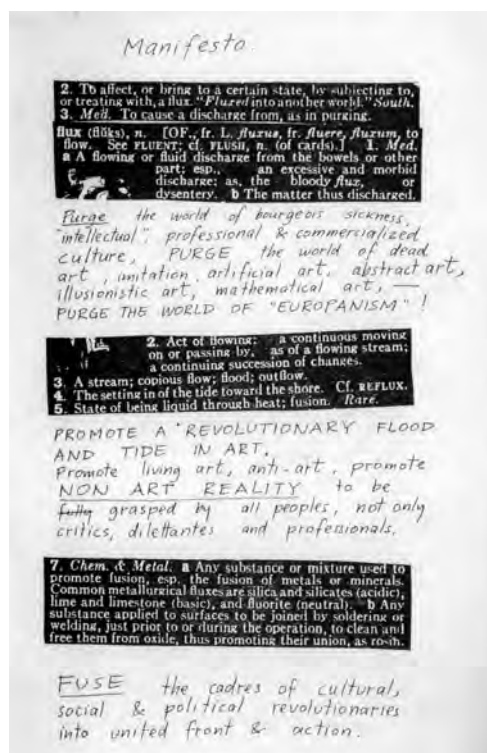


Fig. II-2-04

George Maciunas' *Manifesto* Printed by Beuys

From: Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation*. Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 203.



Fig. II-2-05
 George Maciunas
In Memoriam Adriano Olivetti (1961)
 Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf (1963)
 Photo: Manfred Leve



Fig. II-2-06
 Dick Higgins' Performance *Graphis 119*
 From Left: Dick Higgins, Frank Trowbridge, Nam June Paik, Joseph Beuys, Tomas Schmit, Wolf
 Vostell, Alison Knowles and Daniel Spoerri
 Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf, 1963
 Riegel, Hans P. *Beuys. Die Biographie*. Berlin: Aufbau-Verlag, 2013. Print. p. 315.



Fig. II-2-07

Joseph Beuys

Composition for 2 Musicians (1963)

Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf, 1963

From: Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 92.

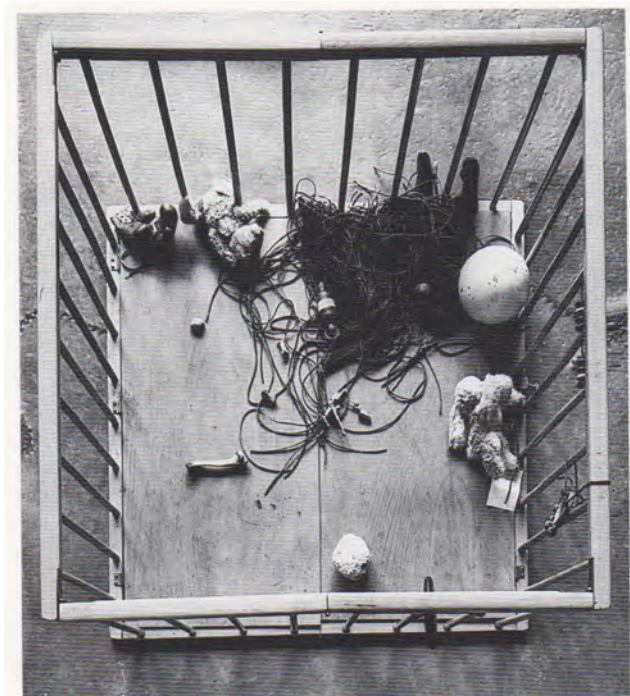


Fig. II-2-08

Joseph Beuys

Plastisches Object zur Sibirischen Symphonie
[Sculptural Object to the Siberian Symphony] (1962)

Photo: Manfred Tischer

From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 308.

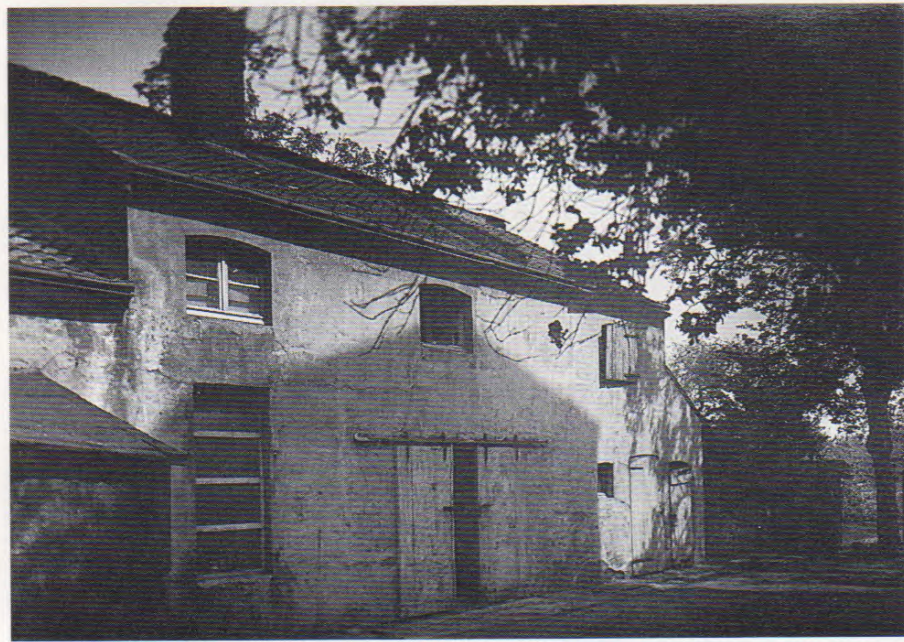


Fig. II-2-09
 Joseph Beuys
Scenerie für Sibirische Symphonie [Scenerie for Siberian Symphony] (1952 - 1958)
 The Atelier in Düsseldorf-Heerdt
 Photo Ruth Baehnisch

From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 308.

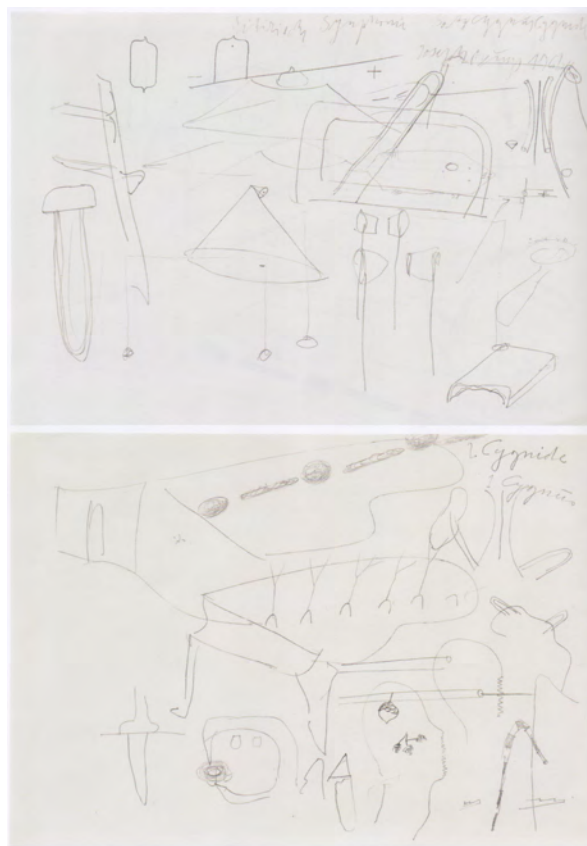


Fig. II-2-10
 Joseph Beuys
Sibirische Symphonie (recto / verso) [Siberian Symphony (front/rear)] (1962)
 From: Beuys, Joseph, and C A. H. Bastian. *Joseph Beuys: Zeichnungen = Drawings*. Bielefeld: Kerber, 2013. Print. p. 152.



Fig. II-2-11
 Joseph Beuys
Sibirische Symphonie 1. Satz [Siberian Symphony, First Movemet]
 Performed at FESTUM FLUXORUM FLUXUS, Staatliche Kunstakademie Düsseldorf, 1963
 Photo: Manfred Leve
 From: Adriani, Götz, Winfried Konnertz, and Karin Thomas. *Joseph Beuys*. Köln: Dumont Buchverlag, 1994. Print. p. 5.



Fig. II-2-12
 Joseph Beuys
Szene aus der Sibirischen Symphonie. Die Herzkammersignale
[Scene from the Sibirishcen Symphonie. The Heart Chamber Signals] (1963)
 Photo: Hildegard Weber
 From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 228.

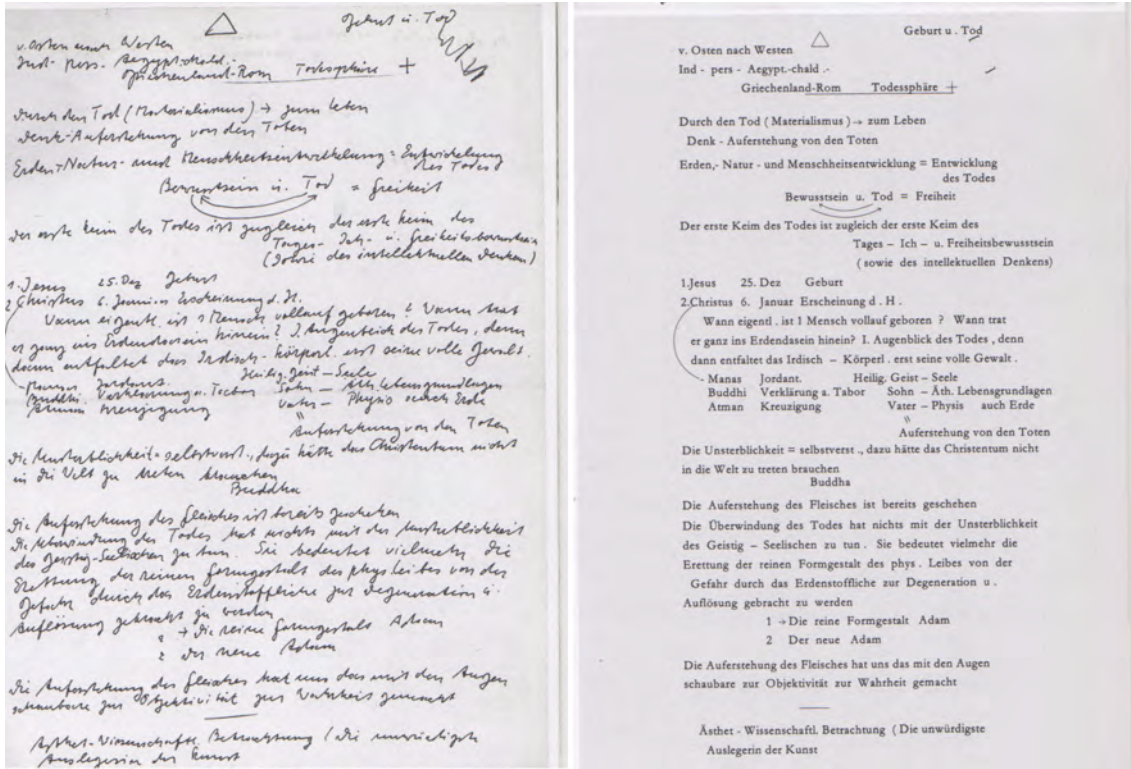


Fig. II-2-13
Joseph Beuys
Vi,20 (recto) (1959 - 1965)
Ink on paper. 29.6 x 21 cm

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009].* Göttingen: Steidl, 2008. Print. p. 27.



Fig. II-2-14
Joseph Beuys
Hase und verschiedene Skizzen [Hare and various sketches] (1954)
From: Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes.* Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 66.

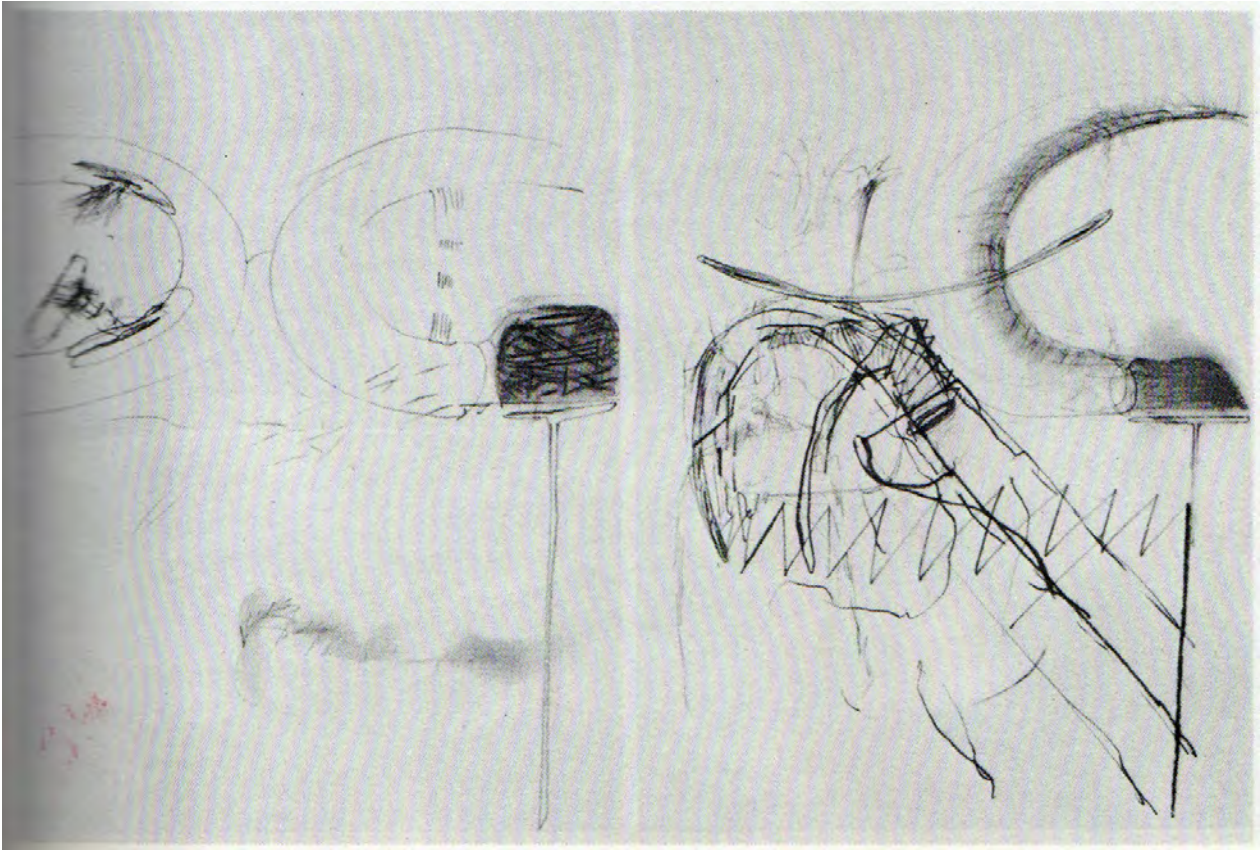


Fig. II-2-15
Joseph Beuys

Warmth Emanation (Eurasia) (1963)

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 139.



Fig. II-2-16

Magician's Hands Pulling Rabbit out of Top Hat

From: <http://blog.acton.org/wp-content/uploads/2013/07/h-armstrong-roberts-1930s-magician-hands-pulling-rabbit-out-of-top-hat.jpg>

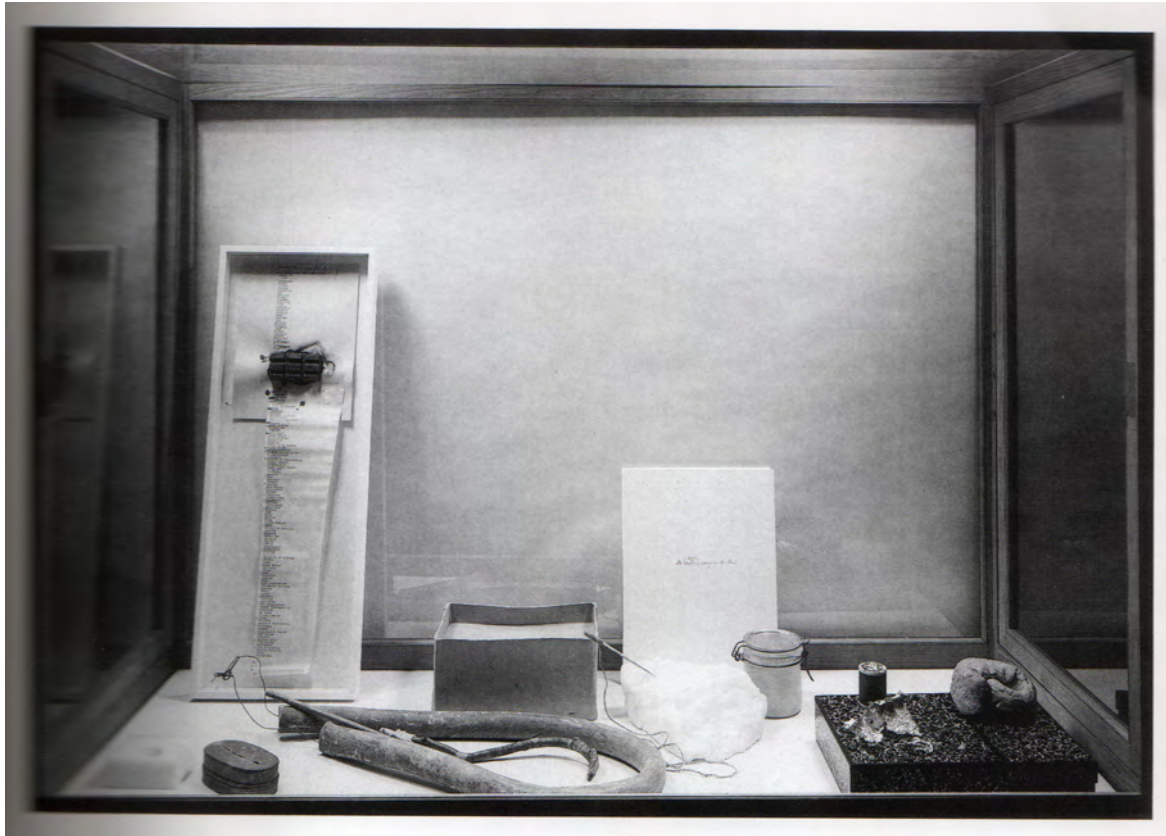


Fig. II-2-17

Joseph Beuys

Für: Zwei Fräulein mit leuchtendem Brot [for: Two young ladies with Bright Bread] (1963-82)

From: Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993. Print. p. 127.



Fig. II-2-18

Joseph Beuys

Eurasische Zeichen [Eurasian Signs] (1963)

Watercolor on paper. 14.8 x 16.4 cm

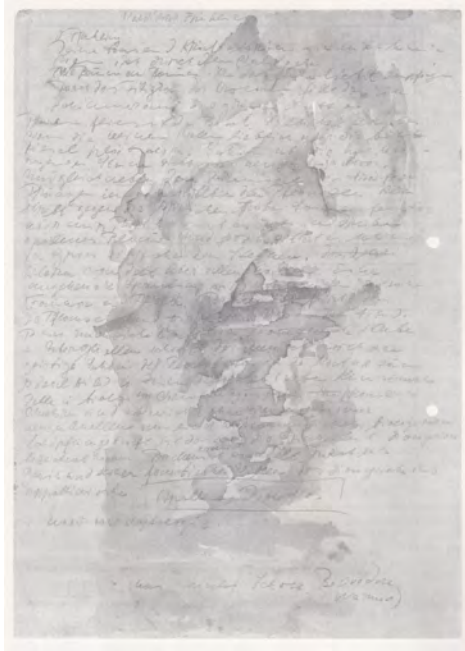
From: Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 133.



Fig. II-2-19
Nest of the Kaninchen [Rabbit] Like a Grave in Berlin
Photo: Shinya Watanabe



Fig. II-2-20
Joseph Beuys
Two Hares and an Easter Egg (1963)
From: Adriani, Götz, Joseph Beuys, Winfried Konnertz, and Karin Thomas. *Joseph Beuys, Life and Works*. Woodbury, N.Y.: Barron's Educational Series, 1979. Print. p. 99.



Nordischer Frühling

O Frühling
 Deine tausend Kräfte strömen in mich hinein
 wenn ich durch den Wald gehe
 wie Baum an Baum hier das frühe Licht empfangen
 Durch das Filigran der Kronen fällt der rote
 Schimmer auf die grünen Blätter. *u. f.*
 Drüben fließt der Bach. Silberhell klingt es
 wenn die kleinen Wellen lieblich über die bunten
 Kiesel plätschern. Schon über die hochheraus-
 ragenden Steine zieht sich neujähriges Moos.
 Und gleich neben dem Rinnsal das kräftige
 Drängen und Streben der Pflanzen. Alles
 strebt gegen die herrlichen frühen Sonnenfenster
 über mir. Dort kommt es rot und drüben
 opales Blau. Und jetzt zittert es schimmernd
 im Gras zwischen den Steinen. [...]

Ostara wandelt über allen Matten. Eine
 ungeheure Spannung wird wachgerufen zwischen
 Fauna und Flora. Der Mensch fühlt, dass
 Die Pflanzen und Tiere seine Verwandten sind.
 Diese unendliche Kraft, dies dionysische Erbe
 u. Überquellen schafft der Mensch durch seine
 geistige Schau der Realitäten in der Natur zum
 Idealbild u. zum also geläuterten Kunstwerk
 Zelle u. biologische Vererb^{ung}. Die drei pflanzlich
 wuchern und überwuchern ohne Grenzen aus immer
 neuen Quellen aus einer unüberwindlichen biologischen
 Schöpfungskraft ist das was die Griechen im 6. dionysisch
 bezeichnet haben. Der Mensch kann wandeln durch sein
 Genie und seinen faustischen Willen das dionysische ins
 apollinische Apollon u. Dionysos
 nordische Mythologie
 [...]

Fig. II-2-21
 Joseph Beuys
 Nordischer Frühling [Northern Spring] (1941)
 Poem

From: Harlan, Volker, Dieter Koepllin, and Rudolf Velhagen. *Joseph Beuys-Tagung, Basel 1.-4. Mai 1991*. Basel: Wiese, 1991. Print. p. 14.



Fig. II-2-22
 Jataka Tale of India: White Rabbit Jumps into the Fire

From: <http://www.chinabuddhismencyclopedia.com/en/images/thumb/0/0c/U45dfd-1.jpg/250px-U45dfd-1.jpg>



Fig. II-2-23
 Joseph Beuys
 Stamp of the Free International University
 From: <http://www.muenster.org/beuys/fiu.htm>

NAM JUNE PAIK

EX *position of music*

EL *ectronic television*

11. – 20. März 1963

Wuppertal-Elberfeld Molitkestraße 67 Tel. 35241

Galerie
 Parnass

Kindergarten der »Alten«	How to be satisfied with 70%
Féticism of »idea«	Erinnerung an das 20. Jahrhundert
objets sonores	sonolized room
Instruments for Zen-exercise	Prepared W.C.
Bagatelles américaines etc.	que sais-je?
Do it your . . .	HOMMAGE à Rudolf Augstein
Freigegeben ab 18 Jahre	Synchronisation als ein Prinzip akausaler Verbindungen
Is the TIME without contents possible?	A study of German Idiology etc.

Artistic Collaborators....**Thomas Schmitt**
Frank Trowbridge

Technic.....**Günther Schmitz**
M. Zenzen

Fig. II-3-01
 Nam June Paik
 Poster for *Exposition of Music – Electronic Television* (1963)
 Held at Galerie Parnass in Wuppertal.



Fig. II-3-02
Nam June Paik
Installation at the *Exposition of Music - Electronic Television* (1963)
Photo: Manfred Leve

From: http://arttattler.com/Images/Europe/Austria/Vienna/MUMOK/Nam%20June%20Paik/04_NJP.jpg



Fig. II-3-03
Nam June Paik

Paik in the Bathroom at the *Exposition of Music - Electronic Television* (1963)
From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 98.



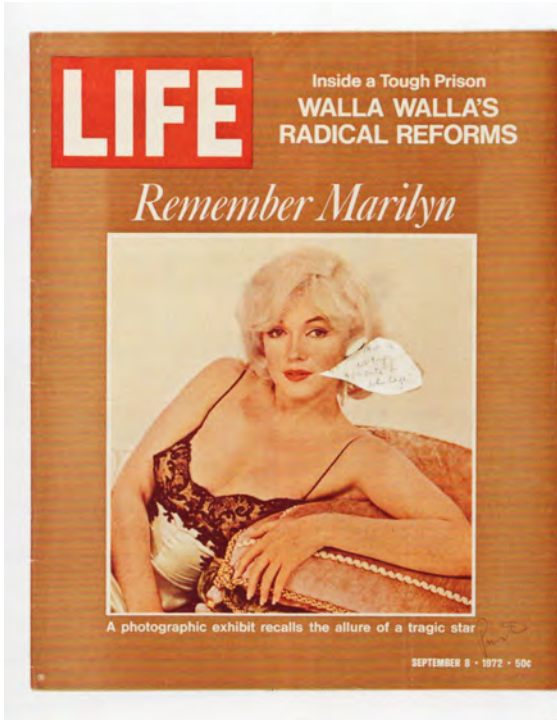
Fig. II-3-04
 Nam June Paik
 Installation View of *Expositions of Music – Electronic Television* (1963)
 Galerie Parnass, Wuppertal
 Photo: Rolf Jährling

From: http://www.artcontent.de/zadik/medien/abb/453/s_829_p1.jpg



Fig. II-3-05
 Nam June Paik
 Newspaper Article Reporting Paik's Ox Head (1963)
 26.5 x 23cm (Article) 50 x 61cm (Frame)
 Collection of Dieter and Si Rosenkranz
 Photo: Lars Lohrisch

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 68.



Nam June Paik, *Erinnerung an das 20. Jahrhundert*
(Memories of the Twentieth Century)
Reports on the death of Marilyn Monroe
Installation view *Exposition of Music – Electronic Television* 1963
ZADIK, photo: Rolf Jährling

Fig. II-3-06
Nam June Paik
Erinnerung das 20. Jahrhundert – Marilyn Monroe
[*Memories of the 20th Century – Marilyn Monroe*] (1963)
Photo: Rolf Jährling

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999.
Print. p. 101.



Fig. II-3-07
Nam June Paik
Installation View of *Exposition of Music. Electronic Television* (1963)
Galerie Parnass, Wuppertal
Photo: Peter Brötzmann

From: <http://www.medienkunstnetz.de/works/exposition-of-music/images/4/>



Fig. II-3-08
Nam June Paik
Rembrandt Automatic (Rembrandt TV) (1963)

From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 104.



Fig. II-3-09
Nam June Paik
Zen for TV (1963/75)

From: https://www.mumok.at/sites/default/files/styles/teaser-image_adaptive/adaptive-image/public/cms/onlinesammlung/00037573_m.jpg?itok=axocGhLz



Fig. II-3-10
Nam June Paik
Kuba TV [Cuba TV] (1963)
Exposition of Music – Electronic Television
Photo: Manfred Leve



Fig. II-3-11
Nam June Paik
Installation View of the Prepared Pianos (1963)
Exposition of Music - Electronic Television, Galerie Parnass, Wuppertal
Photo: Rolf Jährling

From: <http://www.medienkunstnetz.de/works/exposition-of-music/images/2/>



Fig. II-3-12
 Nam June Paik
Klavier K (Piano K) (1962 – 63)

From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 196.

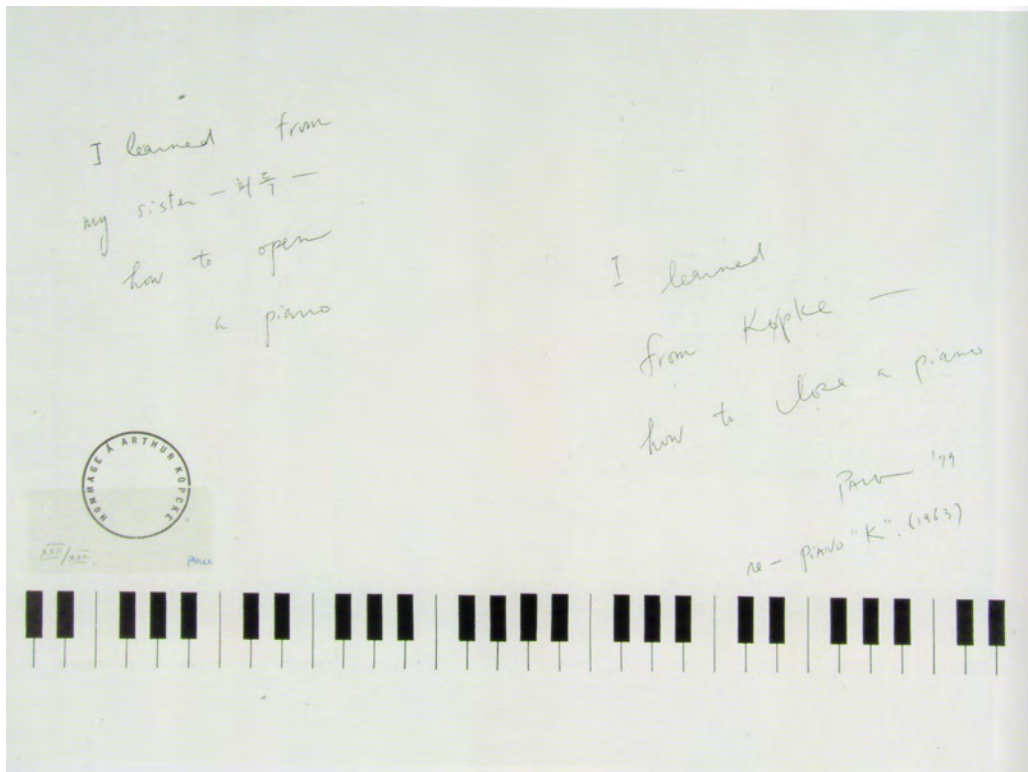


Fig. II-3-13
 Nam June Paik
Ohne Titel [No Title] (1980)

From: Paik, Nam J. *Paik on Paper: Sammlung Peter Wenzel* : [19.03.-28.05.2006 Im Museum Bochum]. Köln: Salon, 2006. Print. p. 118.



Fig. II-3-14
Joseph Beuys
Piano Aktion [Piano Action] (1963)
Exposition of Music - Electronic Television, Galerie Parnass, Wuppertal
Photo: Manfred Leve

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 41.



Fig. II-3-15
Paik's Ibach Piano Destroyed by Joseph Beuys (1963)
Photo: Rolf Jährling

From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 98.



Fig. II-3-16
Joseph Beuys
Badewanne [Bathtub] (1960)

From: http://www.lenbachhaus.de/uploads/tx_januscarousel/3_5_BEUYS_BADEWANNE_450.jpg

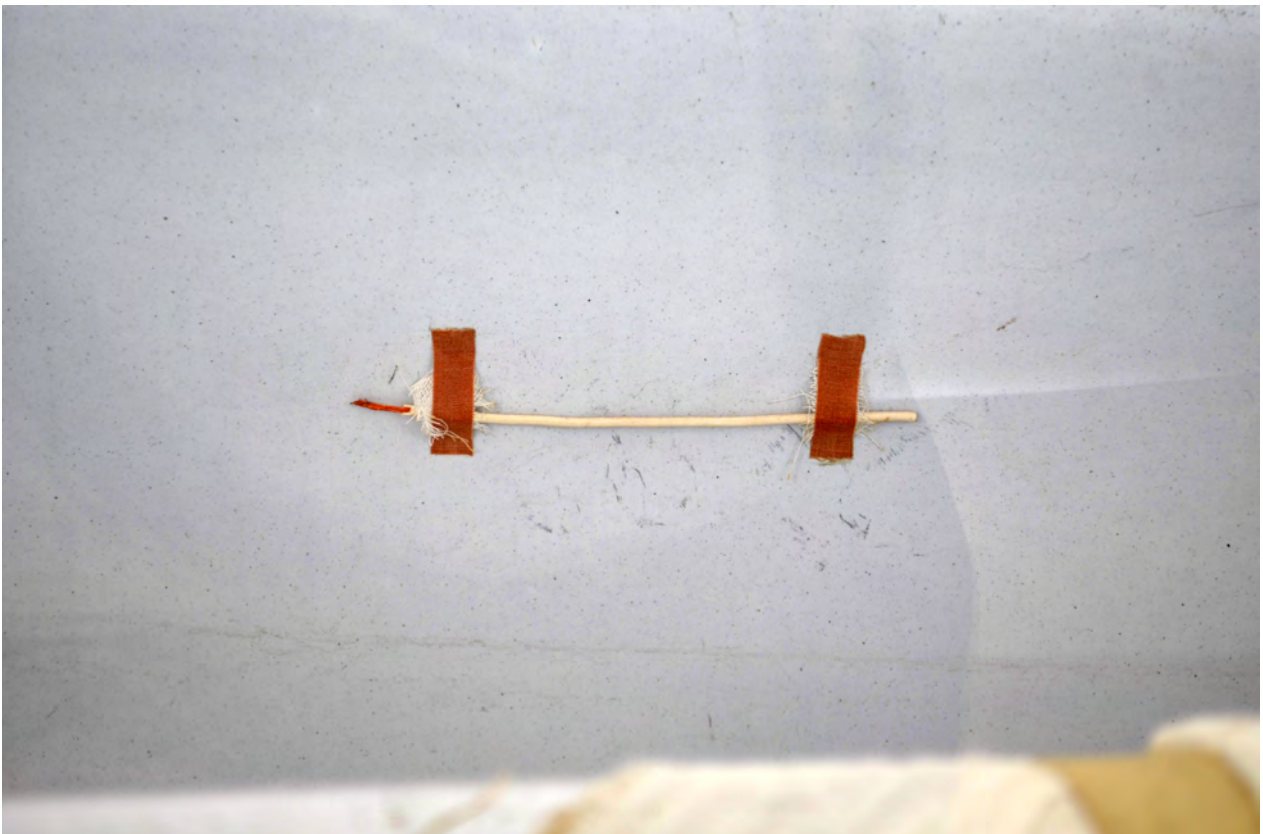


Fig. II-3-17
Joseph Beuys
Detail of *Badewanne (Bathtub)* (1960)
Photo: Shinya Watanabe



Fig. II-4-01

Program showing participants in *Actions/Agit Prop/De-Collage/Happening/ Events/Antiart/L'Autrisme/Art Total/Refluxus Festival of New Art*, Aachen, July 20, 1964.

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 90.

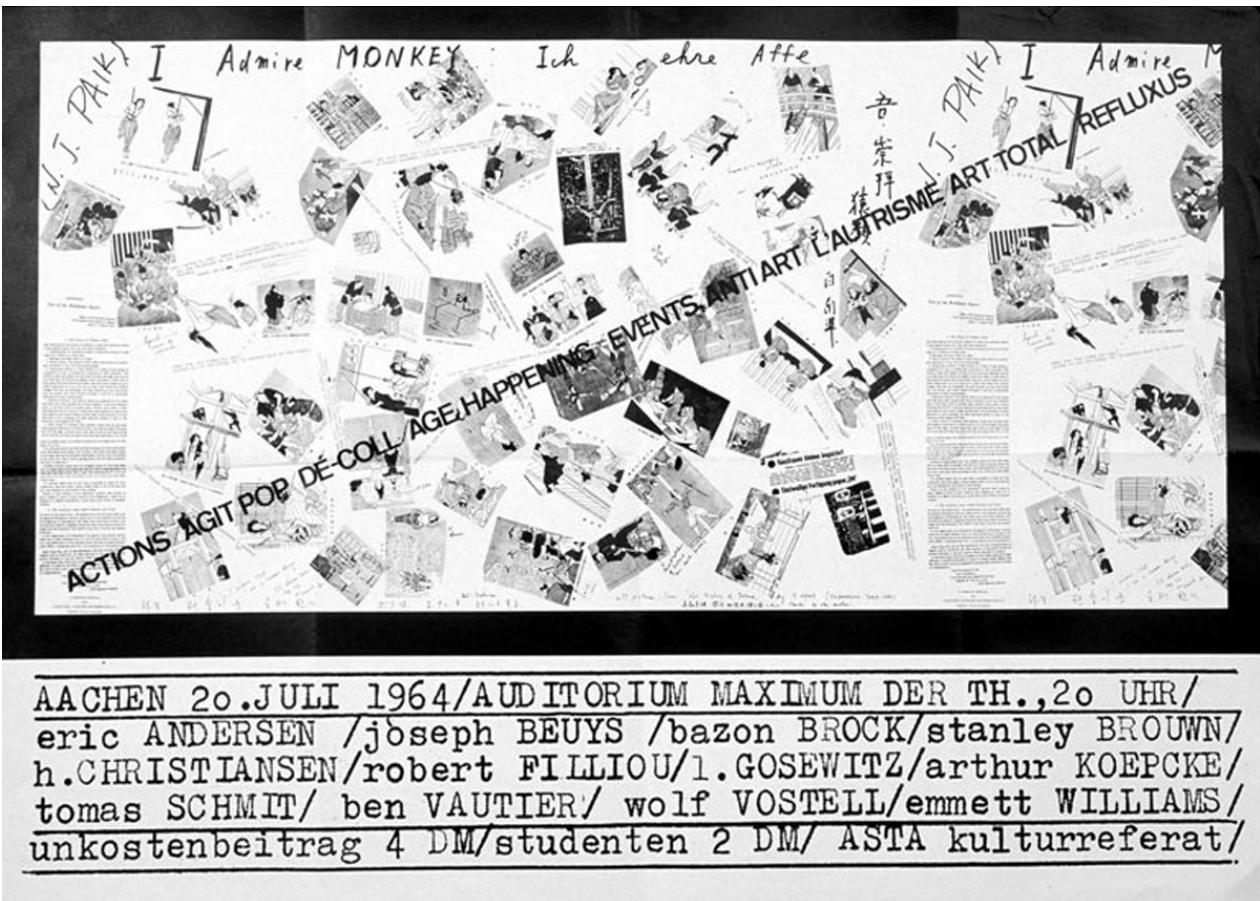


Fig. II-4-02

Nam June Paik

Ich ehre Affe [I admire monkey, 吾 崇拜 猿類, ボクは、おサルを、スウハイする] (1964)
Poster for *Actions / Agit-Pop / De-Collage / Happening / Events / Antiart / L'autrisme / Art Total / Refluxus: Festival der neuen Kunst* on July 20, 1964 in Aachen

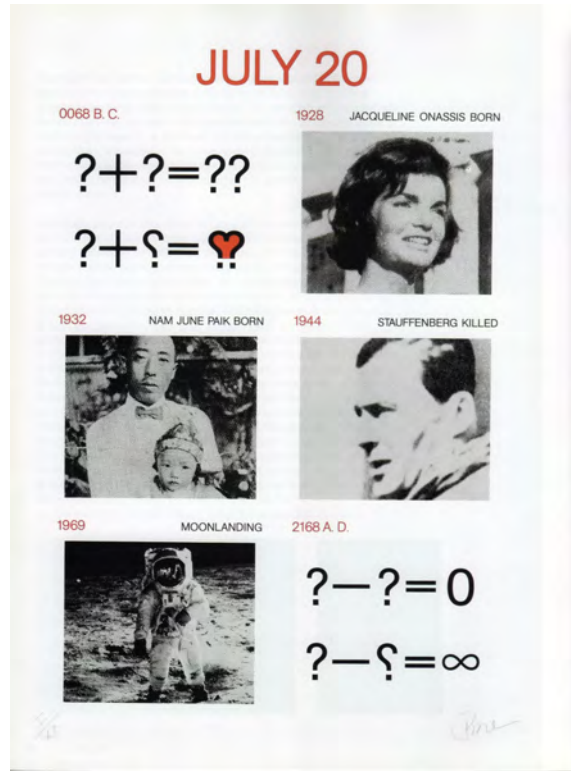


Fig. II-4-03
 Nam June Paik
 July 20 (1985)

From: Paik, Nam J. *Paik on Paper: Sammlung Peter Wenzel* : [19.03.-28.05.2006 Im Museum Bochum]. Köln: Salon, 2006. Print. p. 14.

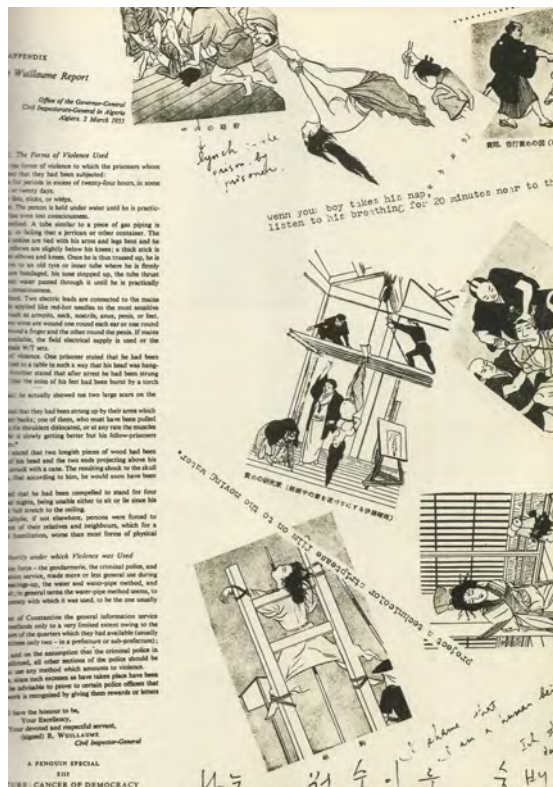


Fig. II-4-04
 Nam June Paik
 Detail of *I admire monkey* (1964)

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 81.

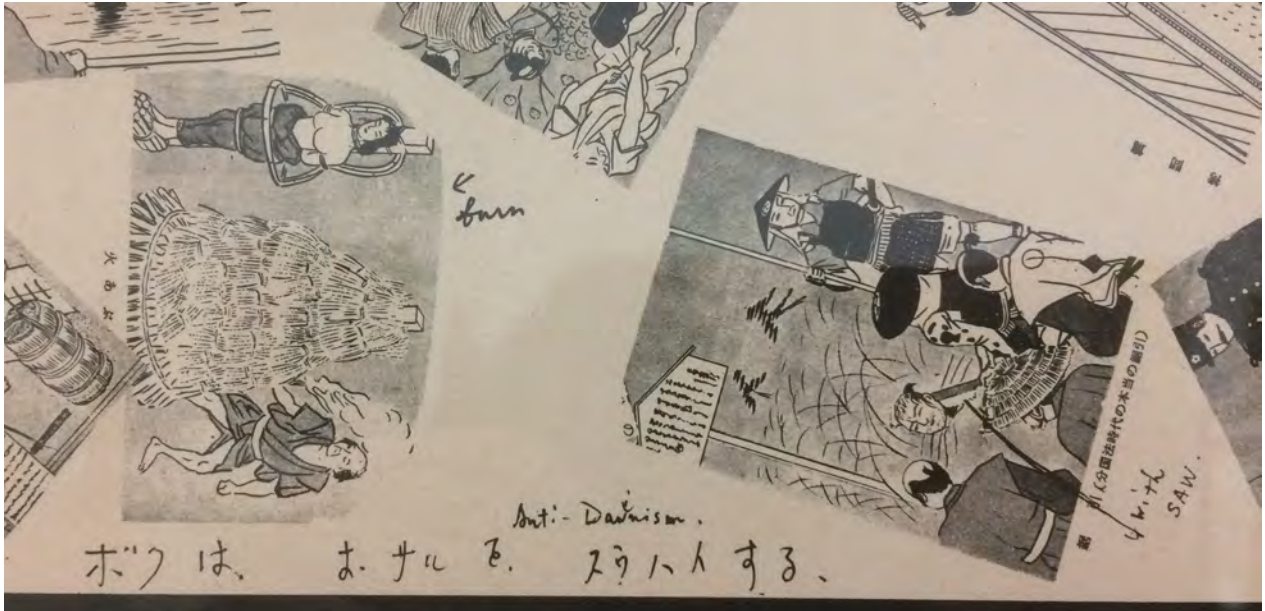


Fig. II-4-05
 Nam June Paik
 Detail of *I admire monkey* (1964)
 Photo: Shinya Watanabe



Fig. II-4-06
 Nam June Paik
Fluxus Island in Décollage Ocean (1963)
 Published in the magazine *Décollage/4-"Happenings"*, Cologne (1963)

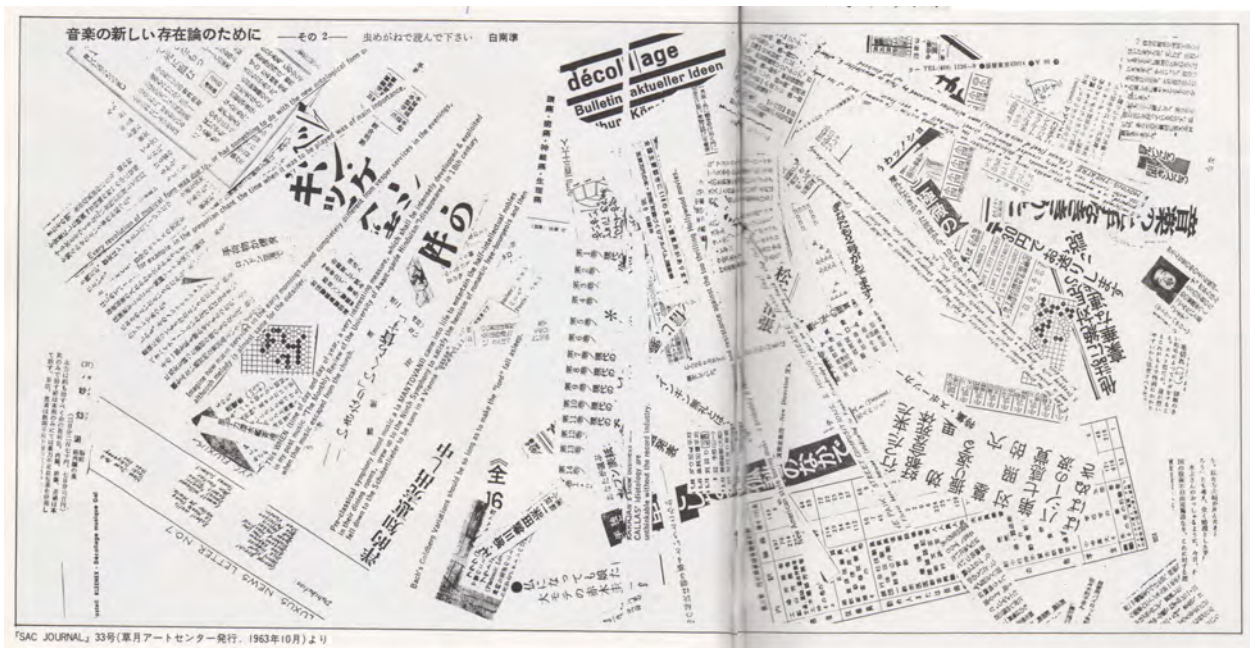


Fig. II-4-07

音楽の新しい存在論のために - その2 (*Ongaku no atarashii sonnzaion no tameni*)

[For the new Ontology of Music #2] (1963)

From SAC JOURNAL #33 published by Sogetsu Art Center in October 1963.

Paik, Nam J. *Time Collage*. Tokyo, Japan: Isshi Press, 1984. Print. p. 91.



Fig. II-4-08

Joseph Beuys

Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)

Technische Hochschule in Aachen, July 20, 1964.

Photo: Peter Thomann

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 60.



Fig. II-4-09
Joseph Beuys
Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.

Photo: Peter Thomann

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 57.



Fig. II-4-10
Joseph Beuys
Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 91.



Fig. II-4-11
Joseph Beuys with Playing Cards (Minimal Drawings) (1963)

Photo: Hildegard Weber

From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 312.



Fig. II-4-12
Joseph Beuys

Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.

Photo: Heinrich Riebesehl

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 62.



Fig. II-4-13
Joseph Beuys
Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.
Photo: Peter Thomann

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 63.



Fig. II-4-14
Joseph Beuys Accused during His Performance
Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.
Photo: Peter Thomann

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 63.

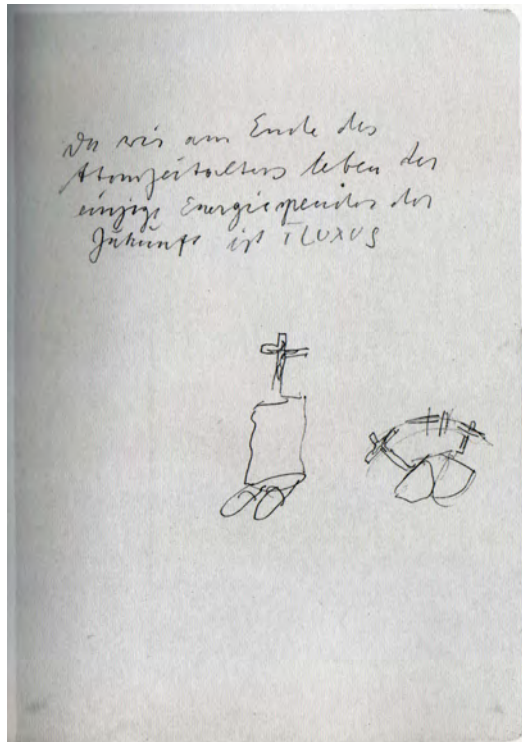


Fig. II-4-15
Joseph Beuys
Score

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009j.* Göttingen: Steidl, 2008. Print. p. 167.

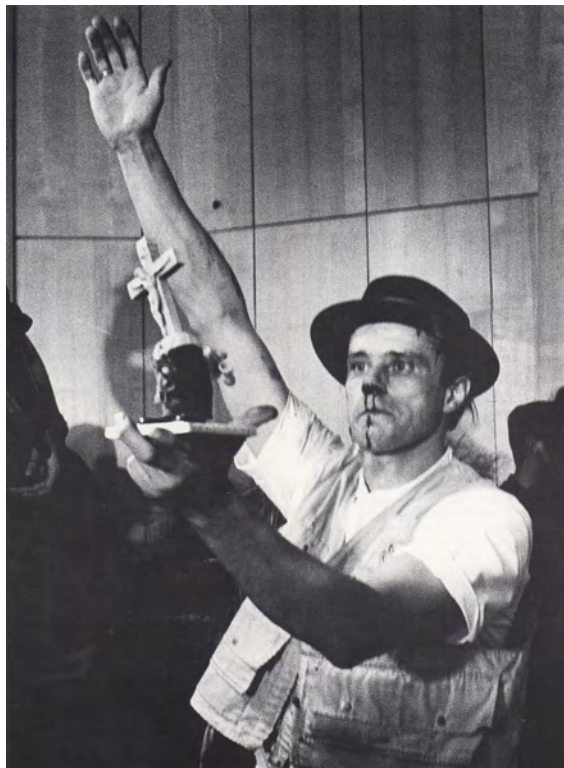


Fig. II-4-16
Kukei /Akopee Nein/Brown Cross/Fat Corner/Model Fat Corners (1964)
Technische Hochschule in Aachen, July 20, 1964.

Photo: Heinrich Riebesehl

From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys.* München: Schirmer/Mosel, 1990. Print. p. 316.

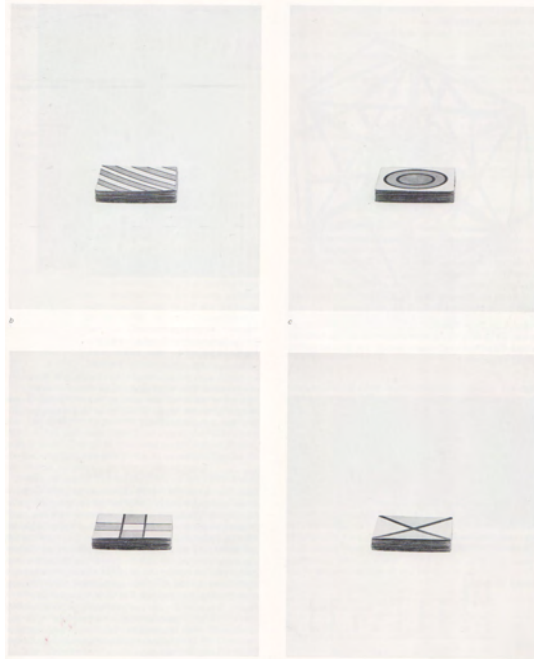


Fig. II-4-17
 Joseph Beuys
Spielkarten (minimale Zeichen) [Playing Cards (Minimal Drawings) (1963)
 Photo: Manfred Tischer

From: Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 313.

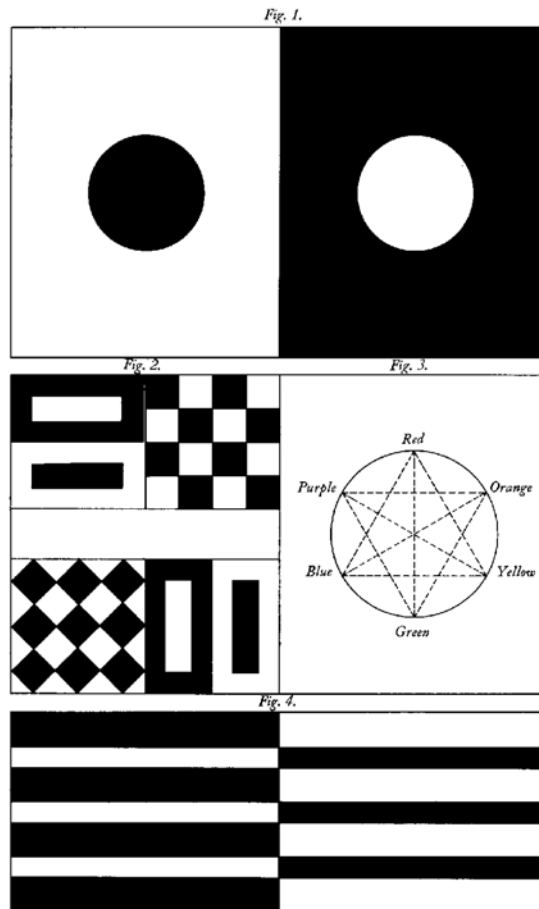


Fig. II-4-18
 Goethe's Color Experiment Cards
 From: <http://borderlandresearch.com/wp-content/uploads/2011/09/guta-180x300.gif>



Fig. II-4-19
 Marcel Duchamp
Rotoreliefs (1935)
 Pompidou Center, Paris

From: http://3.bp.blogspot.com/-y1vVbVpUxw/UDkm4BWBwE3I/AAAAAAAPWY/IKcrngT70Ms/s1600/MarcelDuchamp+RotoreliefNumber+1-Corolles+++Rotorelief+Numbr+4-Lampe_1935+PompidouCenter-Paris.jpg

JOSEPH BEUYS:	
Joseph Beuys Lebenslauf Werklauf	
1921 Kleve Ausstellung einer mit Heftpflaster zusammengezogenen Wunde	1949 Heerd Totalausstellung 3 mal hintereinander Kleve Künstlerbund "Profil Nachfolger"
1922 Ausstellung Molkerei Rindern b. Kleve	1950 Beuys liest im "Haus Wyltermeer" Pimpegana Wake Kranenburg Haus van der Grinten "Gicocondologie" Kleve Künstlerbund "Profil Nachfolger"
1923 Ausstellung einer Schnurrbarttasse (Inhalt Kaffee mit Ei)	1951 Kranenburg Sammlung van der Grinten Beuys: Plastik und Zeichnung
1924 Kleve Öffentliche Ausstellung von Heidenkindern	1952 Düsseldorf 19. Preis bei "Stahl und Eisbein" (als Nachschlag Lichtballett von Piene) Wuppertal Kunstmuseum Beuys: Krusifixe Amsterdam Ausstellung zu Ehren des Amsterdam-Rhein-Kanal Nijmegen Kunstmuseum Beuys: Plastik
1925 Kleve Dokumentation: "Beuys als Aussteller"	1953 Kranenburg Sammlung van der Grinten Beuys: Malerei
1926 Kleve Ausstellung eines Hirschführers	1955 Ende von Künstlerbund "Profil Nachfolger"
1927 Kleve Ausstellung von Ausstrahlung	1956-57 Beuys arbeitet auf dem Felde 1957-60 Erholung von der Feldarbeit
1928 Kleve Erste Ausstellung von Ausheben eines Schützengrabens Kleve Ausstellung um den Unterschied zwischen lehmigen Sand und sandigem Lehm klarzumachen	1961 Beuys wird als Professor für Bildhauerei an die Staatliche Kunstakademie Düsseldorf berufen Beuys verlängert im Auftrag von James Joyce den "Ulysses" um 2 weitere Kapitel
1929 Ausstellung an Dechingis Khans Grab	1962 Beuys: das Erdklavier
1930 Donabrüggen Ausstellung von Heidekräutern nebst Heilkräutern	1963 FLUXUS Staatliche Kunstakademie Düsseldorf An einem warmen Juliabend stellt Beuys anlässlich eines Vortrages von Allan Kaprow in der Galerie Zwirner Köln Kolumbikirchhof sein warmes Fett aus. Joseph Beuys Fluxus Stallsausstellung im Hause van der Grinten Kranenburg Niederrhein
1931 Kleve Zusammengezogene Ausstellung Kleve Ausstellung von Zusammenziehung	1964 Documenta III Plastik Zeichnung
1933 Kleve Ausstellung unter der Erde (flach untergraben)	1964 Beuys empfiehlt Erhöhung der Berliner Mauer um 5 cm (bessere Proportion!)
1940 Posen Ausstellung eines Arsenalis (zusammen mit Heinz Sielmann, Hermann Ulrich Aemissen und Eduard Spranger) Ausstellung Flugplatz Erfurt-Binderleben Ausstellung Flugplatz Erfurt-Nord	
1942 Sewastopol Ausstellung meines Freundes Sewastopol Ausstellung während des Abfanges einer JU 87	
1943 Oranienburg Interimsausstellung (zusammen mit Fritz Rolf Rothenburg + und Heinz Sielmann)	
1945 Kleve Ausstellung von Kälte Kleve warme Ausstellung Kleve Künstlerbund "Profil Nachfolger" Happening Hauptbahnhof Heilbronn	
1947 Kleve Künstlerbund "Profil Nachfolger" Kleve Ausstellung für Schwerhörige	
1948 Kleve Künstlerbund "Profil Nachfolger" Düsseldorf Ausstellung im Bettenhaus Pillen Krefeld Ausstellung "Kullhaus" (zusammen mit A.R.Lynen)	

Fig. II-4-20
 Joseph Beuys
Lebenslauf/Werklauf [Life Course/Work Course] (1964)
 In the Program Booklet for the Aachen event

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 49.

Beuys empfiehlt Erhöhung der Berliner Mauer um 5 cm
(bessere Proportion !)

Dies ist ein Bild und sollte wie ein Bild betrachtet werden.
Nur im Notfall oder aus Schulungsgründen greift man zur Interpretation .

" Es ist mir nicht verständlich, warum Sie nicht ohne Interpretation den offensichtlichen Sinn verstehen . "

1. Fragantwort : " Ist es ein Paradoxon mit dem die Künstler zu allen Zeiten gearbeitet haben um eine tiefer liegende Schicht anzubohren ? "

2. Fragantwort : " Ist es eine Chiffre ? "

Ich mache mit der Hand eine Geste, die zum Ausdruck bringt, dass die Antworten zum mindesten nicht falsch sind, nehme aber jetzt die Führung an mich, damit die Sache nicht auf dem Paradoxongleis weiter läuft.

Ich fange ganz real - banal an (Untertreibungsmethode !)

" Die Betrachtung der Berliner Mauer, aus einem Gesichtswinkel, der allein die Proportion dieses Bauwerkes berücksichtigt, dürfte doch wohl erlaubt sein. Entschärft sofort die Mauer. Durch innere Leichen. Vernichtet die Mauer. Man bleibt nicht mehr an der physischen Mauer hängen. Es wird auf die geistige Mauer hingelenkt und diese zu überwinden, darauf kommt es ja wohl an.

Zunächst also wird die Mauer durch mich, für mich überwunden. Motto : Unter meiner Herzensregierung wäre die Mauer erst garnicht entstanden.

Spontan entstehende Frage : Welches Wesensglied in mir oder anderen Menschen hat dieses Ding entstehen lassen?
Wieviel hat jeder von uns zum Möglichen dieser Mauer beigetragen

und trägt weiter bei. Ist jeder Mensch ausreichend am Verschwinden dieser Mauer interessiert ? Welche antiegoistische, antimaterialistische, weiche wirklichkeitsgemäße geistige Schulung bekommt der junge Mensch diese jemals zu überwinden ?

Quintessenz : die Mauer als solche ist völlig unwichtig.

Reden Sie nicht soviel von der Mauer ! Begründen Sie durch Selbsterziehung eine bessere Moral im Menschengeschlecht und alle Mauern verschwinden. Es gibt ja so viele Mauern zwischen Mir und Dir.

Eine Mauer in sich ist sehr schön, wenn die Proportion stimmt.

Wenn ich nach Berlin komme, zerzt man mich spätestens 5 Minuten an mir herum. " Waren Sie schon an der Mauer ? " Ja, ich kenne die Mauer aus innerer Erfahrung. Ich weiss genau, was das ist, diese Mauer. Weiter erkläre ich mich bereit, dieses Mauerproblem noch in meinem Leben zu lösen, falls man mir Gelegenheit dazu gibt.

Seit vielen Jahren liegen Forschungsergebnisse vor, die dieses möglich machen.

Den erprobten Forschungsergebnissen sind neue hinzugegetreten, die nicht nur gut gemeint sondern auch wirklich gut sind. Sie ist Heilkräft darin. Es hat sich schon gezeigt. Es wird sich mehr zeigen.

Fig. II-4-21
Inquiry of the Ministry of Internal Affairs
for the Publication *Lebenslauf/Werklauf [Life Course/Work Course]*
August 7, 1965

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009].* Göttingen: Steidl, 2008. Print. p. 60.

Happenings:
1960 «Snapshots from the city», Judson Gallery, New York;
«Blackouts», Reuben Gallery, New York
1961 «Iron works and Fotodesks», Reuben Gallery, New York
1962 «Ray Gun Theatre», The Store (store Bays, Nekropolis, Injun, Voyages, World's Fair);
«Jeun», Museum for Contemporary Arts, Dallas;
«Gayety», University of Chicago
1963 «Stars», Washington Gallery of Modern Art
Verzeten u.a. in: Museum of Modern Art, New York;
Moderna Museet, Stockholm

NAM JUNE PAIK:
Herr Vostell verlangte von mir eine genaue Biographie.
Da ich eine nicht so genaue Biographie an Herrn Dietrich von Kallender gegeben habe, schreibe ich eine möglichst genaue Biographie hier.
1931, September, wurde ich in meiner Mutter Gebärmutter empfangen während des Koitus von meiner Mutter und meinem Vater.
1932, 20. 7., Tag des Aufstands gegen Hitler, wurde ich in Seoul/Korea als Sohn meines Vaters und meiner Mutter und gleichzeitig als Einzelkind meiner Großmutter und meines Großvaters geboren. Es war 17. Juni im Luna-Kalender (Tag des Aufstands gegen Stalin). Zu Hause habe ich meinen Geburtstag nach altkoreanischer Sitte am 17. Juni nach dem Luna-Kalender gefeiert, und in der Schule und im Passport steht der 20. Juli als offizielles Geburtsdatum. Ich ziehe dieses Datum vor, weil, wenn das deutsche Volk mehr gegen Hitler gewesen wäre, das teure Blut gegen Stalin nicht notwendig gewesen wäre. Daher sollten beide Tage zu Nationalfeiertagen bestimmt werden, und nicht NUR der 17. Juni wie heute.
1933 war ich 1 Jahr alt.
1934 war ich 2 Jahre alt.
1935 war ich 3 Jahre alt.
1936 war ich 4 Jahre alt.
1937 . . . 5
1938 war ich 6 Jahre alt.
1939 war ich 7 Jahre alt.
1940 war ich 8 Jahre alt.
1941 war ich 9 Jahre alt.
1942 war ich 10 Jahre alt.
1943 war ich 11 Jahre alt.
1944 war ich 12 Jahre alt.
1945 war ich 13 Jahre alt.
(Befreiung von Korea und gleichzeitig noch komplizierte und fatale Fremdenherrschaft)
1946 war ich 14 Jahre alt.
1947 war ich 15 Jahre alt.
1948 war ich 16 Jahre alt.
1949 war ich 17 Jahre alt.
1950 war ich 18 Jahre alt.
(Koreanischer Krieg, sehr komplizierte und fatale Fremdenherrschaft)
Kann man eine Hilfe Hilfe nennen, obwohl man sie nicht ablehnen darf?

1951 war ich 19 Jahre alt.
1952 war ich 20 Jahre alt.
1953 war ich 21 Jahre alt.
1954 war ich 22 Jahre alt.
(erster Beischlaf mit Dame . . . nicht besonders)
1955 war ich 23 Jahre alt.
1956 war ich 24 Jahre alt.
1957 war ich 25 Jahre alt.
1958 war ich 26 Jahre alt.
1959 war ich 27 Jahre alt.
1960 war ich 28 Jahre alt.
1961 war ich 29 Jahre alt.
1962 war ich 30 Jahre alt.
1963 war ich 31 Jahre alt.
1964 bin ich 32 Jahre alt.
1965 werde ich 33 Jahre alt, wenn es keinen Krieg gibt.
1966 werde ich 34 Jahre alt, wenn es keinen Krieg gibt.
1967 werde ich 35 Jahre alt, wenn es keinen Krieg gibt.
1968 werde ich 36 Jahre alt, wenn es keinen Krieg gibt.
1969 werde ich 37 Jahre alt, wenn es keinen Krieg gibt.
1970 werde ich 38 Jahre alt, wenn es keinen Krieg gibt.
1971 werde ich 39 Jahre alt, wenn es keinen Krieg gibt.
1972 werde ich 40 Jahre alt, wenn es keinen Krieg gibt.
1973 werde ich 41 Jahre alt, wenn es keinen Krieg gibt.
1974 werde ich 42 Jahre alt, wenn es keinen Krieg gibt.
1975 werde ich 43 Jahre alt, wenn es keinen Krieg gibt.
1976 werde ich 44 Jahre alt, wenn es keinen Krieg gibt.
1977 werde ich 45 Jahre alt, wenn es keinen Krieg gibt.
1978 werde ich 46 Jahre alt, wenn es keinen Krieg gibt.
1979 werde ich 47 Jahre alt, wenn es keinen Krieg gibt.
1980 werde ich 48 Jahre alt, wenn es keinen Krieg gibt.
1981 werde ich 49 Jahre alt, wenn es keinen Krieg gibt.
1982 werde ich 50 Jahre alt, wenn es keinen Krieg gibt.
2012 werde ich 100 Jahre alt, wenn ich noch lebe.
2013 werde ich 1000 Jahre alt, wenn ich noch lebe.
21 932 werde ich 100000 Jahre alt, wenn ich noch lebe.

Aufführungen:
13. 11. 1939 «homage to john cage», Galerie 22, Düsseldorf.
1960 «étude for piano», atelier baumeister, köln.
Sommer 1961 erster Beischlaf mit Macanus.
Herbst 1961 «Simple», Fylkingen.
November 1961 «étude platonique» im Rahmen der «Originale», Köln.
Winter 1961 Macanus kommt nach Wiesbaden.
16. 6. 1961 «neo-dada in der musik», kammerspiele düsseldorf.
Oktober 1962 «moving theatre 1», kunsthandel monet, amsterdam.
1962/63 Fluxusfestivals in Wiesbaden, Kopenhagen und Düsseldorf.
März 1965 «exposition of music», Galerie Parnass, Wuppertal.
Juni 1965 «optino for all senses», galerie amstel 47, Amsterdam.
1964 «MOTOPERA - BILL POP ART 111», New York, Washington Square, Madison Ave, Harlem.

BENJAMIN PATTERSON
Name: Benjamin A. Patterson, Jr.
Größe: 180 cm; Gewicht: 77 kg; trägt Brille; Gesundheit ausgezeichnet; verheiratet (2 Kinder).
445

Fig. II-4-22
Nam June Paik's Artist CV
Published on *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation* (1965)
FROM: From: Becker, Jürgen, and Wolf Vostell. *Happenings: Fluxus. Pop Art. Nouveau Réalisme. Eine Dokumentation.* Reinbek b. Hamburg: Rowohlt, 1965. Print. p. 444, 445.

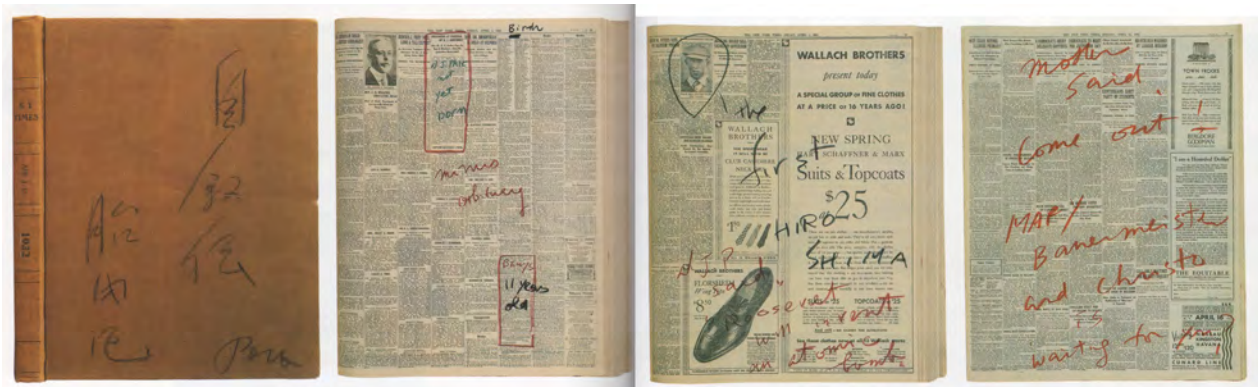


Fig. II-4-23
Nam June Paik

自叙伝胎内記 [Autobiography in the Womb] (1981)

Bundle of New York Times Newspaper from 1-15 April 1932 added by Paik
Color pencils, pencil on paper

Collection of Dieter and Si Rosenkranz 58 x 46cm, ca. 4,5cm thick

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999.
Print. p. 242 – 243.



Fig. II-5-01

Poster for Fluxus-Happening 24 Hours
Offset print. 50.6 x 65cm

From: http://www.fondazionebonotto.org/admin/download/file/89b046e_fxc15991.jpg



Fig. II-5-02
 Ute Klophaus
 Nam June Paik Pretended to be Asleep
24 Hours at Galerie Parnass in Wupperthal, on June 5, 1965
 Copyright Herbert Klophaus and Reinhard Klophaus.
 Museum Kunstpalast, Düsseldorf

From: http://www.e-flux.com/wp-content/uploads/2014/09/fe4d7_sept24_nrw_img.jpg?b8c429,1440

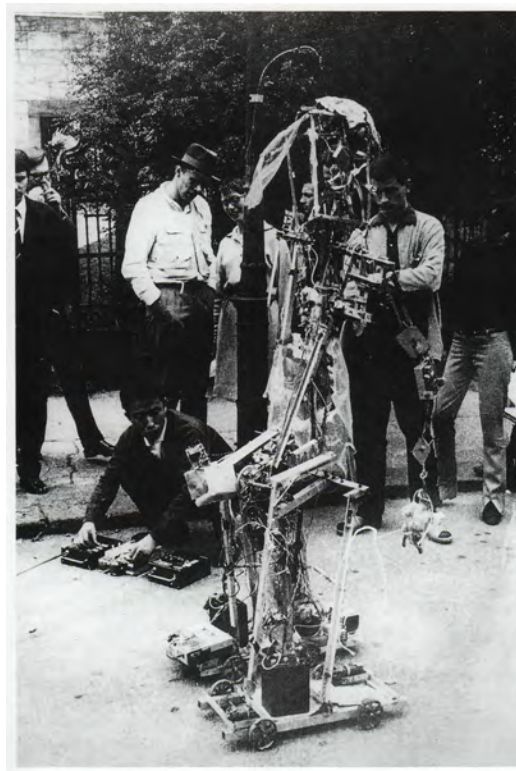


Fig. II-5-03
 Ute Klophaus
 Joseph Beuys and Eva Beuys Looking at Nam June Paik Controlling K-456
24 Hours at Galerie Parnass in Wupperthal, on June 5, 1965

From: Beuys, Joseph, Rolf Jährling, Ute Klophaus, Bazon Brock, Charlotte Moorman, Nam J. Paik, Eckart Rahn, Tomas Schmit, and Wolf Vostell. *24 Stunden*. Itzehoe-Vosskate: Hansen & Hansen, 1965. Print.

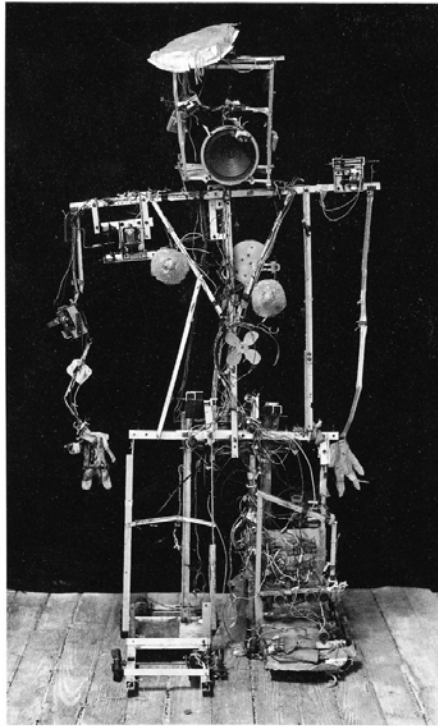


Fig. II-5-04
 Nam June Paik
 K-456 (1963-64)
 Photos: Peter Moore

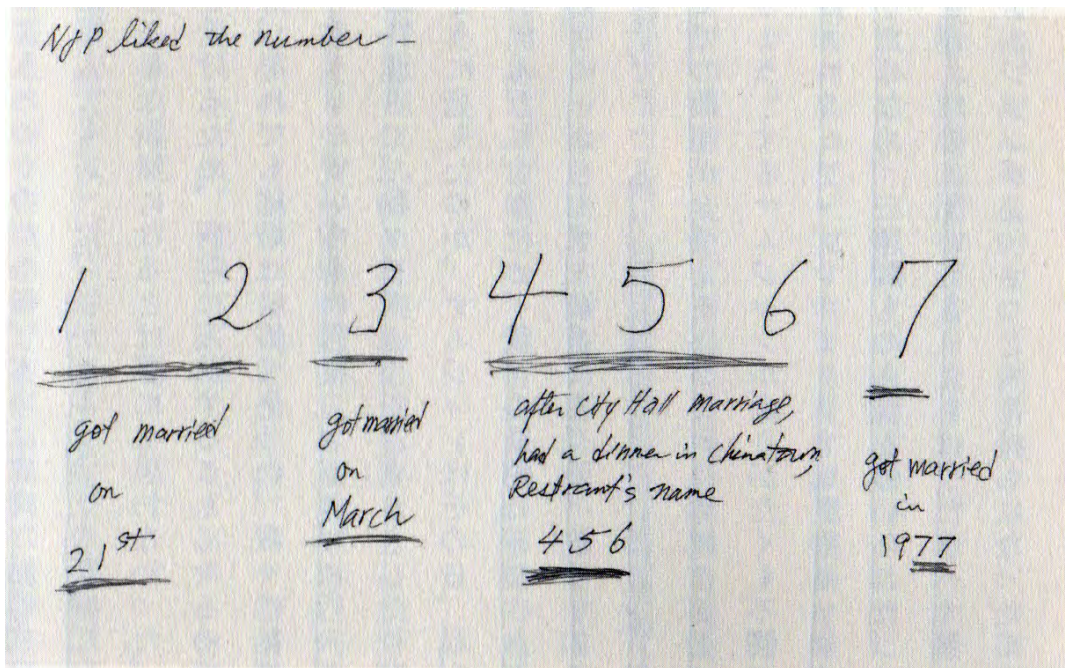


Fig. II-5-05
 Paik's Handwriting of Sequential Numbers, Written at the Restaurant 456
 From: Kubota, Shigeko, Chōng-ho Nam, and Sonjun Ko. *Watakushi No Ai, Namjun Paiku: My Love, Nam June Paik*. Tōkyō: Heibonsha, 2013. Print. p. 188.

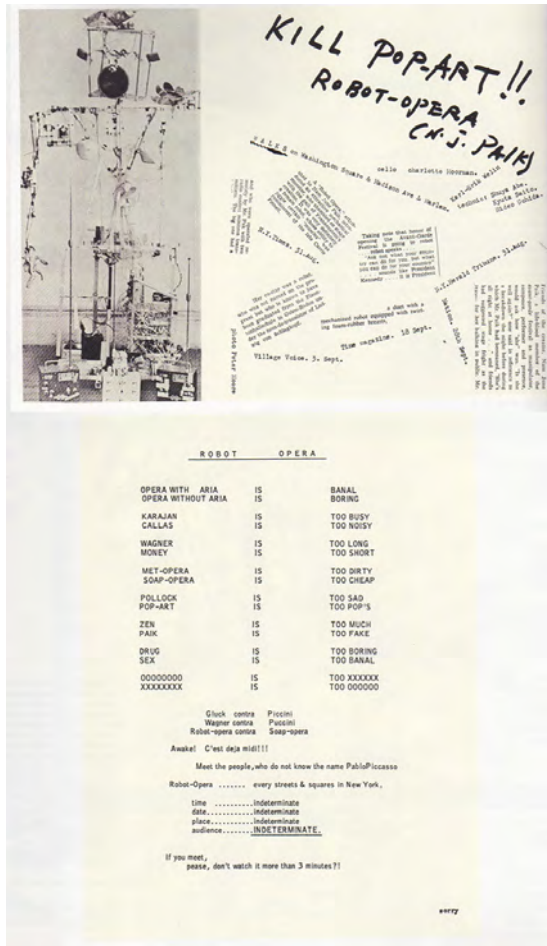


Fig. II-5-06
 Nam June Paik
Robot Opera (1964)

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 82.



Fig. II-5-07
 The First Satellite Live Broadcasting from the U.S. to Japan Reporting the Assassination of John F. Kennedy, November 23, 1963

From: Mainichi Newspaper Archive <http://showa.mainichi.jp/photos/uncategorized/2008/05/28/1963001.jpg>



Fig. II-5-08

Nam June Paik

Erinnerung an das 20. Jahrhundert - Marilyn Monroe
[Mementos of the 20th Century – Marilyn Monroe] (1962 - 1963)

Gramophone cabinet with 40 records, collection of magazines and newspapers reporting the death of Marilyn Monroe. No signature.

106 x 49 x 43cm (when closed)

Museum Modernet Kunst. Stiftung Ludwig, Wien
 Hahn Collection, Köln

From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 44, 45.

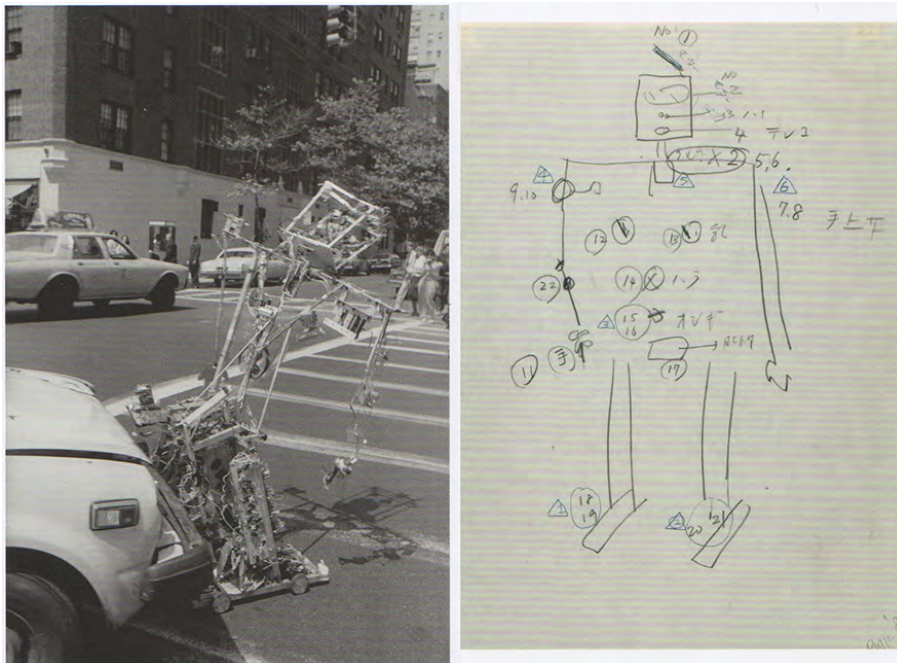


Fig. II-5-09

Nam June Paik

The First Catastrophe of the 21st Century (1982)
 and the Drawing for Repair of Robot K-456

From: Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 37.



Fig. II-5-10
Joseph Beuys
Das Ende des 20. Jahrhunderts [The End of the 20th Century] (1983)
Pinakothek der Moderne, München
From: <http://www.vontobel-art.com/resources/6275.jpg>



Fig. II-5-11
Nam June Paik
The First Catastrophe of the 21st Century (1982)
Broadcasted car crash scene by a local CBS affiliate TV station



Fig. II-5-12
 Jacqueline Kennedy Attended the Opening of the Whitney Museum of American Art in 1966
 Photo: Jack Manning, The New York Times
 From: http://www.nytimes.com/2010/11/14/realestate/14Scapes.html?_r=0

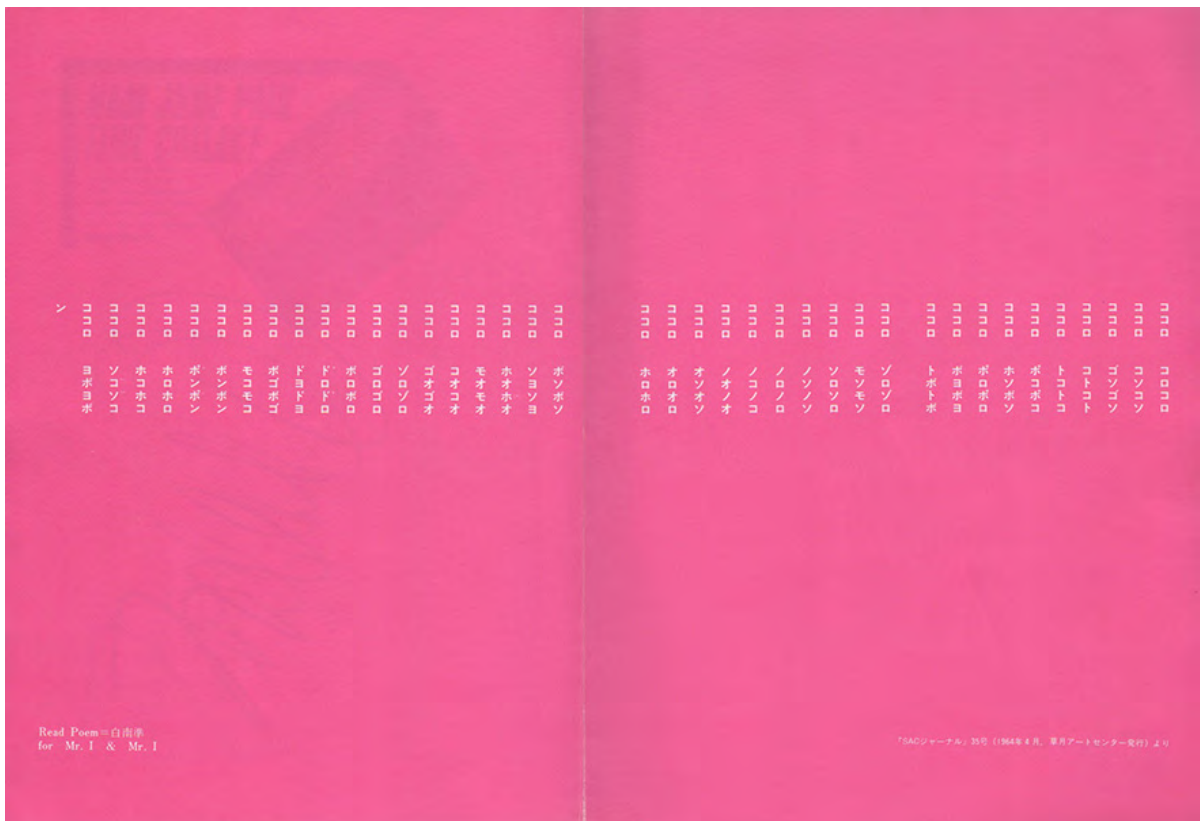


Fig. II-5-13
 Nam June Paik
 Read Poem = 白南準 for Mr. I and Mr. I (1964)
 From: "SAC Journal Number 35 (April 1964), Published by Sogetsu Art Center



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Fig. II-5-14
 Nam June Paik
Manifestos, A Great Bear Pamphlet (1966)
 Ink on Paper, 14.6 x 22.2 cm Peter Wenzel Collection
 From: Paik, Nam J, Melissa Chiu, and Michelle Yun. *Nam June Paik: Becoming Robot*. 2014. Print. p. 70.



Fig. II-5-15
 Nam June Paik
Family of Robot: Grandmother (left) and *Grandfather* (right) (1986)
 From: <http://paikstudios.com>



Fig. II-5-16
 Nam June Paik
Family of Robot: Mother (left) and Father (right)
 From: <http://static.neatorama.com/images/2006-05/nam-june-paik-robot.jpg>



Fig. II-5-17
 Nam June Paik
Passage (1986)
 8 vintage TV cabinets, 13 monitors, 2 channel videos, 2 players
 300 x 330 x 61cm (when closed) Watari Museum of Contemporary Art
 From: Paik, Nam J. "Who Will be Laughing in 2020 ?+?=??" Watari Museum of Contemporary Art, 2016. Print. p.112,113.

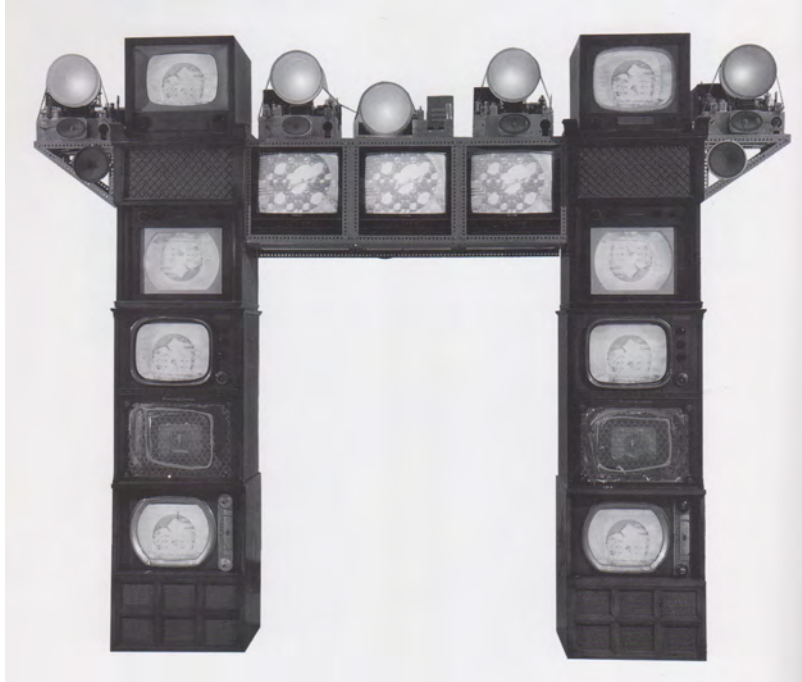


Fig. II-5-18
Nam June Paik
Passage II (1986)

Paik, Nam J. *Nam June Paik: Feed Back & Feed Forth*. Tokyo, Japan: S. Watari, 1993. Print. p. 99.



Fig. II-5-19
Nam June Paik
Family of Robot: Baby (1986)

Single-channel video sculpture: thirteen television monitors and aluminum armature; color, silent.
133.3 x 96.2 x 20.32 cm
Art Institute of Chicago

From: <http://www.artic.edu/aic/collections/artwork/117190>



Fig. II-5-20
Nam June Paik performing the Car Accident of K-567
as pre-opening of the 1st Kwangju Biennale
Photo: Peter Moore



Fig. II-5-21
Nam June Paik
Paik and Moorman trying in vain to perform *Message an Menschheit [Message to Mankind]*
In front of the Brandenburg Gate in Berlin, 1965
Photo: Jürgen Müller-Schneck
From: <http://blogimg.ohmynews.com/attach/3590/1021520665.jpg>



Fig. II-5-22
 Nam June Paik
Yellow Chair (1965)

Concert at the Technische Hochschule RWTH Aachen, June 3, 1965

From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 170.



Fig. II-5-23
 Nam June Paik
Yellow Peril! C'est moi. (1963-64)

Sketch from a letter written in Japan and sent to George Maciunas in New York

From: Paik, Nam J, and Edith Decker-Phillips. *Niederschriften Eines Kulturromaden: Aphorismen, Briefe, Texte*. Köln: DuMont Buchverlag, 1992. Print. p. 57.



Fig. II-5-24

Joseph Beuys

...und in uns ... unter uns ... landunter [*...and in us...under us...landunter...*] (1965)

24 Hours at Galerie Parnass in Wuppertal, on June 5, 1965

From: <http://www.medienkunstnetz.de/assets/img/data/562/bild.jpg>



Fig. II-5-25

JU-87 Stuka

From: <http://vignette4.wikia.nocookie.net/ruse/images/4/47/Stuka.jpg/revision/latest?cb=20100918060350>

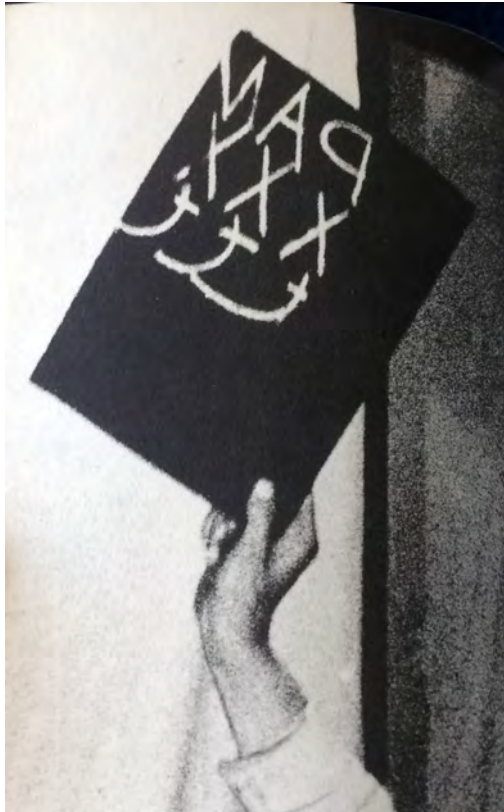


Fig. II-5-26

Joseph Beuys Exhibiting the Blackboard PAN XXX ttt as a Mirrored Image
24 Hours at Galerie Parnass in Wuppertal, on June 5, 1965

From: Beuys, Joseph, Rolf Jährling, Ute Klophaus, Bazon Brock, Charlotte Moorman, Nam J. Paik, Eckart Rahn, Tomas Schmit, and Wolf Vostell. *24 Stunden*. Itzehoe-Vosskate: Hansen & Hansen, 1965. Print.



Fig. II-5-27

Joseph Beuys

...und in uns ... unter uns ... landunter [...and in us...under us...landunter...] (1965)
24 Hours at Galerie Parnass in Wuppertal, on June 5, 1965

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 96.

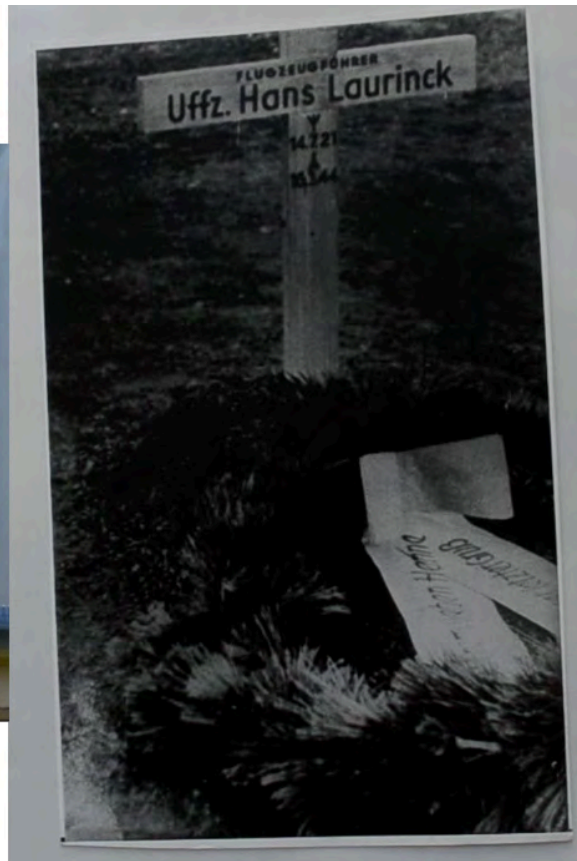


Fig. II-5-30
Hans Laurinck and His Grave
Photo: Shinya Watanabe



Fig. II-5-31
Joseph Beuys
Zwei Wurfkreuze mit Stoppuhren [Two Throwing Crosses with 2 Stopwatches] (1953 – 61)
From Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993.
Print. p. 29.



Fig. II-5-32
 Felix Gonzales Torres
Untitled (Perfecto Lovers) (1991)
 The Felix Gonzalez-Torres Foundation
 From: <http://www.moma.org/collection/works/81074>

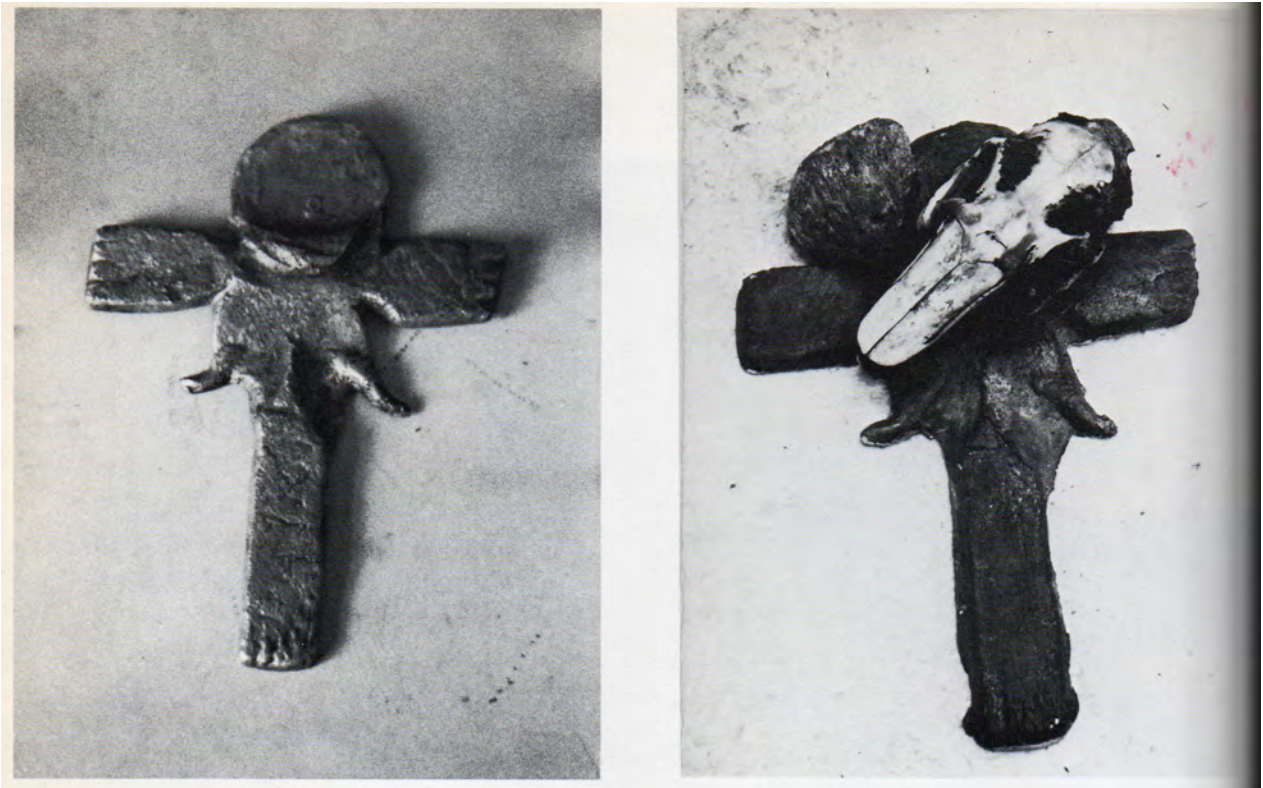


Fig. II-5-33
 Joseph Beuys
 Left: *Wurfkreuze [Throwing Cross]* (1949)
 Right: *Kreuz mit Kniescheibe und Hasenschädel [Cross with Kneecap and Hare's Skull]* (1952)
 Störmer Collection. Hessisches Landesmuseum, Darmstadt.
 From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 108.



Fig. II-5-34
 Fragments of a Cauldron Rim with Attachments Possibly in the Form of Sirens.
 Oriental workshop. Later 8th - early 7th c. BC.
 Discovered at PTOON Sanctuary of Apollo Ptoos, Delphi, Greece
 Collection of Delphi Archaeological Museum
 Photo: Shinya Watanabe



Fig. II-5-35
 Ahura Mazda, the Highest God of the Sun of Zoroastrianism
 and the Origin of the Character 秦 [Qin]

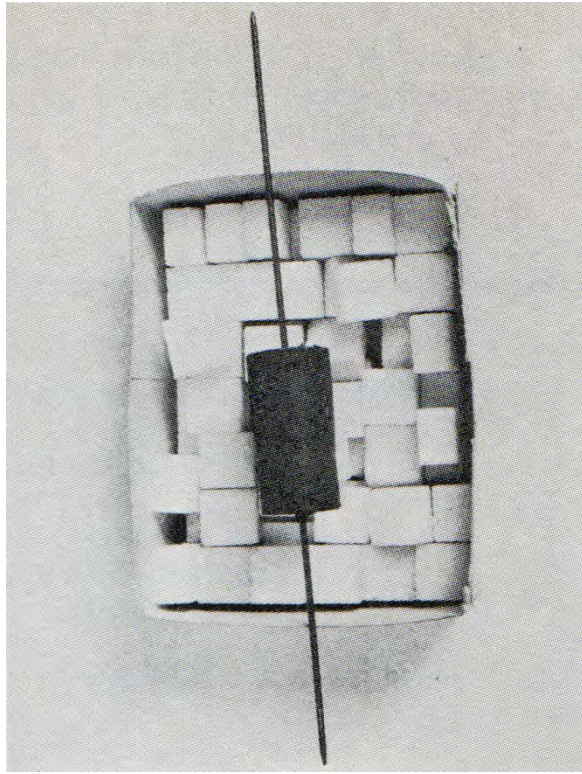


Fig. II-5-36
Joseph Beuys
Tantalus (1965)

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 97.



Fig. II-5-37

Group Photos of *24 Hours*

Farewell event at Galerie Parnass, Wuppertal, June 5, 1965.

From Left: Rolf Jährling, Wolf Vostell, Baz Luhrmann, Eckart Rahn, Joseph Beuys, Tomas Schmit,
Charlotte Moorman, Nam June Paik

From: Paik, Nam J, Sook-Kyung Lee, and Susanne Rennert. *Nam June Paik*. London: Tate, 2010. Print. p. 143.

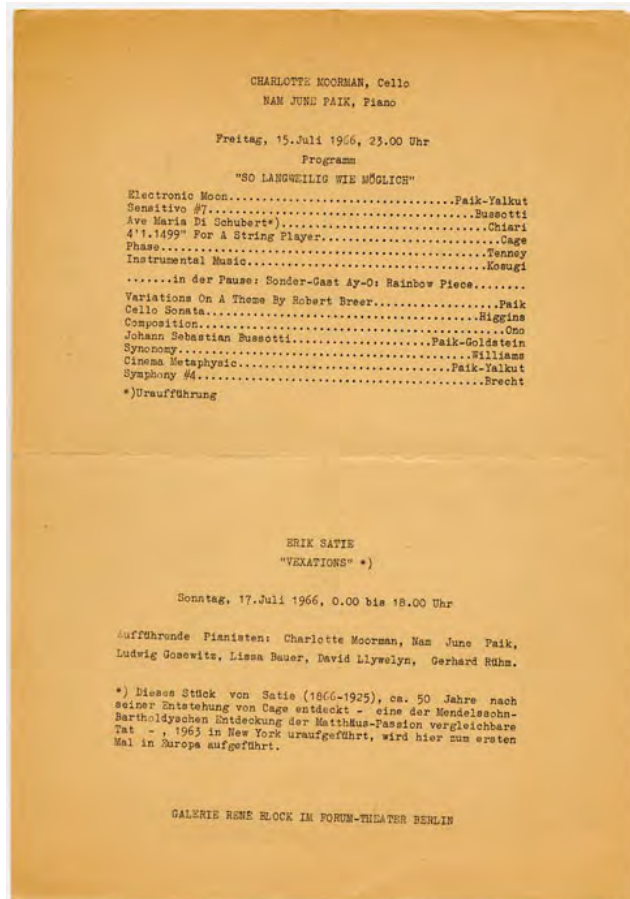


Fig. II-6-01
 Nam June Paik and Charlotte Moorman
As Boring As Possible (1965)
 From: <http://www.medienkunstnetz.de/works/so-langweilig/>



Fig. II-6-02
 Moorman Performing *Counting Song* by Emmett Williams
 Photo by Reiner Ruthenbeck
 From: Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 52.

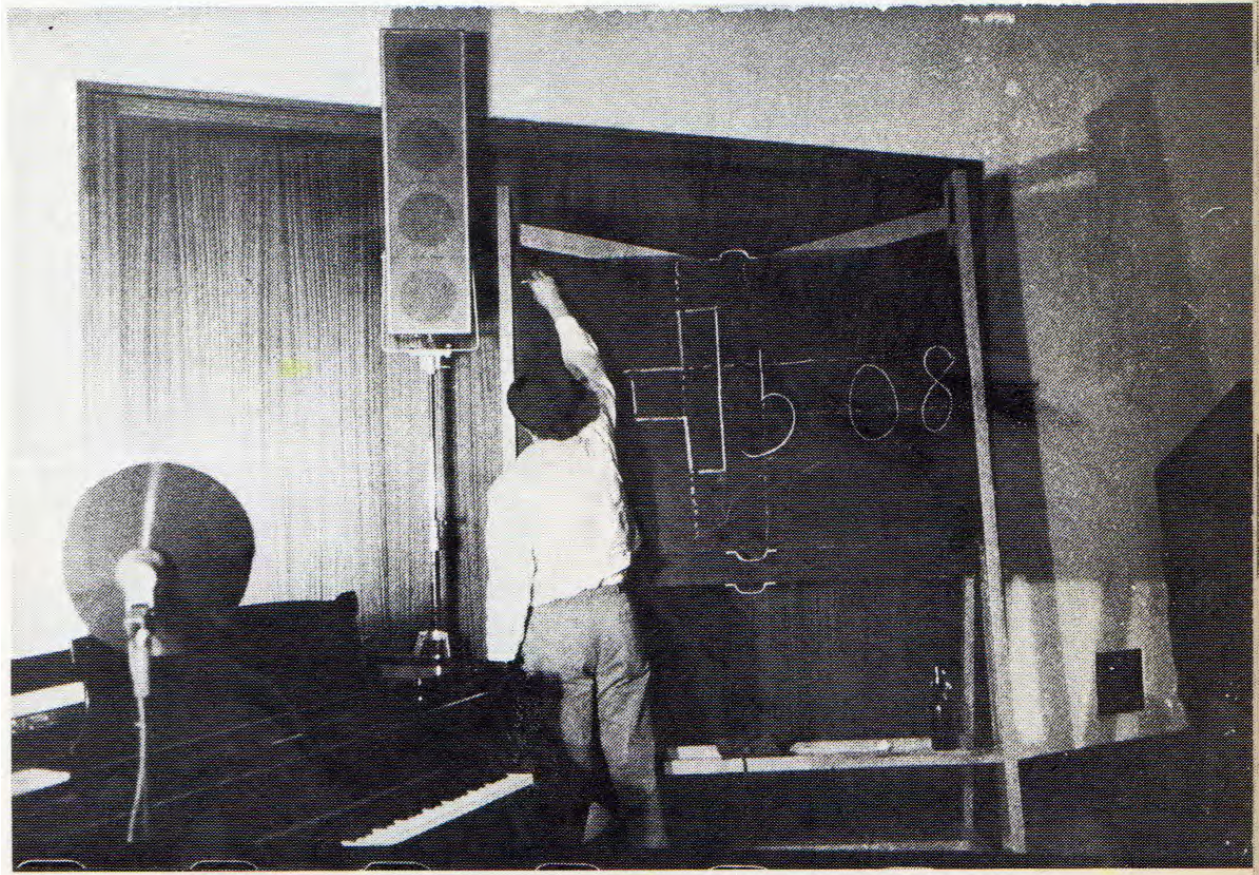


Fig. II-6-03

Beuys writing on the Blackboard, in the Action *Infiltration-Homogen for Grand Piano: The Greatest Contemporary Composer is the Thalidmide Child* (1966)
Sttatisch Kunstakademie, Düsseldorf

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 171.

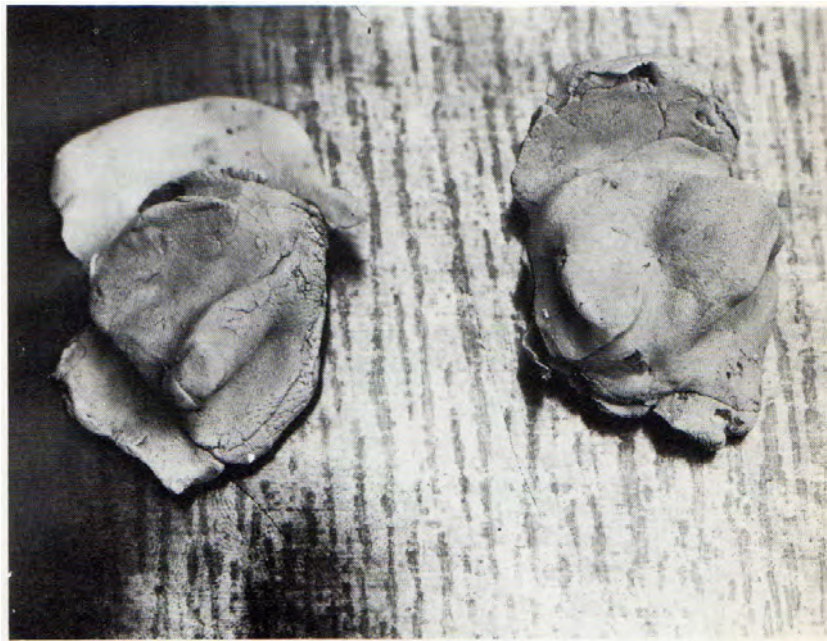


Fig. II-6-04

Wax Ear Plugs Used in the Action *Infiltration-Homogen for Grand Piano: The Greatest Contemporary Composer is the Thalidmide Child* (1966)
Sttatisch Kunstakademie, Düsseldorf

From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 171.

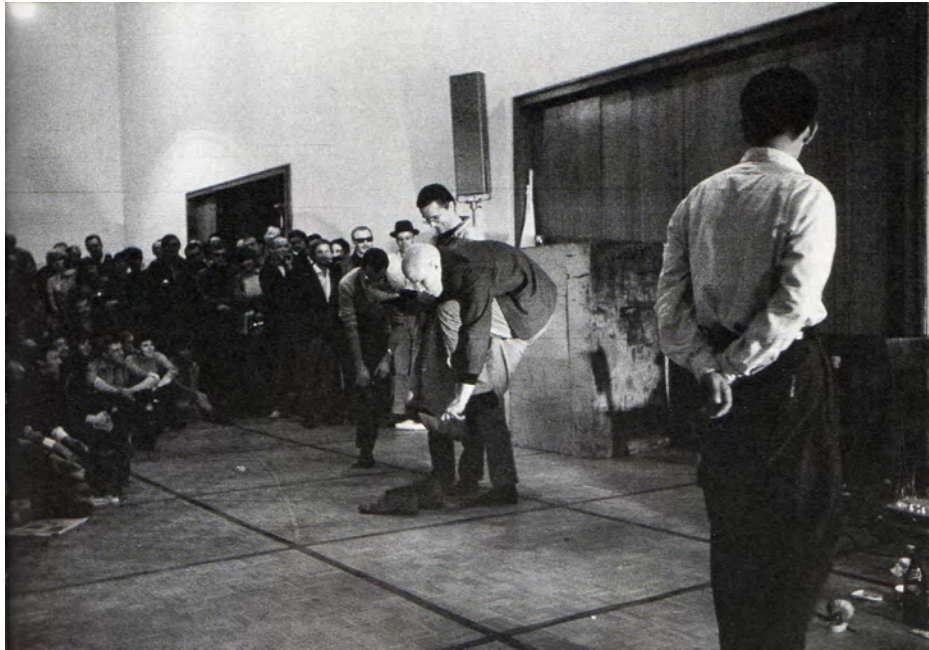


Fig. II-6-05

Audiences Participating *Shoes of Your Choice* by Alison Knowles

Photo: Reiner Ruthenbeck

From: Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 61.

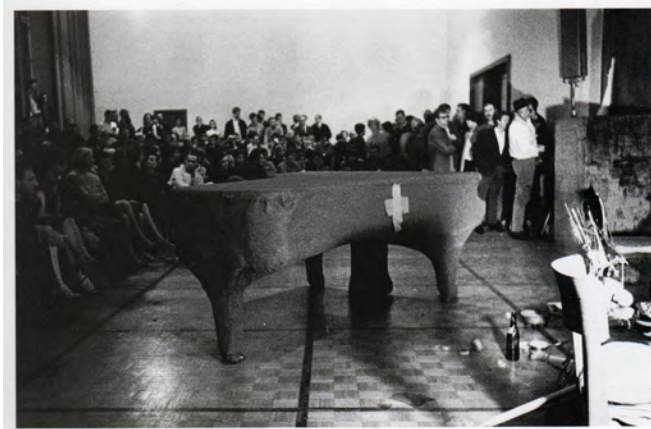


Fig. II-6-06

Beuys pinning the Red Cross, in the Action *Infiltration-Homogen for Grand Piano: The Greatest Contemporary Composer is the Thalidmide Child* (1966)

Städtich Kunstakademie, Düsseldorf

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 116.

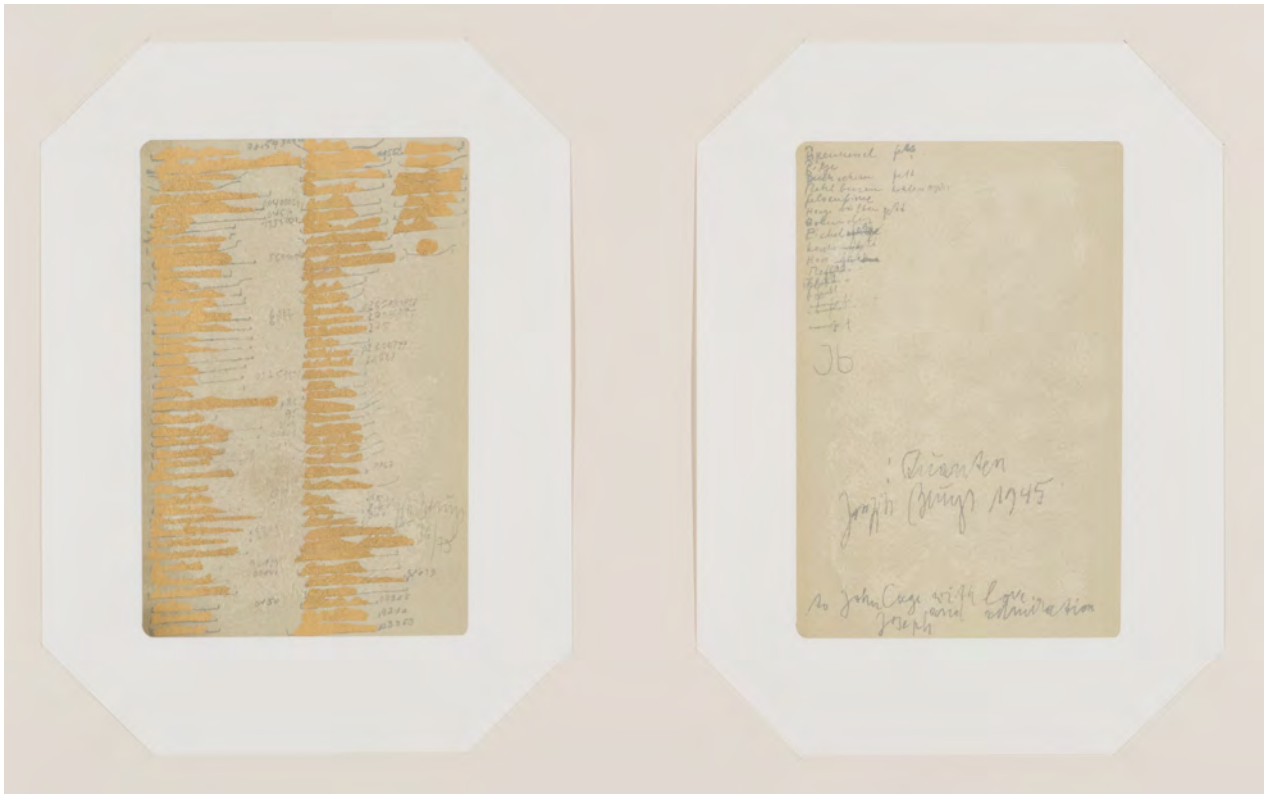


Fig. II-6-09
Joseph Beuys
Quanten - To John Cage (1982)

From: http://reynoldahouse.org/sites/default/files/tms-objects/1984_2_1d_m1_2012.jpg



Fig. II-6-10
Joseph Beuys
Palazzo Regale (1985)

From: https://c2.staticflickr.com/4/3135/2846708995_8de2513f37_b.jpg



Fig. II-7-01

Moorman Leans *Homogeneous Infiltration for Cello (Felt Cello)* on meditating Paik
From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 171.



Fig. II-7-02

President John F. Kennedy Speaks "We choose to go to the moon" at Rice University
September 12, 1962

From: https://upload.wikimedia.org/wikipedia/commons/5/56/John_F._Kennedy_speaks_at_Rice_University.jpg



Fig. II-7-03
 Marilyn Monroe Poses for Photographers as She Arrives in Korea to Perform the USO
 Campshow "Anything Goes", in February 1954.
 Photo by Getty Images
 From: <http://cdn.history.com/sites/6/2015/08/SU-Bomber-3.jpg>

*David Lovatow -
 Pls answer
 and send
 me
 copy -
 Bob K.*

February 20, 1977

Vice-President of
 Programing
 WNET Television
 356 W. 58th Street
 New York, N.Y.

Sir/Madam: I wish to register my shock and anger with respect to your recent presentation of "Guadalcanal Requiem" by Nam June Paik. I found it to be tasteless, vulgar, and a complete mockery of the brave men who fought and died in World War II to stop fascism. Nam June Paik would be nothing but a "coolie" in a Japanese controlled Korea today but for the sacrifices of those brave men.

May I offer the following suggestion: An "impressionistic portrait" of Auschwitz and Dachau by Nam June Paik with his top-less celloist friend solicitously chatting with a few former SS guards as she did with the former Japanese soldiers at Guadalcanal. Of course, as you and I well know, we would never see such a film because of the "Jewish influence" in the American media. But isn't it tragically ironic that the American fighting men who died to stop fascism and their persecution of Jews can today be so mocked in the American media???

In view of President Carter's recent pardon of draft evaders wouldn't those who died at Guadalcanal, Normandy, et al. been much better off to have refused to go to war and be pardoned at a later date? They could all be alive today "fiddling around" like Nam June Paik. As for the Jews in the concentration camps....."A European matter; none of our business".

Sincerely,
[Signature]
 H. David Soule

* PS If you say there is no comparison to be drawn linking SS guards with Japanese military at Guadalcanal then I direct you to Robert Lecke's book Strong Men Armed. You will find that at Guadalcanal that the Japanese decapitated wounded Marines with sabers.

Nam June Paik Archives
 Box 7, F12

December 14, 1979
 1171 Main St. #7B
 Rahway, N.J. 07065

President
 WNET
 356 West 58th Street
 New York, N.Y.

Re: "Guadalcanal Requiem" *-TV Lab get for Walker Nam June Paik-Producer*

Dear Sir:

The captioned program aired on October 13, 1979, exceeded artistic license.

It was juvenile, phony, explained nothing, and certainly an unsuitable memorial.

Yours truly,
[Signature]
 Roger G. Bennett

Nam June Paik Archives
 Box 7, F12

Fig. II-7-04
 Letter of Complaint for the Broadcasting of *Guadalcanal Requiem* on WNET/THIRTEEN
 From: Nam June Paik Archive, Smithsonian American Art Museum.

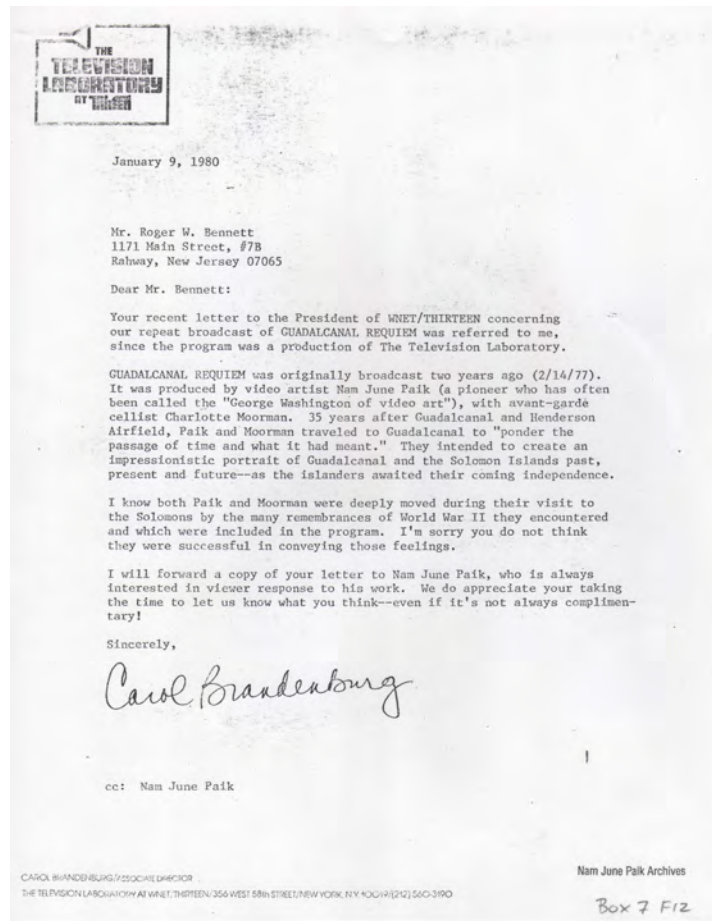


Fig. II-7-05
Carol Brandenburg, the Producer of Guadalcanal Requiem Wrote a reply to These Complaints
From: Nam June Paik Archive, Smithsonian American Art Museum.



Fig. II-8-01
Joseph Beuys
Filtz-TV [Felt-TV] (1970)
Multiple
Photo: Kunstmuseum Bonn
From: <http://www.medienkunstnetz.de/werke/filtz-tv-multiple/>



Fig. II-8-02
Joseph Beuys

das Samuraischwert ist eine Blutwurst [Samurai Sword is a Blood Sausage]
From: Tisdall, Caroline, and Joseph Beuys. *Joseph Beuys*. London: Thames and Hudson, 1979. Print. p. 42.



Fig. II-8-03

Boundary Marker on the Demeljoch, a Mountain at the Border between Austria and Germany
From: https://upload.wikimedia.org/wikipedia/commons/8/8b/Boundary_stone_on_the_Demeljoch_-_1.jpg



Fig. II-8-04
Joseph Beuys

Schautafeln für den Unterricht I und II [*Display Boards for Instruction I and II*] (1971)
Two photographs mounted on cardboard; Board I with zinc plate, sulphur, and handwritten text
83 x 105 x 0.6 cm • Edition: 202 planned, 150 completed, signed and numbered on Board I •
Publisher: Edition Tangente Heidelberg, Heidelberg

From: <http://pinakothek-beuys-multiples.de/en/product/display-boards-for-instruction-i-and-ii/>



Fig. II-8-05
Joseph Beuys

Samurai-Schwert [*Samurai Sword*] (1982)
Felt roll around steel blade. 54 x 9 cm

From: http://pinakothek-beuys-multiples.de/wp-content/uploads/2014/06/Inv15829_467.jpg



Fig. II-8-06
Joseph Beuys
Filzanzug [Felt Suit] (1970)
Felt and wood. 166 x 66 x 26 cm
From: http://www.tate.org.uk/art/images/work/T/T07/T07441_10.jpg

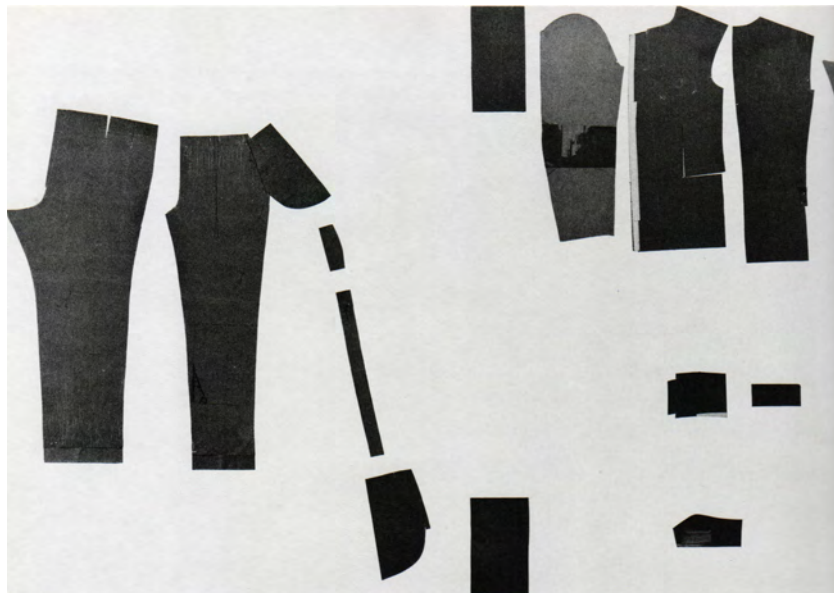


Fig. II-8-07
Joseph Beuys
Osiris (1970 - 79)
Cardboard, adhesive tape, ballpoint pen, felt tip pen, color pen on canvas. 188.5 x 303.5cm
From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, 3. Oktober 2008-25. Januar 2009*. Göttingen: Steidl, 2008. Print. p. 26.



Fig. II-8-08
Vladimir Tatlin

Design for Men's Leisure Suit (1923 – 24)

From: http://www.learn.columbia.edu/courses/fa/images/large/kc_femart_tatlin_3.jpg



Fig. II-8-09
Hugo Ball
Karawane (1916)

From: <https://s3.amazonaws.com/classconnection/409/flashcards/426409/png/kara1355521534247-150FD74F3101DF7DC39.png>

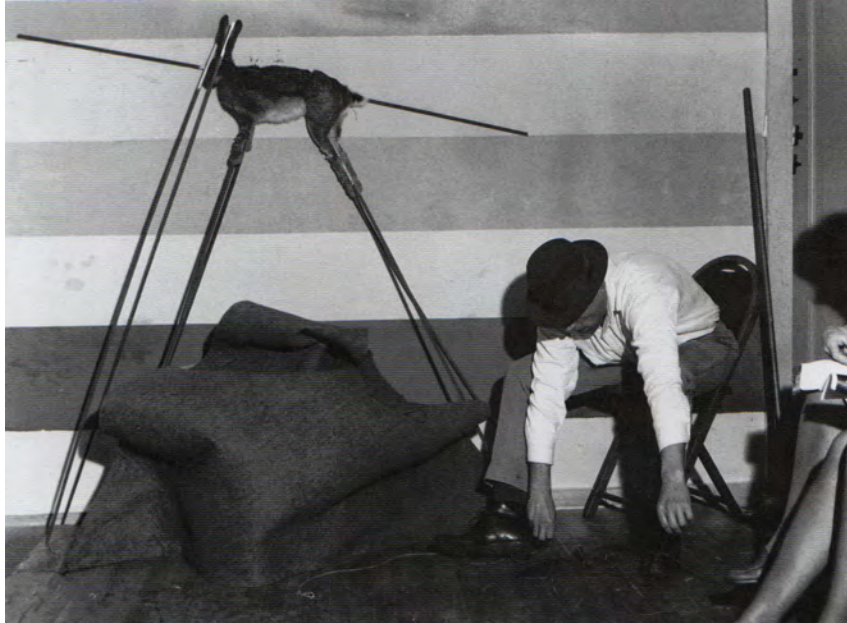


Fig. II-8-12
Beuys Wearing the *Iron Sole* on His Left Foot
in the action *EURASIA* (Copenhagen Version)
Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 133.



Fig. II-8-13
Joseph Beuys Pushing Two Stopwatches front of the Blackboard
in the action *EURASIA* (Copenhagen Version)
Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 134.

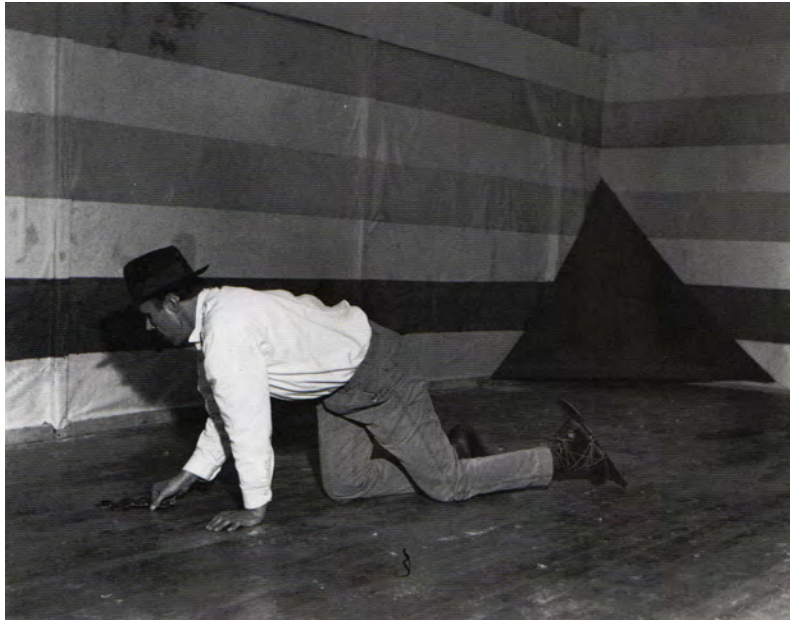


Fig. II-8-14
Joseph Beuys on the Floor
in the action *EURASIA* (Copenhagen Version)
Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 133.



Fig. II-8-15
Joseph Beuys Waling on the Chalk Line
in the action *EURASIA* (Copenhagen Version)
Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 134.



Fig. II-8-16
Blackboard, Two Little Crosses with a Stopwatch, Chalk and Duster
in the action *EURASIA* (Copenhagen Version)
Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 137.



Fig. II-8-17
Joseph Beuys Blowing the Felt Bullet
in the Action *EURASIA* (Berlin Version)
Photo by Jürgen Müller Schneck

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 144.



Fig. II-8-18
Beuys Pushing the Thermometer into the Hare's mouth
in the Action *EURASIA* (Berlin Version)

Photo by Jürgen Müller Schneck

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 142.

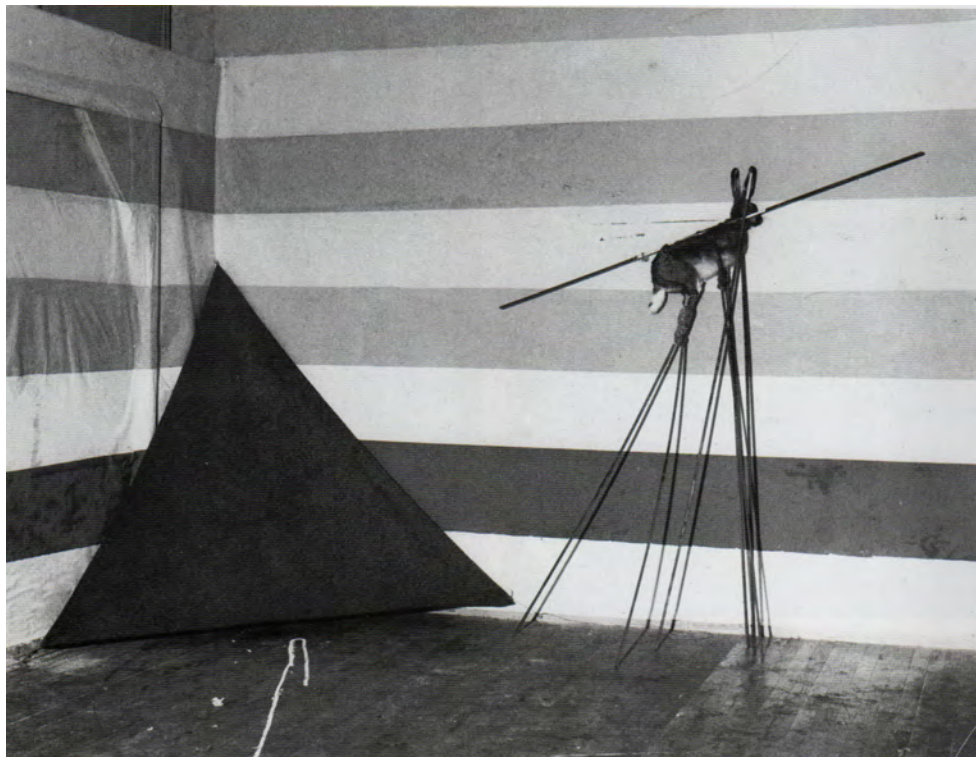


Fig. II-8-19
End of the action *EURASIA* (Copenhagen Version)

Photo: Kaare p Johannesen

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 136.



Fig. II-8-20

Joseph Beuys

Objekt aus 'Eurasia' 32. Satz der Siberian Symphony 1963

[Object from 'Eurasia' 32nd Movements of Siberian Symphony 1963]. (1966)

Panel with chalk drawing, felt, fat, taxidermied hare, and painted poles. 183 x 230 x 50 cm

From: <https://www.moma.org/rails4/collection/works/81154?locale=en>



Fig. II-8-21

Chinese Character Mountain Originated from the Shape of a Mountain

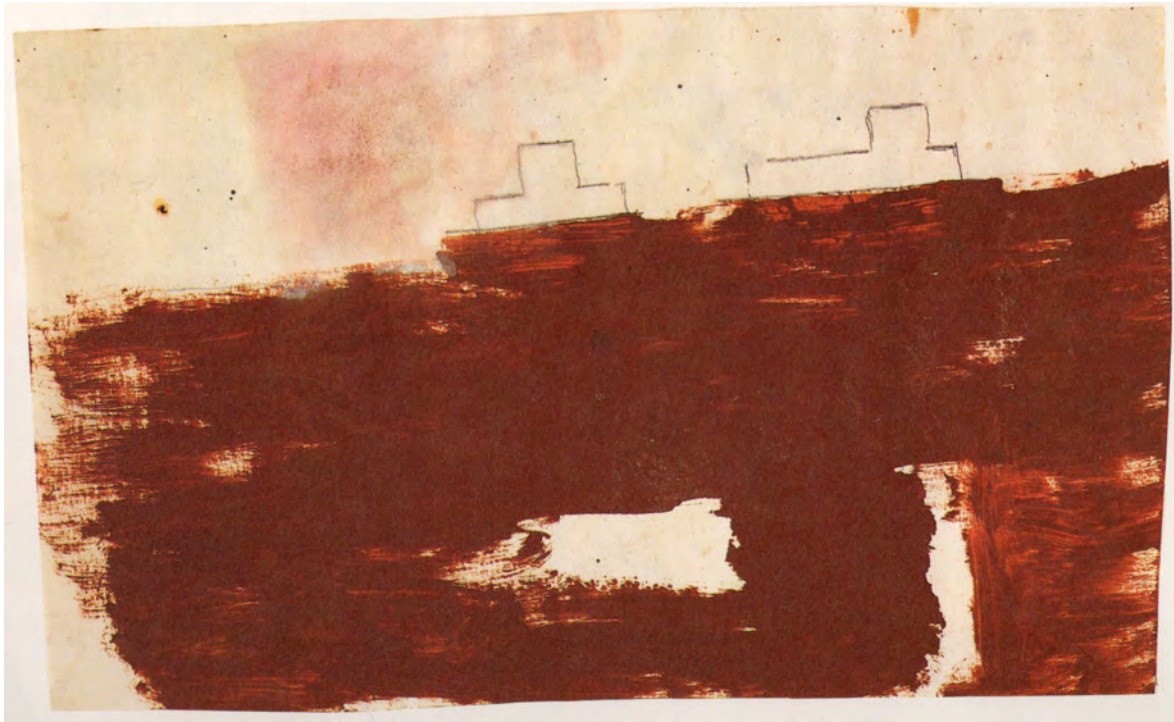


Fig. II-8-22

Joseph Beuys

Zwei Skulpturen (zu Eurasia) [Two Sculptures (To Eurasia)] (1964)

Oil, acrylic on paper. 17.5 x 29.2 cm

From: Beuys, Joseph. *Joseph Beuys: Euràsia : Genguis Khan, Xamans, Actrius : Olis, Aiguades I Dibuixos De La Col·lecció Van Der Grinten*. Barcelona: Fundació Joan Miró, 1990. Print. p. 177.



Fig. II-8-23

Nam June Paik

Listening to the Music through the Mouth (1963)

Exhibited at *Exposition of Music - Electronic Television* at Galerie Parnass

Photo: Manfred Montwé

Chapter III: Development of EURASIA



Fig. III-1-01

Meeting of the *Deutschen Studentenpartei (DSP)* [German Student Party]
(From left: Johannes Stüttgen, Joseph Beuys, Henning Christiansen, Bazon Brock)

Photo: Ute Klophaus

From: Beuys, Joseph, Harald Szeemann, and Daniela Tobler. *Joseph Beuys: Kunsthau Zürich; 26. Nov. 1993 Bis 20. Febr. 1994.* Kunsthau Zürich, 1993. Print. p. 249.



Fig. III-1-02

Friedrich I. Barbarossa (1188)

From: <https://upload.wikimedia.org/wikipedia/commons/5/53/Barbarossa.jpg>

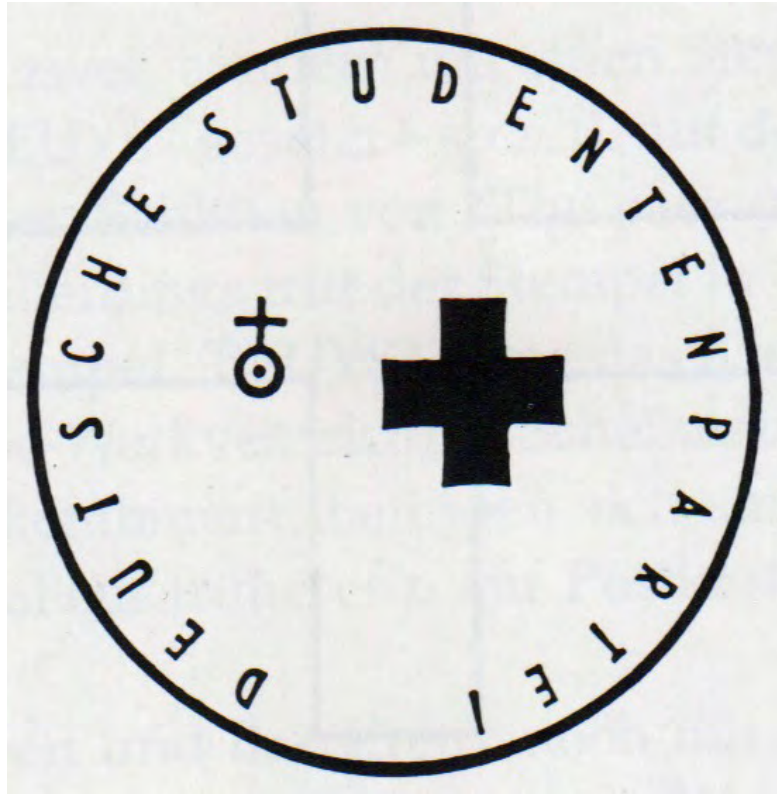


Fig. III-1-03

Deutsche Studentenpartei Stamp

From: Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 192.



Fig. III-1-04

Heinrich VII Reichsapfel aus Sarkophag

From: <https://f.hypotheses.org/wp-content/blogs.dir/1137/files/2015/01/Heinrich-VII-Reichsapfel-aus-Sarkophag.jpg>

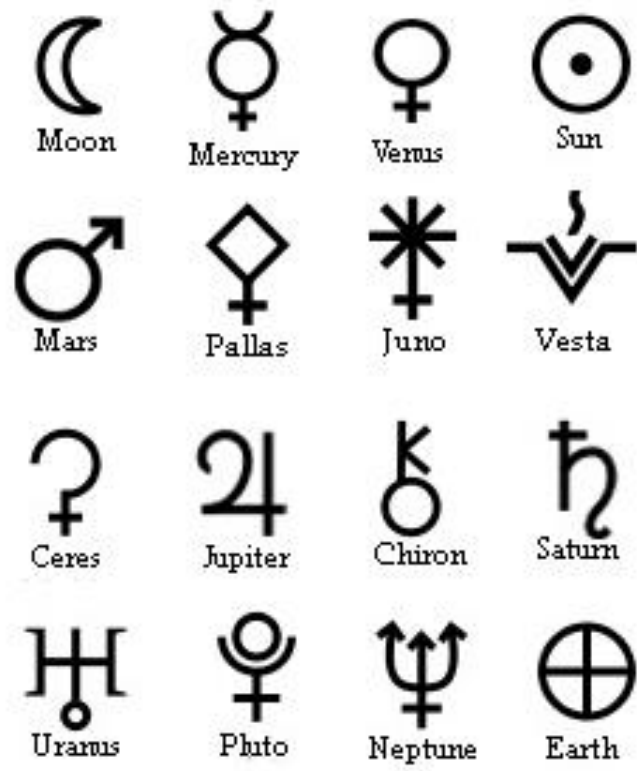


Fig. III-1-05
Astrological Glyphs

From: <https://en.wikipedia.org/wiki/File:AstrologicalGlyphs-AsteroidsChaldean.jpg>

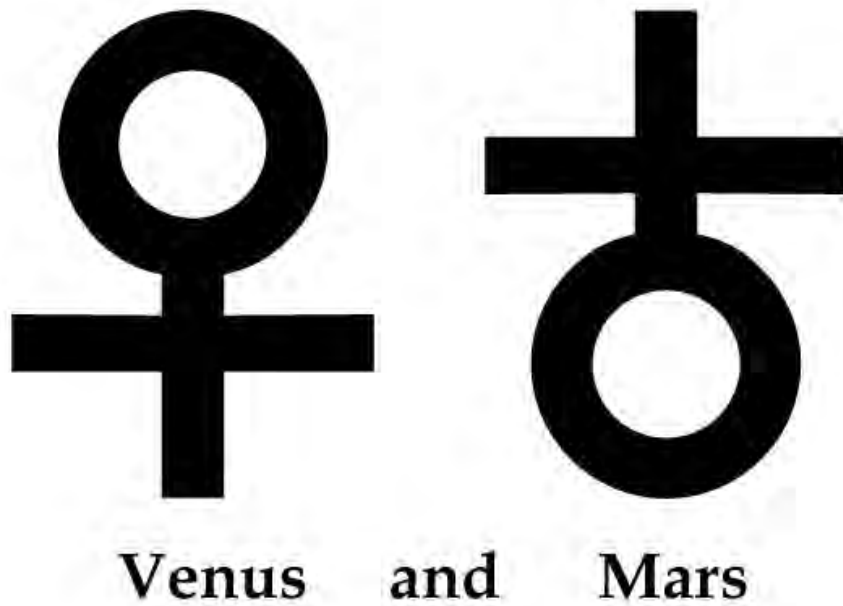


Fig. III-1-06
Venus and Mars Signs

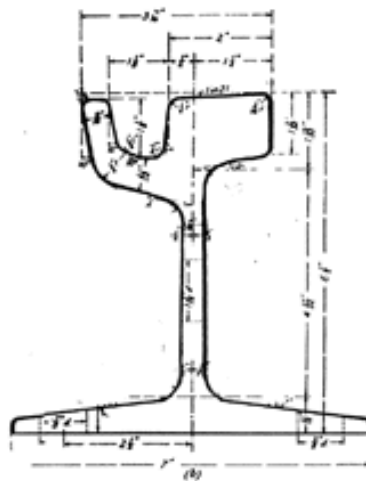
From: <https://altirastronomy.files.wordpress.com/2014/05/venus-and-mars.jpg>



Fig. III-1-07

Column in Kleve and Beuys During the Casting of the Column

From: Harlan, Volker, Dieter Koeplin, and Rudolf Velhagen. *Joseph Beuys-Tagung, Basel 1.-4. Mai 1991*. Basel: Wiese, 1991. Print. p. 176, 177.



**British Standard B.S. 3
Tramway rail**

Fig. III-1-08

British Standard B.S. 3 Tramway Rail

From: <http://www.bathtram.org/tfb/LR55.gif>

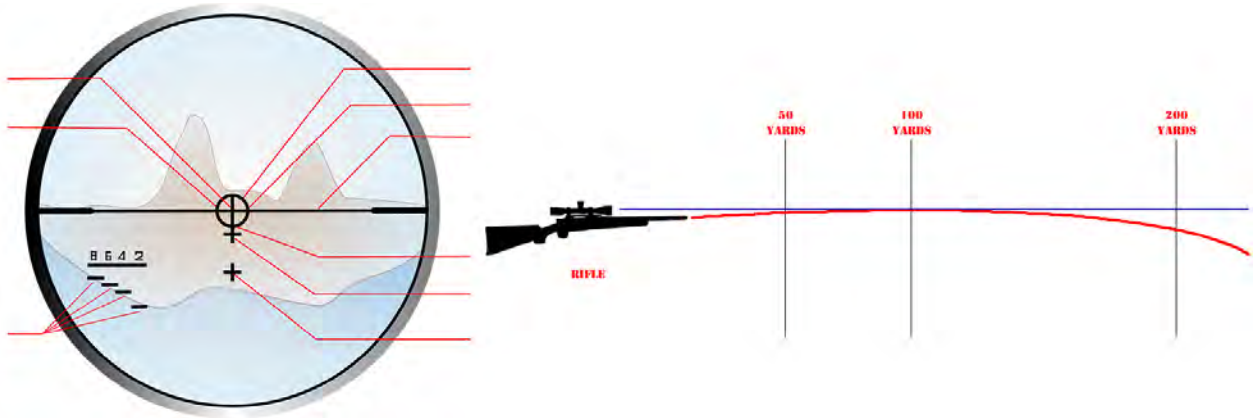


Fig. III-1-09
Scope, Zero In and Trajectory



Fig. III-1-10
Mrs. Ruth Colburn is Sighting Her 50Calilber Antiaircraft Machine Gun on an Imaginary Enemy Plane Here

From: <http://www.gettyimages.de/detail/nachrichtenfoto/mrs-ruth-colburn-is-sighting-her-50-calilber-anti-nachrichtenfoto/515951122>

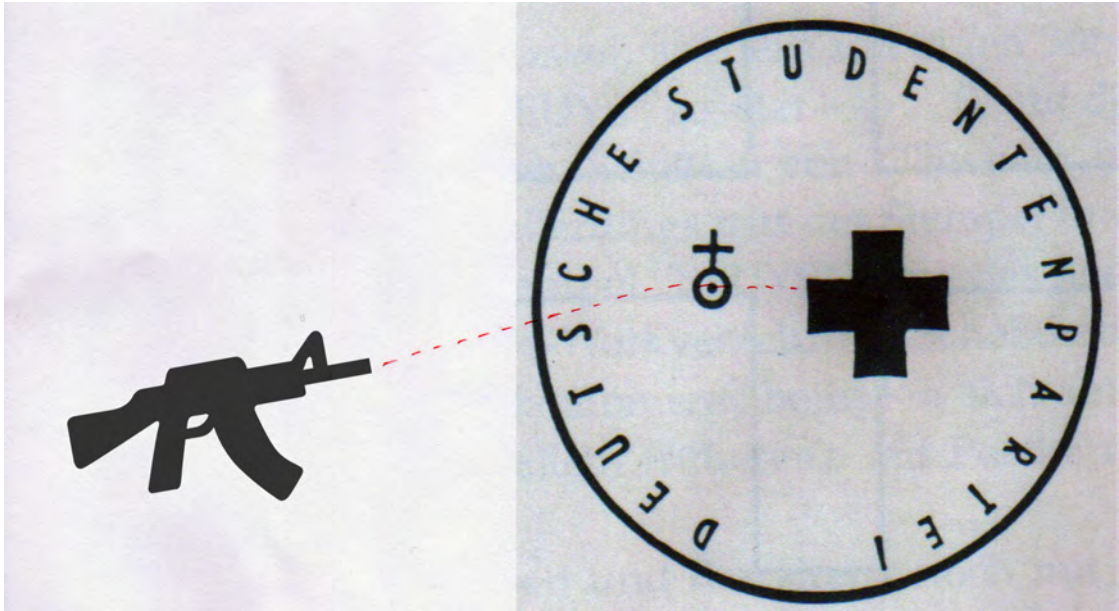


Fig. III-1-11
DSP Stamp as a Gun Sight

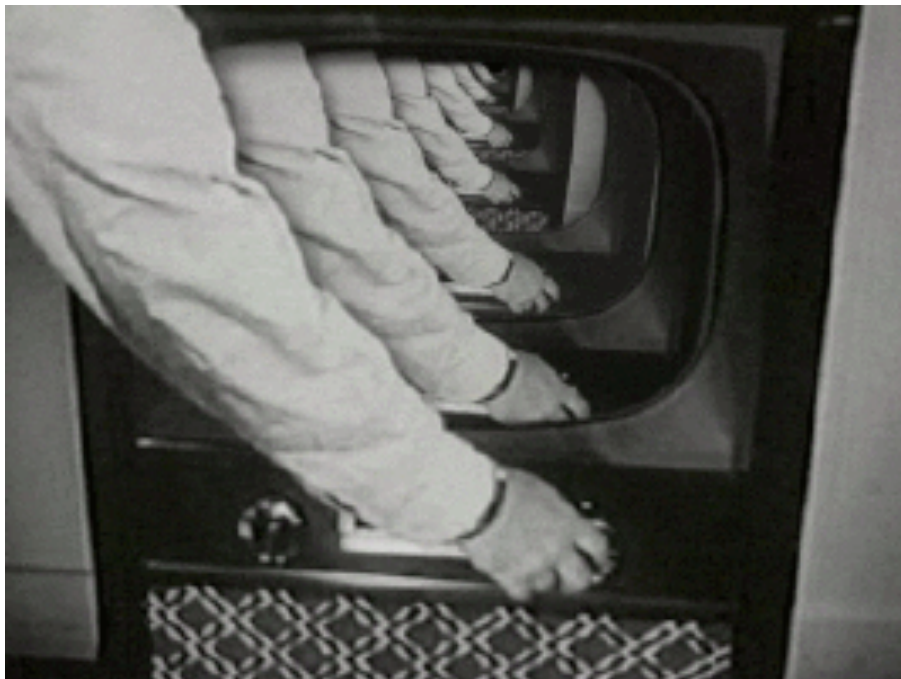


Fig. III-1-12
Loop of Video Feedback

From: https://media1.giphy.com/media/uEDJslz7A83Bu/200_s.gif

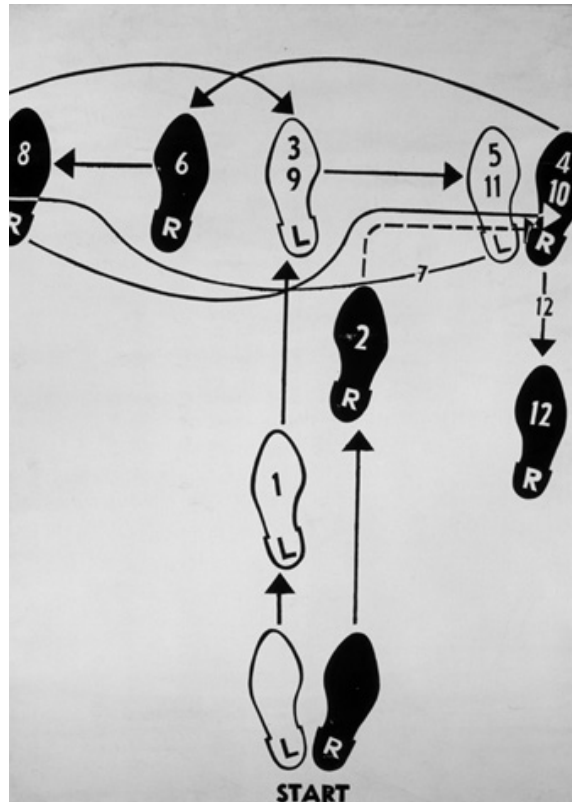


Fig. III-1-13
 Andy Warhol
Dance Diagram [2] [Fox Trot: "The Double Twinkle-Man"] (1962)
 From: <http://www.warhol.org/ArtCollections.aspx?id=1538>



Fig. III-1-14
 Marcel Duchamp
Trap (Coat Rack) (1917)
 Photographed in his studio
 From: <http://www.marcel Duchamp.net/wp-content/uploads/2015/01/illus13B.jpg>

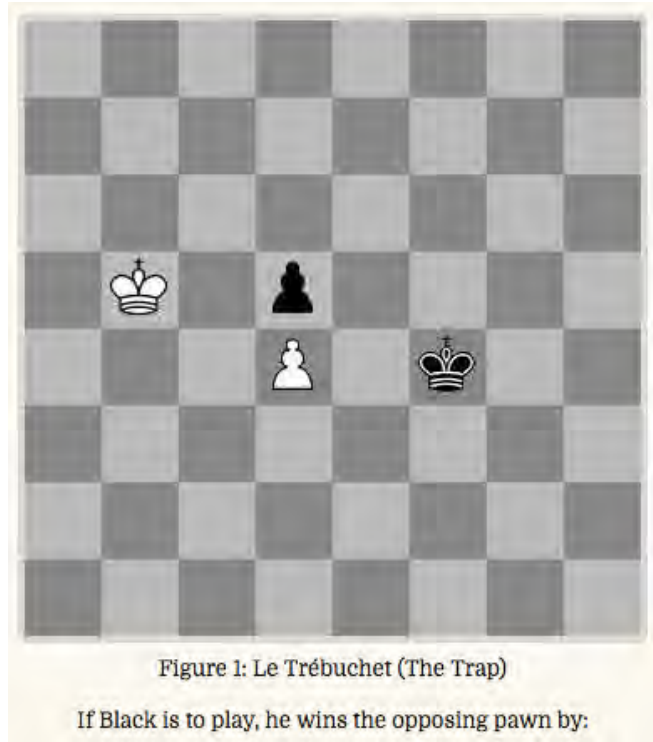


Fig. III-1-15
The Trap in Chess

From: <http://toutfait.com/opposition-and-sister-squares-marcel-duchamp-and-samuel-beckett/>



Fig. III-1-16
Chess Set and Reichsapfel

From: http://www.thebackgammonstore.com/media/img/thechesstore/W800-H400-Bfffff/plastic_chess_sets/clubtourney_black_ivory_profile_800.jpg

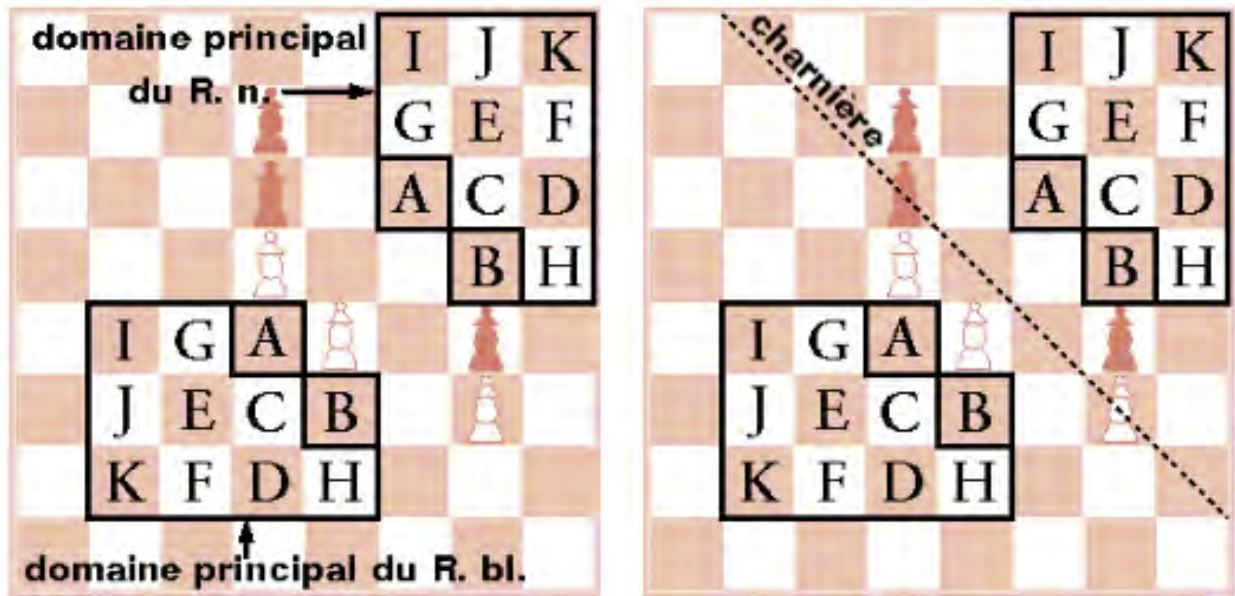


Fig. III-1-17
 Sister Squares in Chess
 From: <http://www.froggy.co.jp/seiko/55/55-5/55-5-13.html>



Fig. III-1-18
 Marcel Duchamp
Chessboard (1937)
 From: <http://www.artnet.com/artists/marcel-duchamp/chessboard-ywT5NNPZfMqJtn2rgU5g8A2>

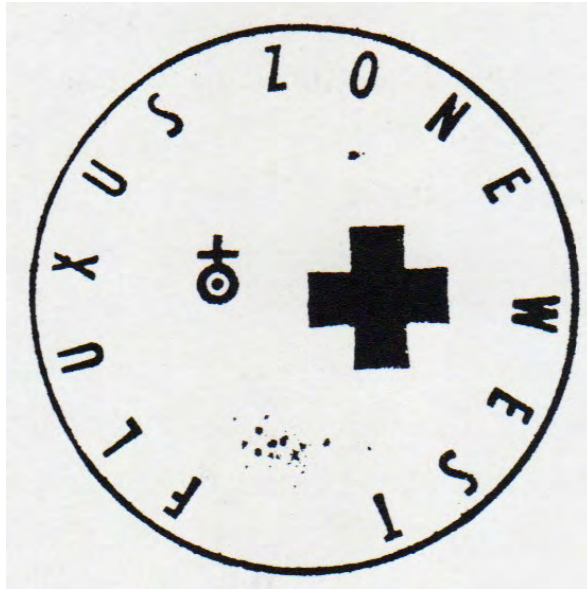


Fig. III-1-19
Joseph Beuys
Fluxus Zone West Stamp

From: Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 194.

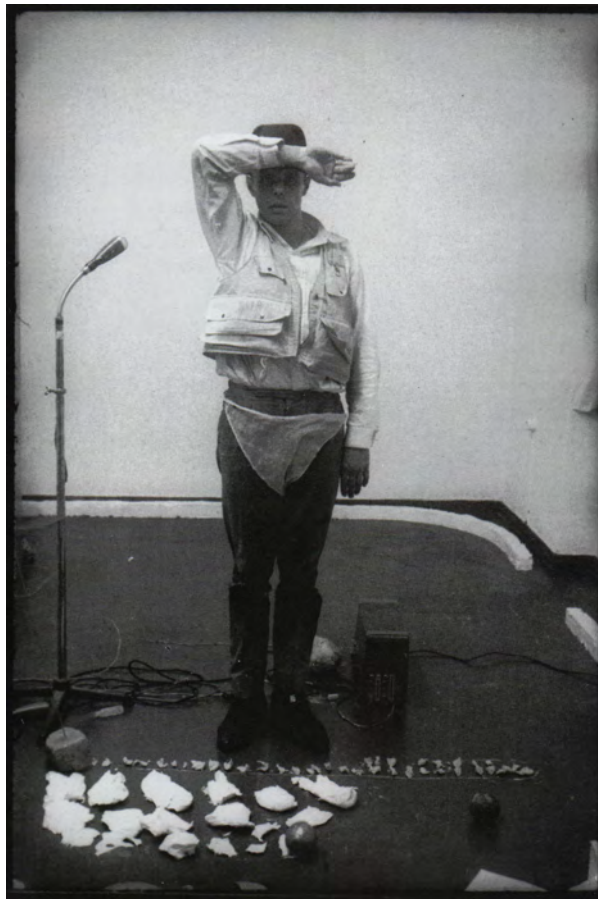


Fig. III-1-20
Joseph Beuys
Hauptstrom (1967)
Photo: Camillo Fischer

From: *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 184.



Fig. III-1-21
Joseph Beuys
Weltersagen!

From: Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 198.



Fig. III-1-22
Dreihasenfenster in Paderborner Dom

From: https://upload.wikimedia.org/wikipedia/commons/3/3c/Paderborner_Dom_Dreihasenfenster.jpg



Fig. III-1-23
Moon Rabbit in Asia



Fig. III-1-24
Joseph Beuys

Free International University Stamp

From: De, Domizio D. L., and Joseph Beuys. *Beuys Voice*. Milan: Electa, 2011. Print. p. 433.

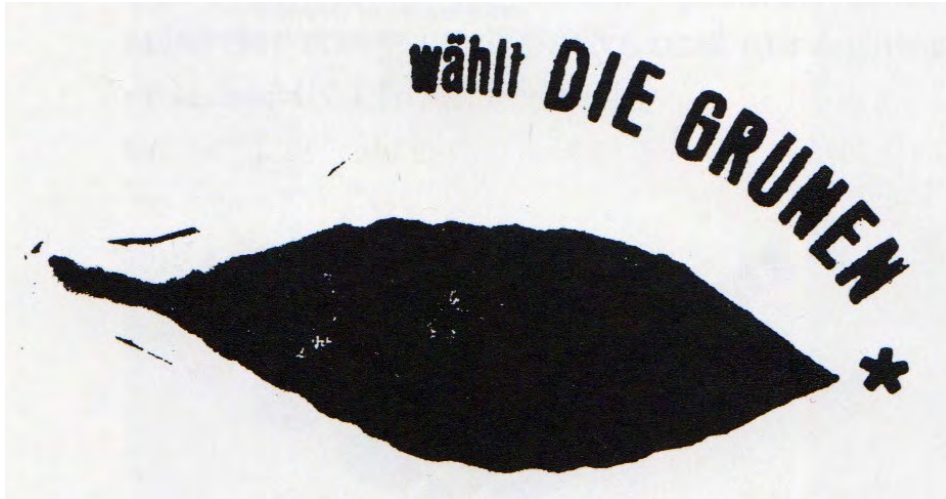


Fig. III-1-25

Joseph Beuys

Wählt Die Grünen (1979)

From: Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 201.



Fig. III-2-01

Joseph Beuys

Büdericher Mahnmal für die Toten der Weltkriege
[Büdericher memorial for the dead of World War] (1959)

https://upload.wikimedia.org/wikipedia/commons/9/9b/Beuys_T%C3%BCre_B%C3%BCderich_Alter_Kirchturm_2006.jpg



Fig. III-2-02
Beuys Forming a Heap of Margarine on the Fireplace (EURASIAN STAFF)



Fig. III-2-03
Beuys Picking up the *Iron Sole* between the *Filzwinkel* [*Felt Angle*] (EURASIAN STAFF)



Fig. III-2-04
Beys Tying the Iron Sole to His Feet (EURASIAN STAFF)



Fig. III-2-05
Beys Putting the Magnet into his Vest Pocket (EURASIAN STAFF)



Fig. III-2-06
Beys Climbing up the Ladder on the Left Corner (EURASIAN STAFF)



Fig. III-2-07
Beys Making Fat Corner on the Floor
(EURASIAN STAFF)



Fig. III-2-08
Beuys Picking Up the *Felt Angle* (EURASIAN STAFF)



Fig. III-2-09
Beuys Clamping the *Felt Angle* and Making Square Room (EURASIAN STAFF)



Fig. III-2-10
Beys Uncovers EURASIAN STAFF (EURASIAN STAFF)

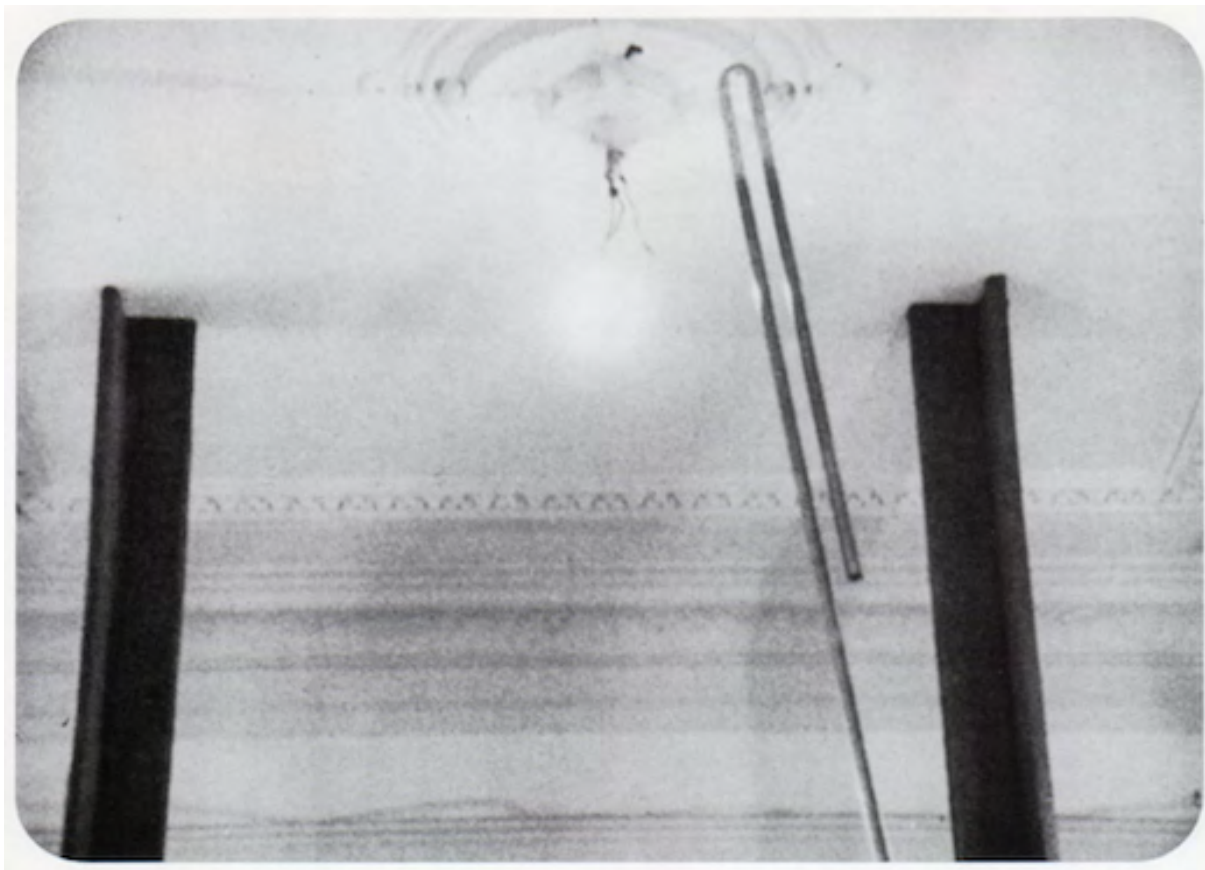


Fig. III-2-11
Beys Rotate EURASIAN STAFF around the Light Bulb (EURASIAN STAFF)



Fig. III-2-12

Beuys Pushing the EURASIAN STAFF into the Four Felt Angles (EURASIAN STAFF)



Fig. III-2-13

Beuys Holding the Iron Sole on the Felt Sole (EURASIAN STAFF)

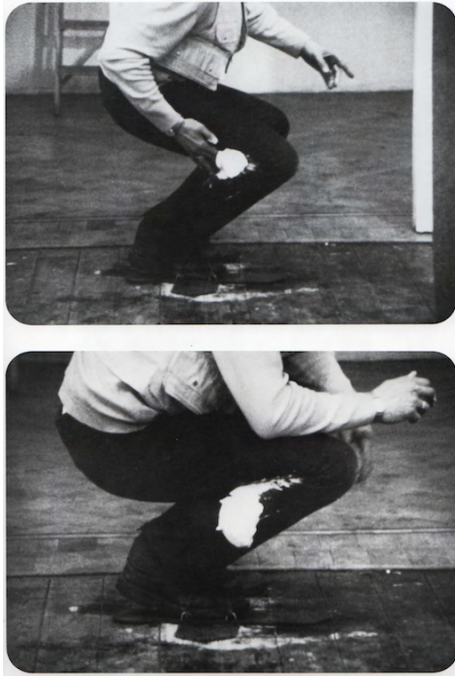


Fig. III-2-14
Beys Pressing the Lump of Fat into the Hollow of his Knees (EURASIAN STAFF)

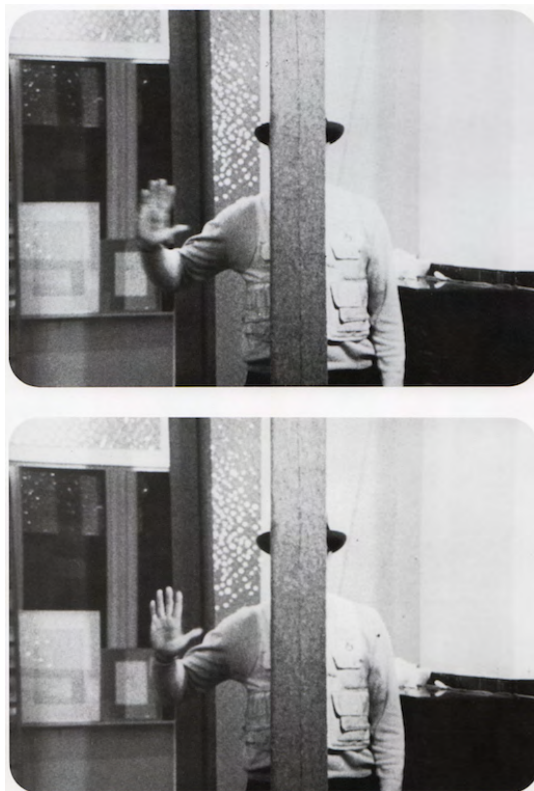


Fig. III-2-15
Beys Standing behind the Felt Angle and Making Strange Hand Movements
(EURASIAN STAFF)



Fig. III-2-16
Beys Removing Felt Angles
(EURASIAN STAFF)



Fig. III-2-17
Beys Turned to the Wall and Rests (EURASIAN STAFF)



Fig. III-2-18
Close-up of Joseph Beuys (EURASIAN STAFF)

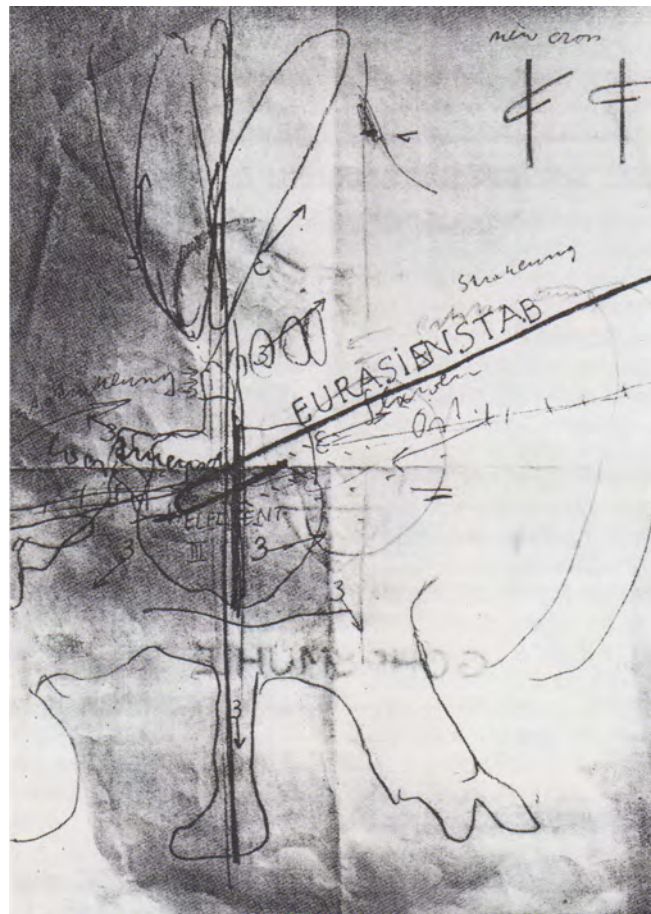


Fig. III-2-19
Joseph Beuys
Eurasienstab Zeichnung (1967)
Pencil on Paper. 29.6 x 20.9 cm
Joseph Beuys Estate

From: Joseph Beuys, *Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 187.

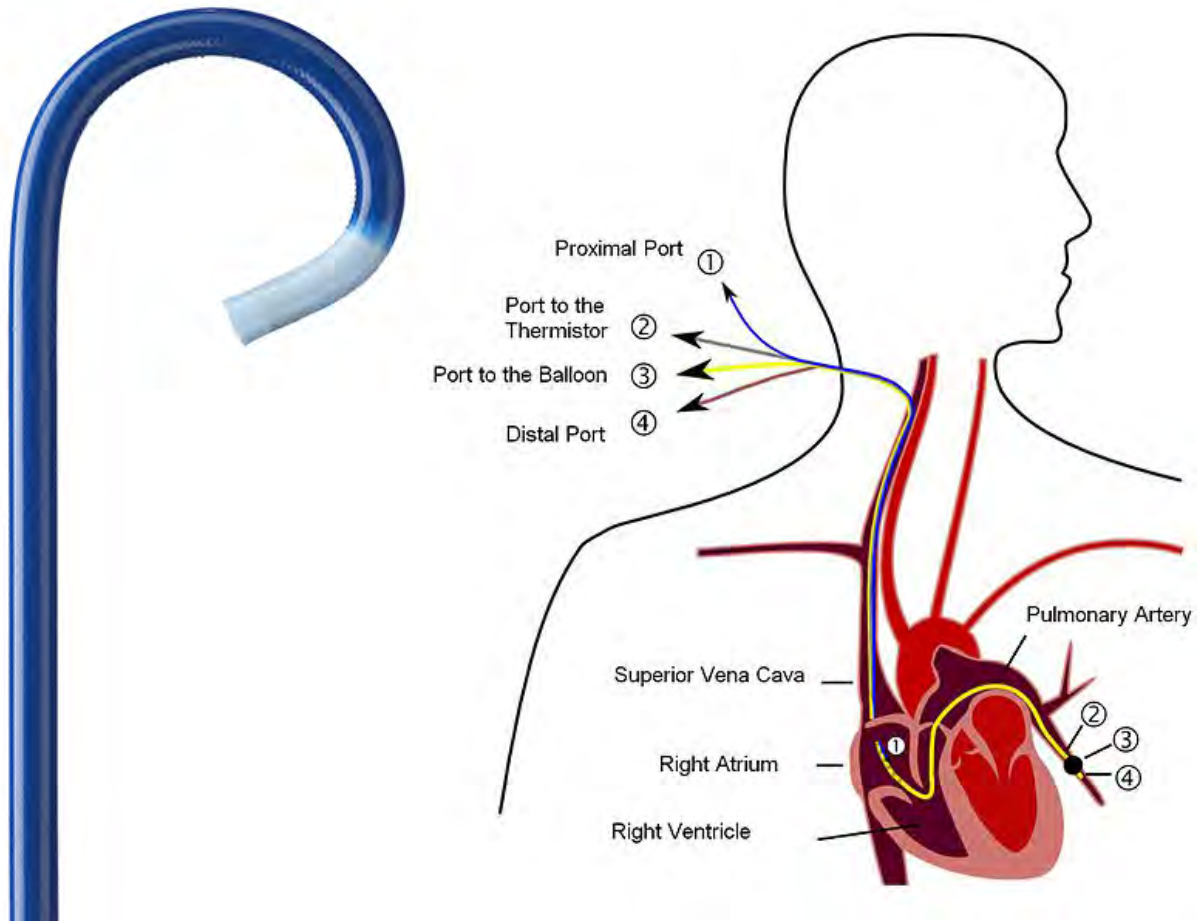


Fig. III-2-20
Catheter and Pulmonary artery catheter



Fig. III-2-21
Mesmer's Baquet
Musée d'Histoire de la médecine et de la Pharmacie, Lyon, France
From: <http://www.cabinetmagazine.org/issues/21/assets/images/turner1.jpg>



Fig. III-2-22
Tuning Fork

From: http://www.daviddarling.info/images2/tuning_fork.jpg

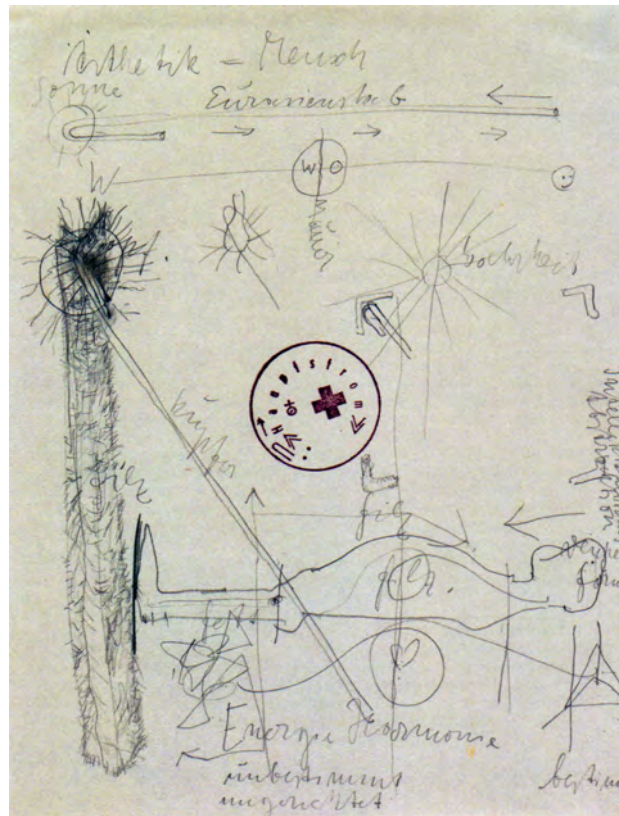


Fig. III-2-23
Joseph Beuys

Score Ästhetik = Mensch (1971)
Pencil on Paper. 28.2 x 21.2 cm

Städtische Galerie im Lenbachhaus München

From: Joseph Beuys, *Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 189.



Fig. III-2-24
Peter Paul Rubens
The Descent from the Cross (1612 – 1614)
Oil on panel, 420.5 cm × 320 cm. Cathedral of Our Lady, Antwerp
From: [https://upload.wikimedia.org/wikipedia/commons/d/d2/Descent from the Cross %28Rubens%29 July 2015-1a.jpg](https://upload.wikimedia.org/wikipedia/commons/d/d2/Descent_from_the_Cross_%28Rubens%29_July_2015-1a.jpg)

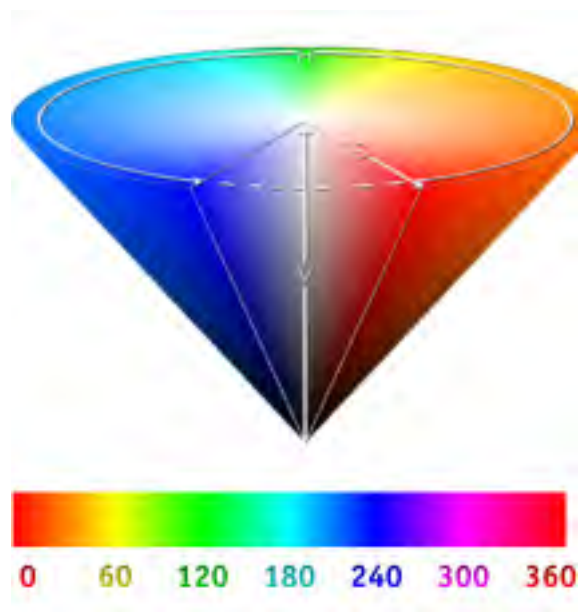


Fig. III-2-25
Farbwinkel [Color Angle]



Fig. III-2-26
 Joseph Beuys
...irgend ein Strang... [... Any One Strand...] (1965)
 Ansicht der Ausstellung in der Galerie Schmela, Düsseldorf
 Photo Bernd und Hilla Becher

Beuys, Joseph, Eva Beuys, Wenzel Beuys, and Jessyka Beuys. *Joseph Beuys, Block Beuys*. München: Schirmer/Mosel, 1990. Print. p. 396.



Fig. III-2-27
 Last Futurist Exhibition of Paintings 0.10 in Petrograd by Kazimir Malevich (1915)
 From: Russian State Archives

http://www.fondationbeyeler.ch/sites/default/files/fondation_beyeler/ausstellung/Malewitsch/malewitsch-raum_940.jpg?1441810319

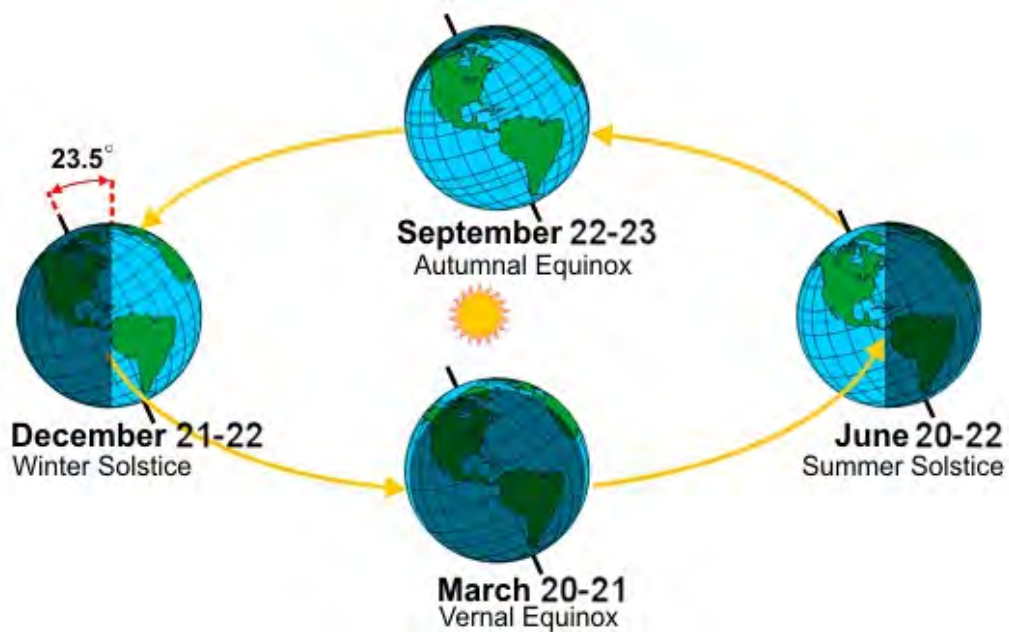


Fig. III-2-28

Earth's orbit and the relation to seasons

From: <http://www.weather.gov/images/cle/Education/EarthOrbit.png>



Fig. III-2-29

Joseph Beuys

Ich denke sowieso mit dem Knie [Anyhow I think with the knee] (1977)

Edition by Klaus Staeck

From: <http://galerie-kellermann.de/wp-content/uploads/2015/03/beuys-ich-denke-sowieso-mit-dem-knie-web1.jpg>

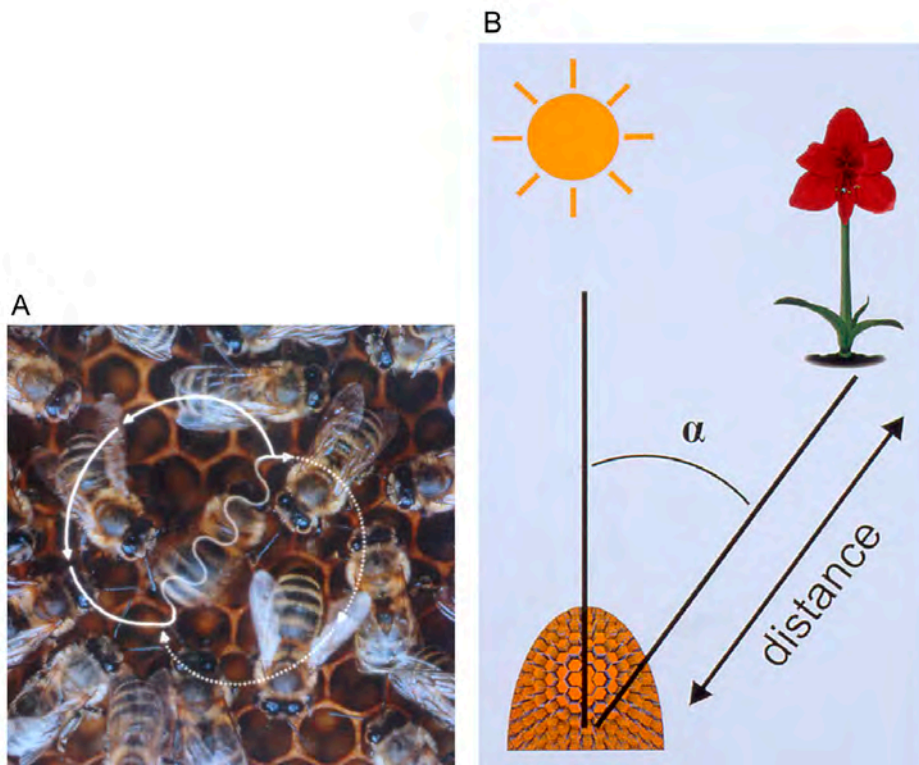


Fig. III-2-30
Bee's Waggle Dance



Fig. III-2-31
Wax Bee Producing Beeswax
Photo by Debbe Krape

From: <http://honeybeesuite.com/wp-content/uploads/2012/08/Wax-bee-Debbe-Krape-800px.jpg>

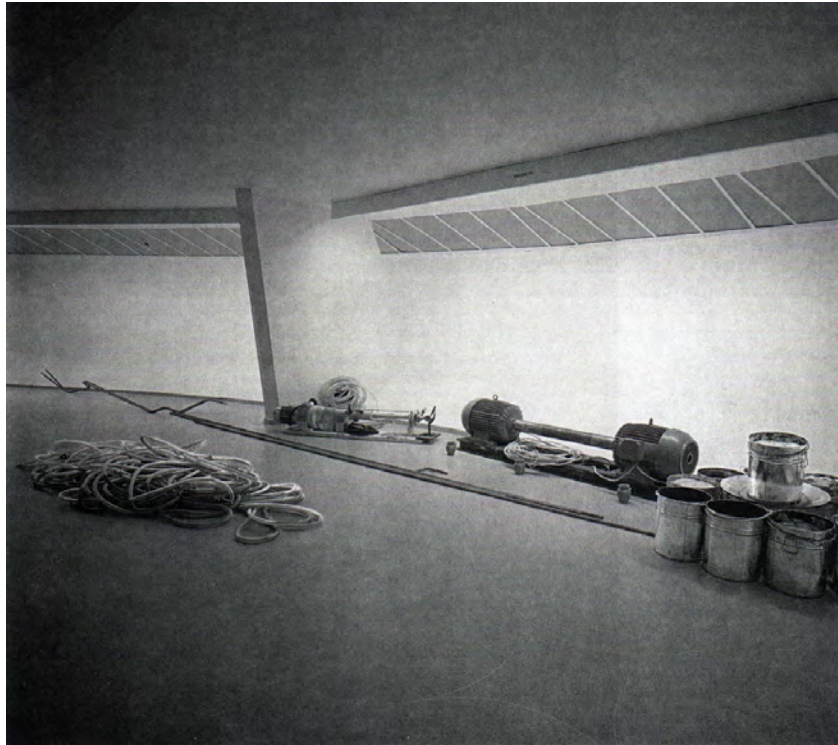


Fig. III-2-32
Joseph Beuys

Honigpumpe am Arbeitsplatz (1977)

From: Blume, Eugen, and Joseph Beuys. *Beuys. Die Revolution Sind Wir: [anlässlich Der Ausstellung "beuys. Die Revolution Sind Wir"; Eine Ausstellung Der Nationalgalerie Im Hamburger Bahnhof - Museum Für Gegenwart, Berlin, Im Rahmen Der Ausstellungsreihe "kult Des Künstlers", 3. Oktober 2008-25. Januar 2009].* Göttingen: Steidl, 2008. Print. p. 248.

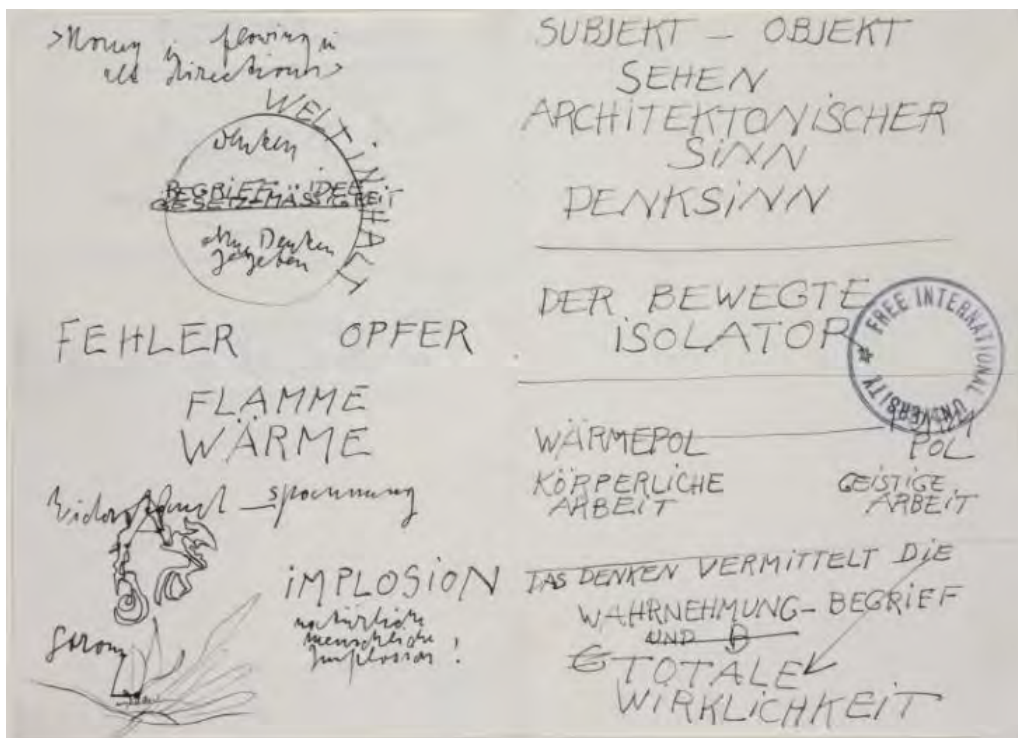


Fig. III-2-33
Joseph Beuys

Honey is Flowing in All Directions (1976)

Ink, graphite and stamp on paper. Support: 210 x 290 mm
COLLECTION Tate / National Galleries of Scotland

From: http://www.tate.org.uk/art/images/work/AR/AR00128_10.jpg



Fig. III-3-01

Nam June Paik's Grandfather, 白潤洙 [Yun-Su Paik] in 1920

From: Paik, Nam J. *Electronic Superhighway: Travels with Nam June Paik*. Cincinnati: Carl Solway Gallery, 1995. Print. p. 7.



Fig. III-3-02

Nam June Paik's Father 白樂承 [Paik Nak-Sung]

From: Paik, Nam J. *Nam June Paik: Feed Back & Feed Forth*. Tokyo, Japan: S. Watari, 1993. Print. p. 146.

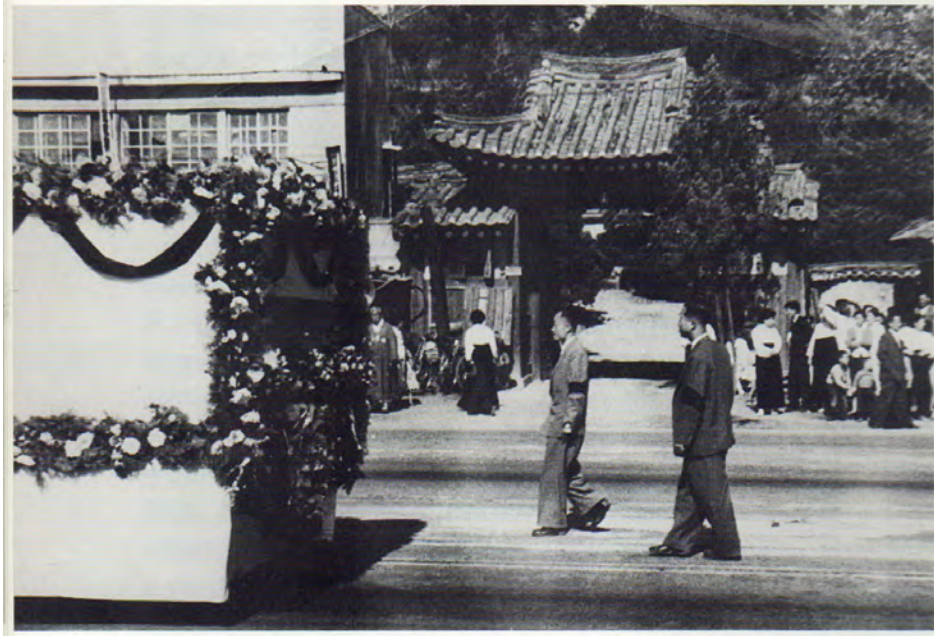


Fig. III-3-03

Funeral Car of Paik Yun-su in front of the House Gate, 1956.

From: Paik, Nam J. *Electronic Superhighway: Travels with Nam June Paik*. Cincinnati: Carl Solway Gallery, 1995. Print. p. 12.



Fig. III-3-04

Nam June Paik

My Jubilee ist Unverhemmet["My Jubilee is Unbreakable"] (1978)

From: Paik, Nam J. *Paik on Paper: Sammlung Peter Wenzel* : [19.03.-28.05.2006 Im Museum Bochum]. Köln: Salon, 2006. Print. p. 10.



Fig. III-3-05

238 Nam June Paik's Mother [Jong Hee Cho]

From: Paik, Nam J. *Nam June Paik: Feed Back & Feed Forth*. Tokyo, Japan: S. Watari, 1993. Print. p. 146.



Fig. III-3-06

Nam June Paik and His Mother Seated at a Table in Their Yard,
with Ken Hakuta's Mother holding Baby Ken Nearby (1951)

From: Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 23.



Fig. III-3-07
Zen for Film (1964)
 Performance as part of New Cinema Festival I,
 Filmmaker's Cinematheque, New York, November 2, 1965
 Photo by Peter Moore

From: Hanhardt, John G, and Nam J. Paik. *The Worlds of Nam June Paik*. New York: Guggenheim Museum, 2000. Print.p. 74.

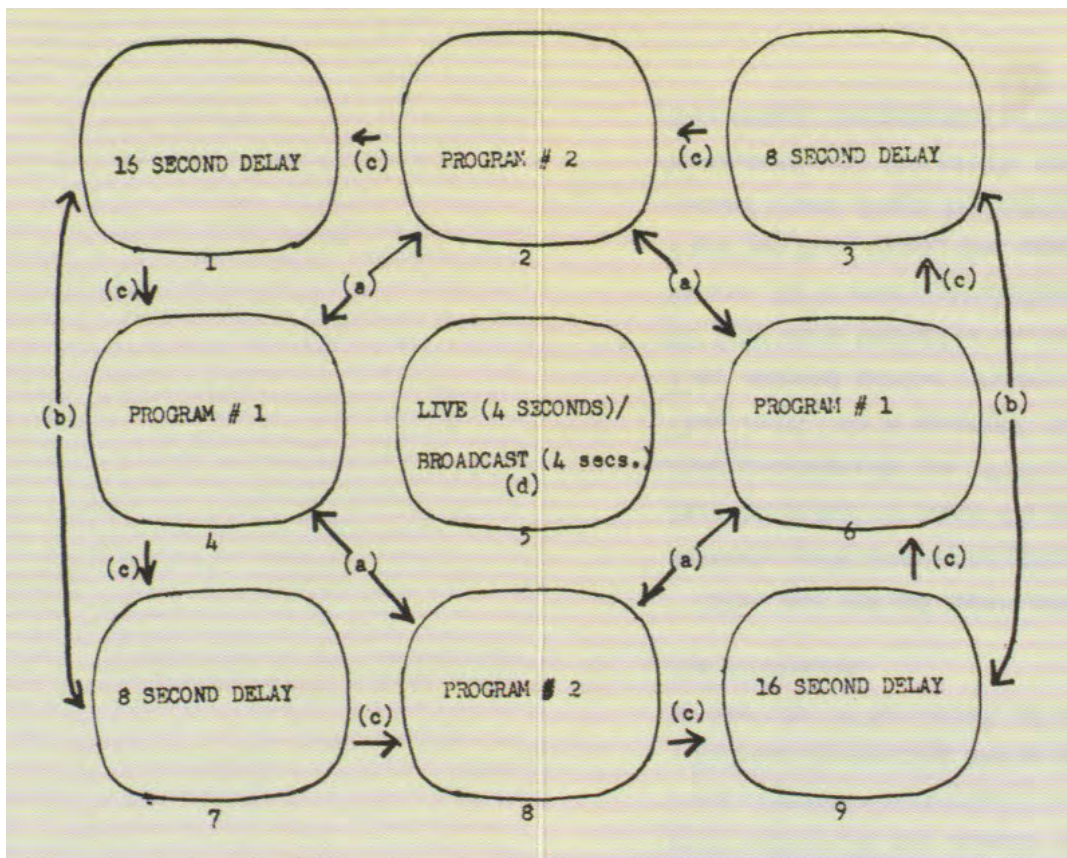


Fig. III-3-08
 Detail of *TV as a Creative Medium* (1969)
 Exhibition Leaflet

From: Hanhardt, John G, Ken Hakuta, and Nam J. Paik. *Nam June Paik: Global Visionary*. 2012. Print. p. 186.

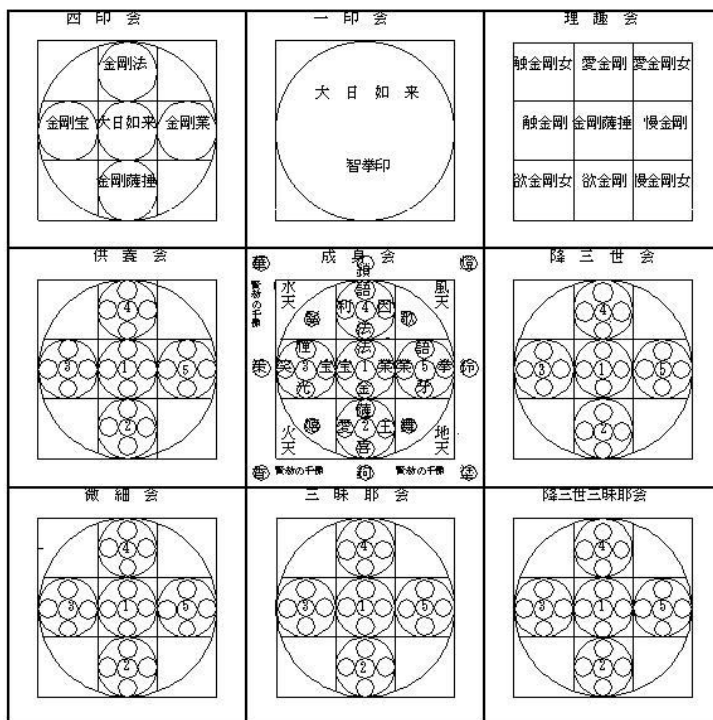


Fig. III-3-09
Diamond Mandala

From: <http://www.sakai.zaq.ne.jp/piicats/kongou1.jpg>



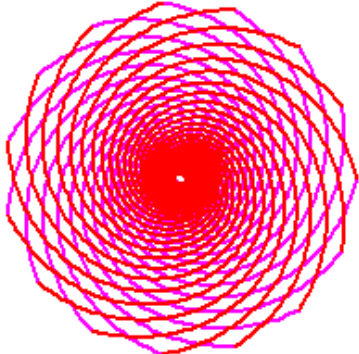
華嚴の世界	華嚴の世界を支える幾重もの風輪	華嚴の世界 (種々の花で飾られた世界)	華嚴の世界観 (インドラの網)
その基本構造	 渦(対数螺旋)	 花びら	 網

Fig. III-3-10

華嚴經 (Avatamsaka Sutra) [Flower Garland Sutra]

From: http://nichigetu.b-tama.com/e_photo21.html



Fig. III-3-13
Nam June Paik
"Electronic Superhighway" Continental U.S., Alaska, Hawaii (1995)
approx. 15 x 40 x 4 ft. Smithsonian American Art Museum
From: <http://americanart.si.edu/collections/search/artwork/?id=71478>



Fig. III-4-01
Joseph Beuys, Douglas Davis, and Nam June Paik
A Conversation (1974)
1974, 34 min, b&w, sound. Videotaped by Bill Viola.
From: http://www.eai.org/user_files/images/title/xl/beuys_conversation_xl.jpg



Fig. III-4-02
Albrecht Dürer

Self-Portrait (or Self-Portrait at Twenty-Eight Years Old Wearing a Coat with Fur Collar) (1500)
Oil on wood panel, 66.3 cm × 49 cm. Alte Pinakothek, Munich
From: https://upload.wikimedia.org/wikipedia/commons/4/48/Durer_selfportrait.jpg



Fig. III-4-03

Paik Eating Apple in the documenta 6 Satellite Telecast (1977)
30 min, color, sound.

From: http://www.eai.org/user_files/images/title/_xl/beuys_documenta_xl.jpg



Fig. III-4-04

Beuys Speech in the documenta 6 Satellite Telecast (1977)
30 min, color, sound.

From: <http://www.newmedia-art.org/documents/oeuvres/normal/Be/uy/Beuys-Documenta6-1977.jpg>

Chapter IV: Encounter and Farewell

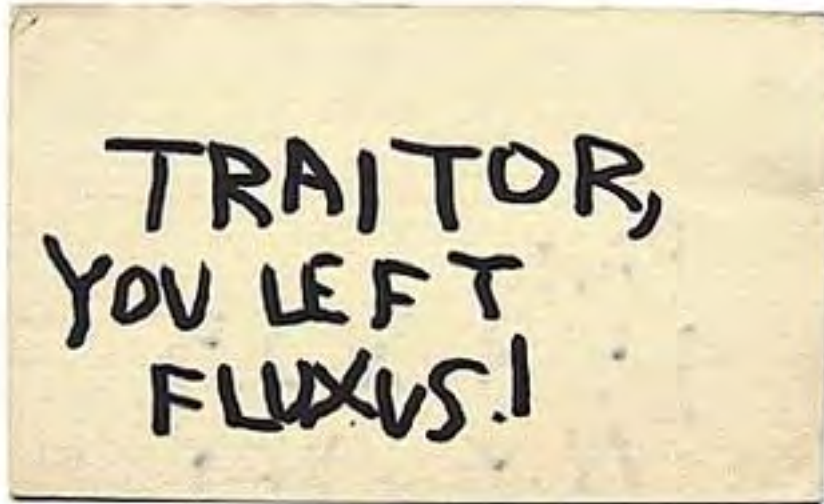


Fig. IV-1-1

The Letter Sent by George Maciunas to Nam June Paik after Paik and Moorman Took Part in Stockhausen's *Originale* on September 8, 1964.

From: <https://upload.wikimedia.org/wikipedia/en/e/e8/FluxusTraitor.jpg>

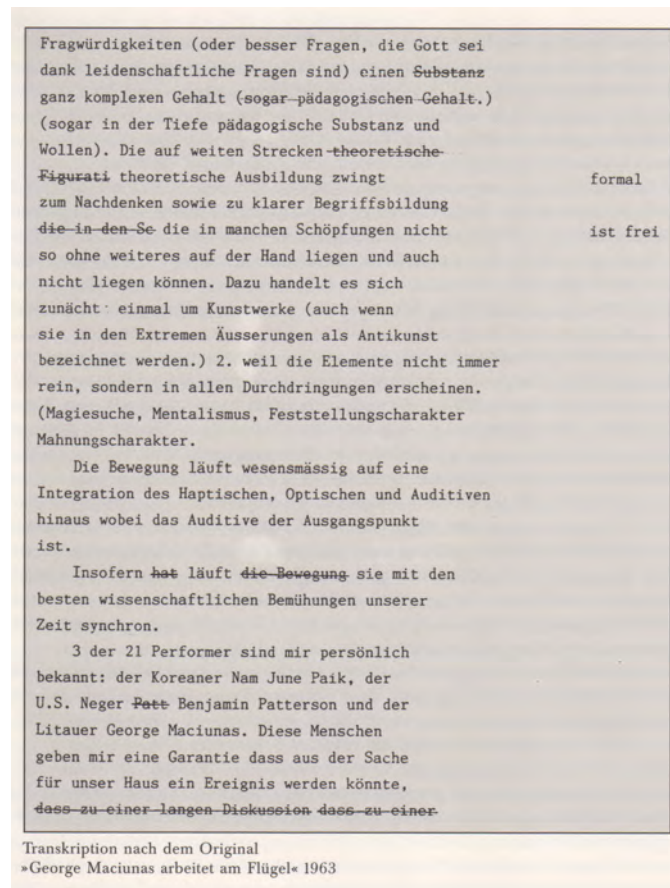


Fig. IV-1-02

Joseph Beuys

George Maciunas arbeitet am Flügel [George Maciunas works on the Grand Piano] (1963)

From: Kramer, Mario, and Joseph Beuys. *Klang & Skulptur: Der Musikalische Aspekt Im Werk Von Joseph Beuys*. Darmstadt: Häusser, 1995. Print. p. 4.

Manifesto.

2. To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "Fluxed into another world." South.
 3. *Med.* To cause a discharge from, as in purging.
Flux (flüks), n. [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum* to flow. See FLUENT; cf. FLUSH, n. (of cards).] 1. *Med.*
 a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge: as, the bloody flux, or dysentery. b The matter thus discharged.

Purge the world of bourgeois sickness, "intellectual", professional & commercialized culture, PURGE the world of dead art, imitation, artificial art, abstract art, illusionistic art, mathematical art, —
 PURGE THE WORLD OF "AMERICANISM"

2. Act of flowing: a continuous moving on or passing by, as of a flowing stream; a continuing succession, ion of changes.
 3. A stream; copious flow; flood; outflow.
 4. The setting in of the tide toward the shore. Cf. REFLUX.
 5. State of being liquid through heat; fusion. *Rare.*

PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART,
 Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.

7. *Chem. & Metal.* a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorite (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as iron.

FUSE the cadres of cultural, social & political revolutionaries into united front & action.



Fig. IV-1-05
 Joseph Beuys
 Manifesto (1970)

Alteration of George Maciunas' Fluxus Manifesto, February 1963
 From: <https://www.pinterest.com/pin/459578336950394359/>



Fig. IV-1-06
 Joseph Beuys' Filzkeil [Felt Wedge]
 From the Concert *In Memoriam George Maciunas* (1978)

Photo: G.W.Theil,
 From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen.* Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 366.



Fig. IV-1-07
Joseph Beuys Playing the Piano
In the Concert *In Memoriam George Maciunas* (1978)
Photo: René Block

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 366.



Fig. IV-1-08
Nam June Paik and Joseph Beuys
In Memoriam George Maciunas (1978)
Photo G.W. Theil

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 365.



Fig. IV-1-09

Nam June Paik

Video Card (from piano duet by Joseph Beuys and Nam June Paik) (1981)

Silkscreen on the back of trump. Case: 18.8 x 22.1 x 3 cm. Edition of 290

From: *Nam June Paik: Who's Laughing in 2020? +? =??*. Watari Museum of Contemporary Art. Heibonsha, Tokyo, 2016. Print. p. 154.



Fig. IV-1-10

Nam June Paik and Joseph Beuys

KLAVIERDUETT [Piano Duet]

Audio documentation of the Concert *In Memoriam George Maciunas* (1982)

LP Vinyl Cover

From: <http://www.fondazionebonotto.org/it/collection/fluxus/collective/performance/2666.html>



Fig. IV-1-11
 Nam June Paik and Joseph Beuys
In Memoriam George Maciunas (1984–1986)
 Multiple: Beuys' *Filzkeil [Felt Wedge]*, Nam June Paik's *Urklavier [Ancient Piano]*
 LP Vinyl. 41 x 62 cm.

From: [http://www.artnet.com/WebServices/images/II00410IldxQOGFgFkECfDrCWvaHBOc858/nam-june-paik-and-joseph-beuys-filzkeil-\(in-memoriam-george-maciunas\).jpg](http://www.artnet.com/WebServices/images/II00410IldxQOGFgFkECfDrCWvaHBOc858/nam-june-paik-and-joseph-beuys-filzkeil-(in-memoriam-george-maciunas).jpg)



Fig. IV-1-12
 Joseph Beuys
Hirschdenkmal für George Maciunas [Deer Monument for George Maciunas] (1982)
 From: Beuys, Joseph, and Harald Szeemann. *Joseph Beuys: 26. November 1993 Bis 20. Februar 1994*. Zürich: Pro Litteris, 1993.
 Print. p. 174.



Fig. IV-1-13
 Joseph Beuys and Nam June Paik
In Memoriam George Maciunas [Memorial Concert for George Maciunas] (1978)
 Inside of the LP Jacket



Fig. IV-1-14
 Joseph Beuys
Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic (1984)
 Chalk on blackboard. 50 x 100 x 3 cm
 From: Nam June Paik: *Who's Laughing in 2020? +? =??*. Watari Museum of Contemporary Art. Heibonsha, Tokyo, 2016. Print. p. 155.



Fig. IV-1-15
 Joseph Beuys
Ich kenne kein Weekend [I Know No Weekend] (1971, 1972)
 Multiple of a bottle of Maggi seasoning and paperback book "Critique of Pure Reason" by Immanuel Kant, mounted inside suitcase. 51.5 x 66.7 x 10.5 cm
 Edition René Block, Berlin
 From: <https://www.lempertz.com/en/catalogues/lot/960-1/673-joseph-beuys.html>



Fig. IV-1-16
 Nam June Paik
I never read Wittgenstein (1997)
 Wall paint in 7 colors with 4 monitors
 From: Paik, Nam J, Wulf Herzogenrath, and Sabine M. Schmidt. *Nam June Paik: Fluxus, Video*. Bremen: Kunsthalle Bremen, 1999. Print. p. 339.

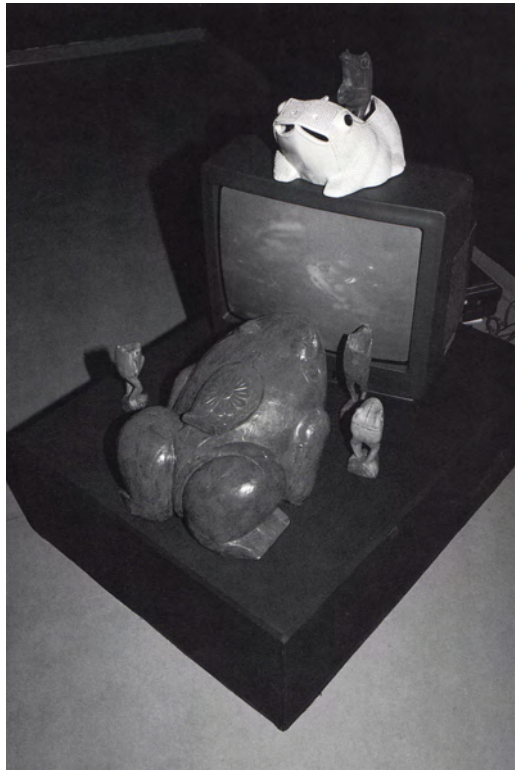


Fig. IV-1-17

Nam June Paik

Frogs Looking at the Frog (1990)

From: Paik, Nam J. *Nam June Paik: Feed Back & Feed Forth*. Tokyo, Japan: S. Watari, 1993. Print. p. 110.



Fig. IV-1-18

Fraktur Font and Sanskrit Characters

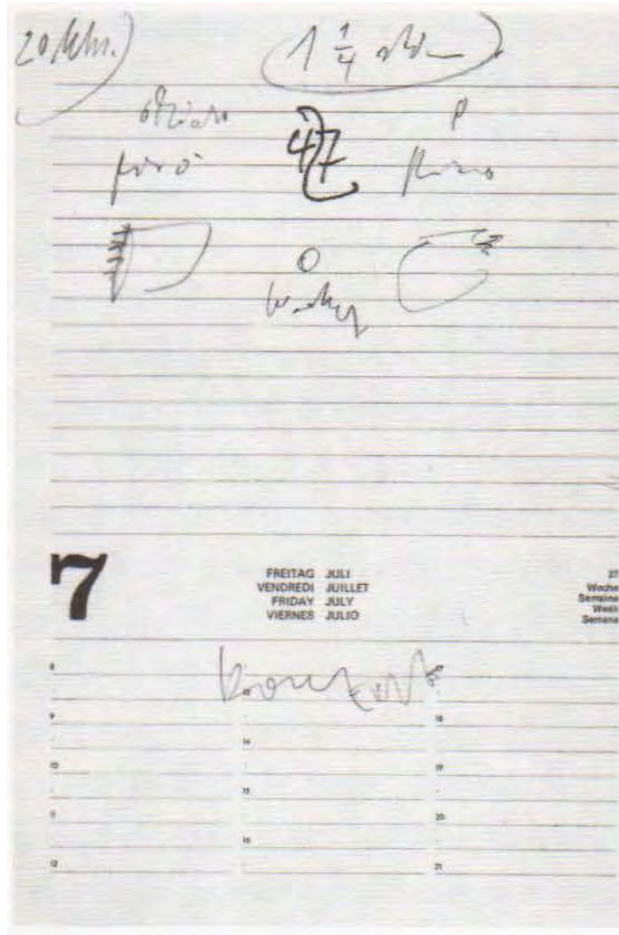


Fig. IV-1-19

Beuys' Calendar on July 7, 1978

From: From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 362.



Fig. IV-2-01

Joseph Beuys Planting the First Oak

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 172.

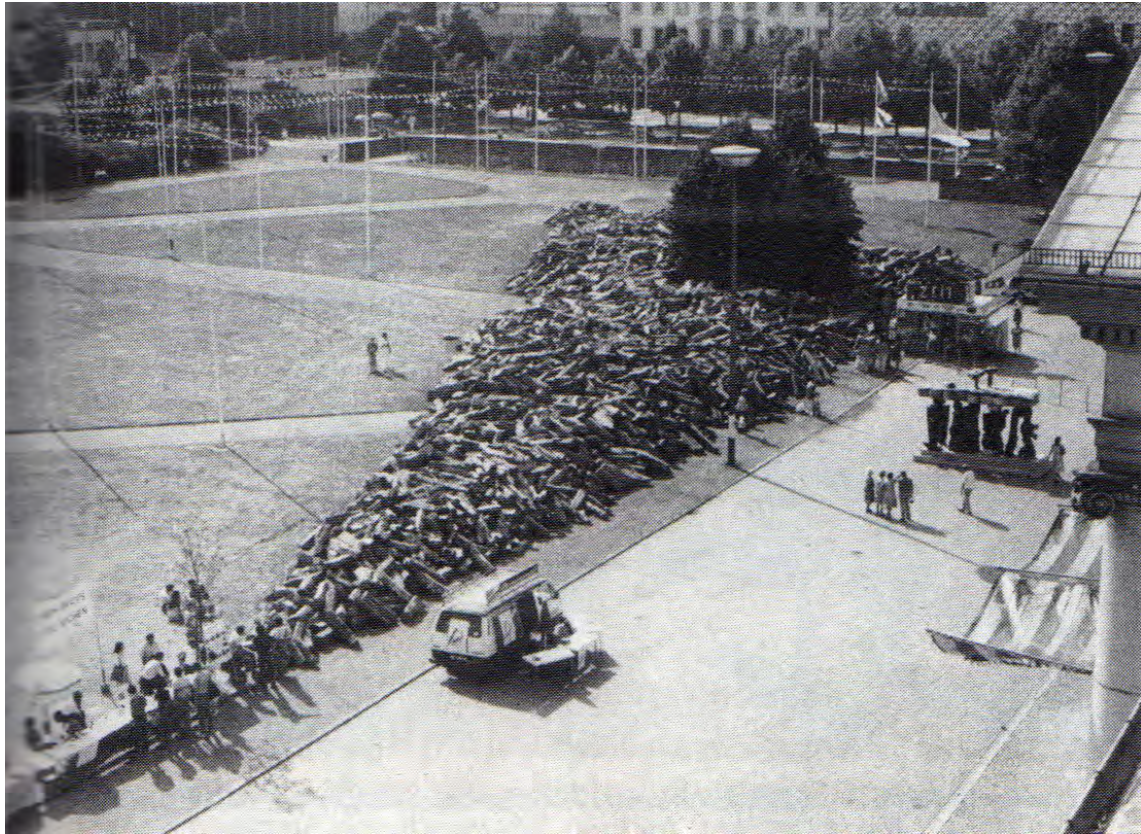


Fig.IV-2-02

Basalt Stones Set in Triangles at Friedrichsplatz

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen*, Joseph Beuys. Köln: W. König, 1987. Print. p. 173.



Fig.IV-2-03

Joseph Beuys Workin at Kilmainham Hospital in Dublin

Rainbird, Sean, Ursula Wulfekamp, and Andrea Stumpf. *Joseph Beuys Und Die Welt Der Kelten: Schottland, Irland Und England 1970-85*. München: Schirmer-Mosel, 2006. Print. p. 43.



Fig.IV-2-04

Joseph Beuys at Giant's Causeway

Rainbird, Sean, Ursula Wulfekamp, and Andrea Stumpf. *Joseph Beuys Und Die Welt Der Kelten: Schottland, Irland Und England 1970-85*. München: Schirmer-Mosel, 2006. Print. p. 73.



Fig.IV-2-05

Joseph Beuys
Stele (1983)

Columnar basalt, lead ca. 53.3 x 186.6 x 47cm

Beuys, Joseph, Marion Ackermann, and Isabelle Malz. *Joseph Beuys: Parallel Processes*. Düsseldorf: Kunstsammlung Nordrhein-Westfalen, 2010. Print. p. 270.

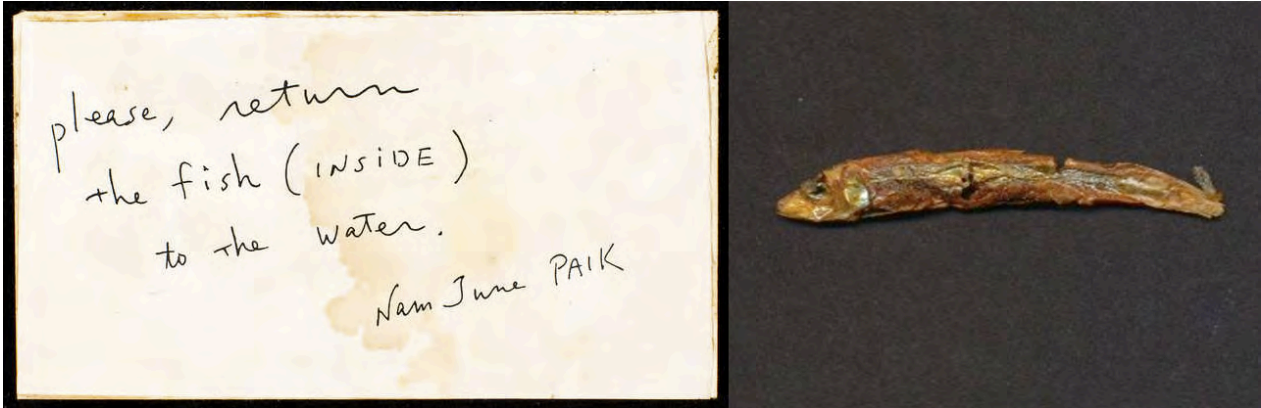


Fig.IV-2-06
 Nam June Paik
Please, return the fish (INSIDE) to the water (1969)
 Offset lithograph, paper and envelope. 3-5/8 × 6-1/2 inches
 From: http://cdn1.walkerart.org/public/collections-thumbs/wac_9233/740x418.jpeg



Fig.IV-2-07
 Stone Axes in Neolithic Age
 Left: Neolithic Stone Ax. Collection of the Stadtmuseum Düsseldorf
 Photo: Shinya Watanabe
 Right: Discovered in the Neolithic settlement of Vinelz on Lake Biel, Switzerland, c. 2700 BC.
 From: Historisches Museum Bern
 From:
[https://commons.wikimedia.org/wiki/File:HMB_Steinaxtmanufaktur_\(3_von_3\)_Vinelz_Jungsteinzeit_2700_BC.jpg#/media/File:HMB_Steinaxtmanufaktur_\(3_von_3\)_Vinelz_Jungsteinzeit_2700_BC.jpg](https://commons.wikimedia.org/wiki/File:HMB_Steinaxtmanufaktur_(3_von_3)_Vinelz_Jungsteinzeit_2700_BC.jpg#/media/File:HMB_Steinaxtmanufaktur_(3_von_3)_Vinelz_Jungsteinzeit_2700_BC.jpg)



Fig.IV-2-08

Heinrich Leutemann

The Destruction of Irminsul by Charlemagne (1882)

From: https://upload.wikimedia.org/wikipedia/commons/0/0b/Zerst%C3%B6rung_der_Irminsaul_e_durch_Karl_den_Gro%C3%9Fen_b_y_Heinrich_Leutemann.jpg

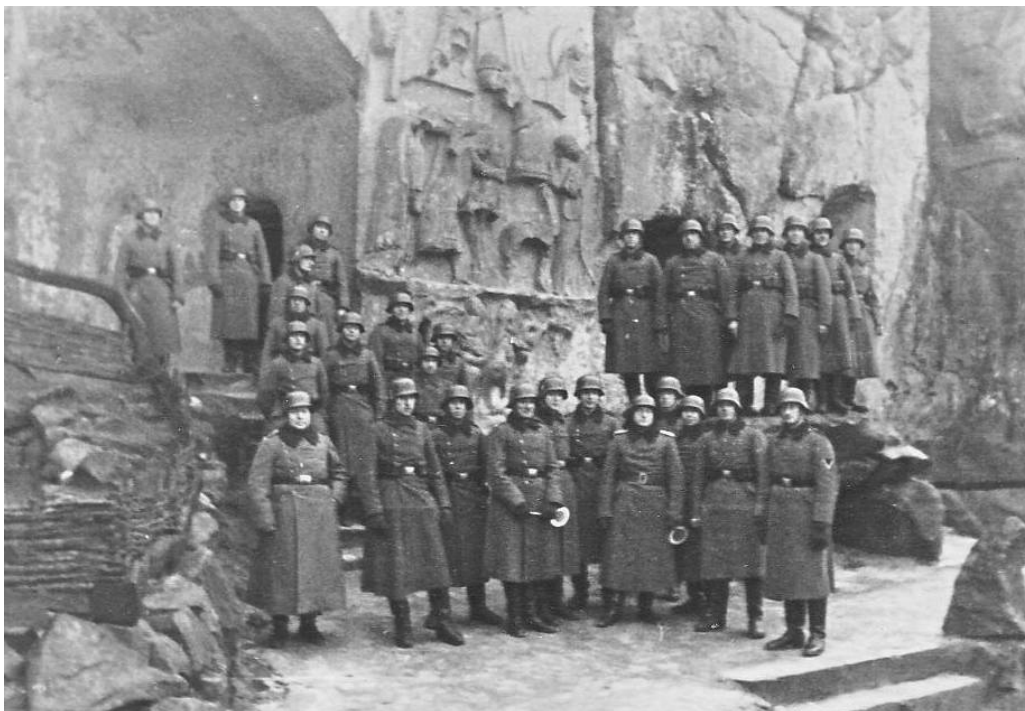


Fig.IV-2-09

Break from a Wehrmacht Unit for a Car March Exercise at Externsteine (1939)

From: https://upload.wikimedia.org/wikipedia/commons/6/60/Wehrmachtssoldaten_Externsteine.JPG



Fig. IV-2-10

The Wotanseiche [Wotan's Oak] in the Germansichen Götterhain Near Lauterbach

From: http://www.ansichtskarten-center.de/webshop/shop/ProdukteBilder/10227/AK_10111763_gr_1.jpg



Fig.IV-2-11

Bonifatius Cutting Down the Donareiche [Donner's Oak] (1737)

In the St.Martinskirche of Westenhofen near Schliersee

From: <https://de.wikipedia.org/wiki/Datei:Donareiche2.jpg>



Fig.IV-2-12
Joseph Beuys

Stamp for the Aktion 7000 Oaks in Kassel (1982)

From: Beuys, Joseph, Wilfried Dickhoff, and Charlotte Werhahn. *Joseph Beuys: Zeichnungen, Skulpturen, Objekte*. Düsseldorf: Edition Achenbach, 1988. Print. p. 201.



Fig. IV-2-13

Hasenstein [Hare Stone] (1982)

Basalt stone with Spray Paint, Gold. Various sizes

From: Beuys, Joseph, and Jörg Schellmann. *Joseph Beuys: Die Multiples : Werkverzeichnis Der Auflagenobjekte Und Druckgraphik*. München: Edition Schellmann, 1992. Print. p. 351.



Fig. IV-2-14
Steinhase [Stone Hare] (1982)
Color photography

From: Beuys, Joseph, and Jörg Schellmann. *Joseph Beuys: Die Multiples : Werkverzeichnis Der Auflagenobjekte Und Druckgraphik.* München: Edition Schellmann, 1992. Print. p. 350.

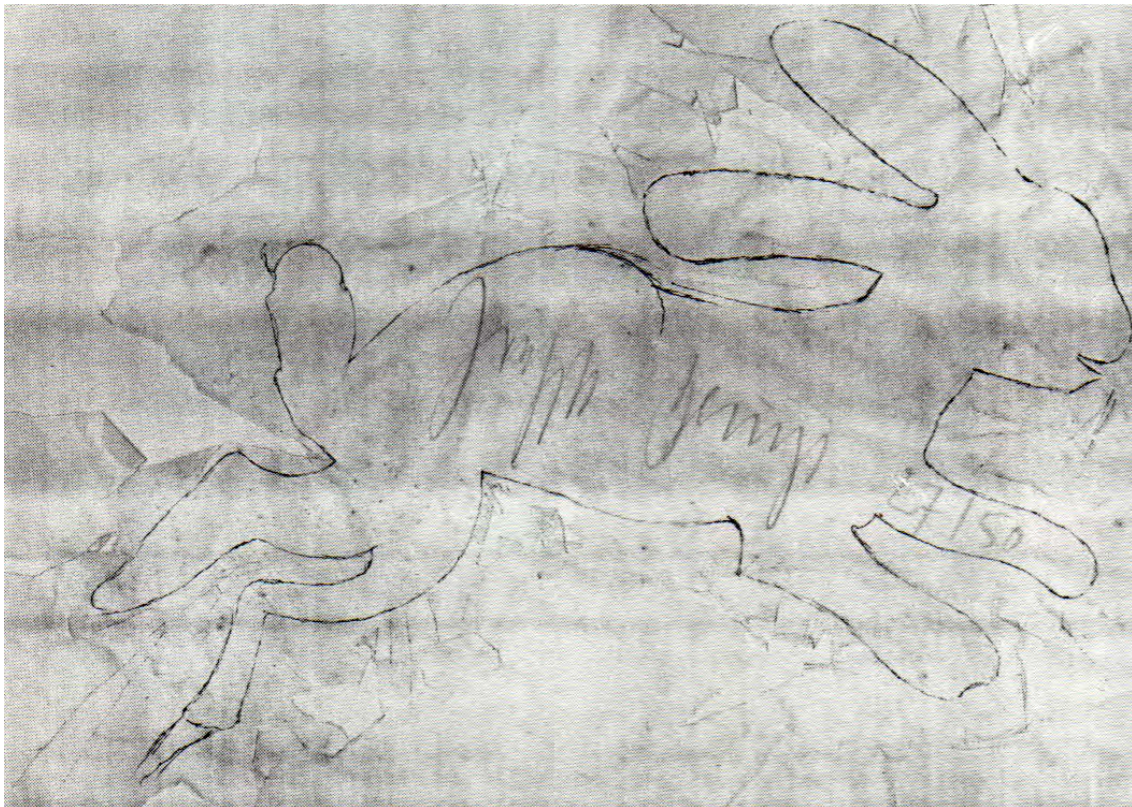


Fig. IV-2-15
Kleiner Steinhase [Smaller Stone Hare] (1982)
Photocopy

From: Beuys, Joseph, and Jörg Schellmann. *Joseph Beuys: Die Multiples : Werkverzeichnis Der Auflagenobjekte Und Druckgraphik.* München: Edition Schellmann, 1992. Print. p. 350.



Fig. IV-2-16
Joseph Beuys

Friedenshase mit Zubehör [Peace Hare with Accessories] (1982)

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 199.



Fig. IV-2-17
Joseph Beuys

Action Einschmelzung der Zarenkrone [Melting Down the Tsar-crown] (June 30, 1982)

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 199.
p. 197.



Fig. IV-2-18

Joseph Beuys created the golden *Peace Hare* with the *Sun Ball*, on June 30, 1982

From: Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 8.



Fig. IV-2-19

Joseph Beuys showing the golden *Peace Hare* with the *Sun Ball*, on June 30, 1982

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen, Joseph Beuys*. Köln: W. König, 1987. Print. p. 199.



Fig. IV-2-20

Beuys' T-shirts Thrown to the Audiences with Word "peace" in German, English and Russian
 Photo: Shinya Watanabe
 Collection: Museum Haus Kasuya



Fig. IV-2-21

Beuys (left) listening to Robert Filliou in the Lobby, Hotel Königshof, Bonn, Germany
 October 27, 1982

From: Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 213.



Fig.IV-2-22

Tempa Tsering gave Beuys a Buddha Statue, the Present from the Dalai Lama
October 27, 1982

From: Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 214.



Fig.IV-2-23

Joseph Beuys Answering the Questions in Front of the Buddha Statue
November 15, 1982, at his studio on Drakeplatz 4, Düsseldorf

Photo: Kanji Wakae

From *Bijyutu Techo*, April 1983 vol.35 no.509. Print. p. 87.



Fig.IV-2-24

Joseph Beuys who Cannot Approach the Dalai Lama Anymore
At Hotel Königshof, Bonn, October 27, 1982

From: Wijers, Louwrien. *Writing As Sculpture, 1978-1987*. London: Academy Eds, 1996. Print. p. 218.



Fig.IV-2-25

Balta-Tijmez, the Graveyard of Crimean Karaite Jew
Photo: Shinya Watanabe



Fig. IV-2-26
Oak Leaves

From: <http://www.gardenaction.co.uk/images/trees/oaks/quercus-pyrenaica-leaf.jpg>

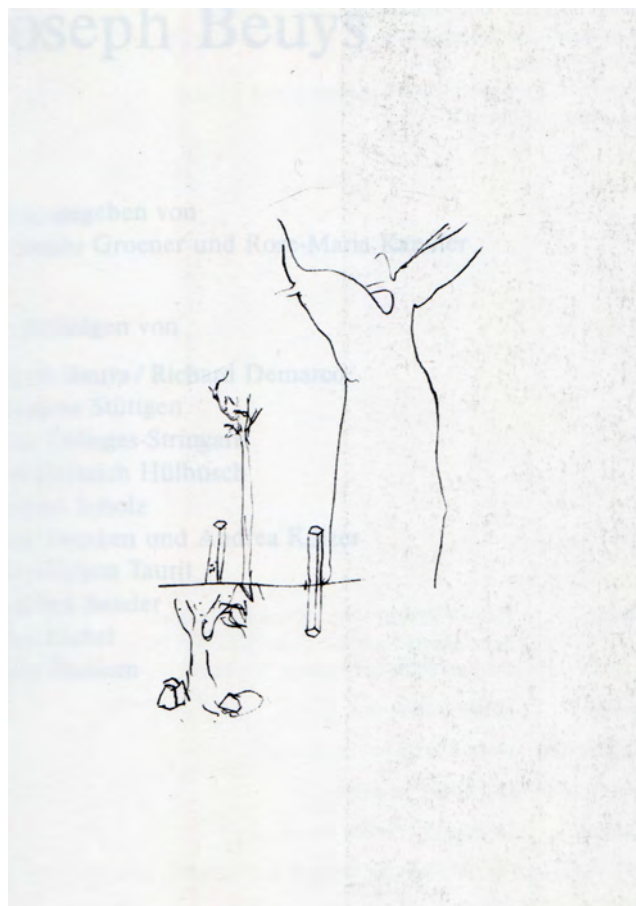


Fig. IV-2-27

Joseph Beuys' Concept Drawing for *7000 Oaks*

From: Beuys, Joseph, Fernando Groener, and Rose-Maria Kandler. *7000 Eichen*, Joseph Beuys. Köln: W. König, 1987. Print. p. 1.



Fig. IV-2-28

Beuys Advertising the Japanese Whiskey Super Nikka

From: Thompson, Chris. *Felt: Fluxus, Joseph Beuys, and the Dalai Lama*. University of Minnesota Press, 2011. Print. p. XVIII

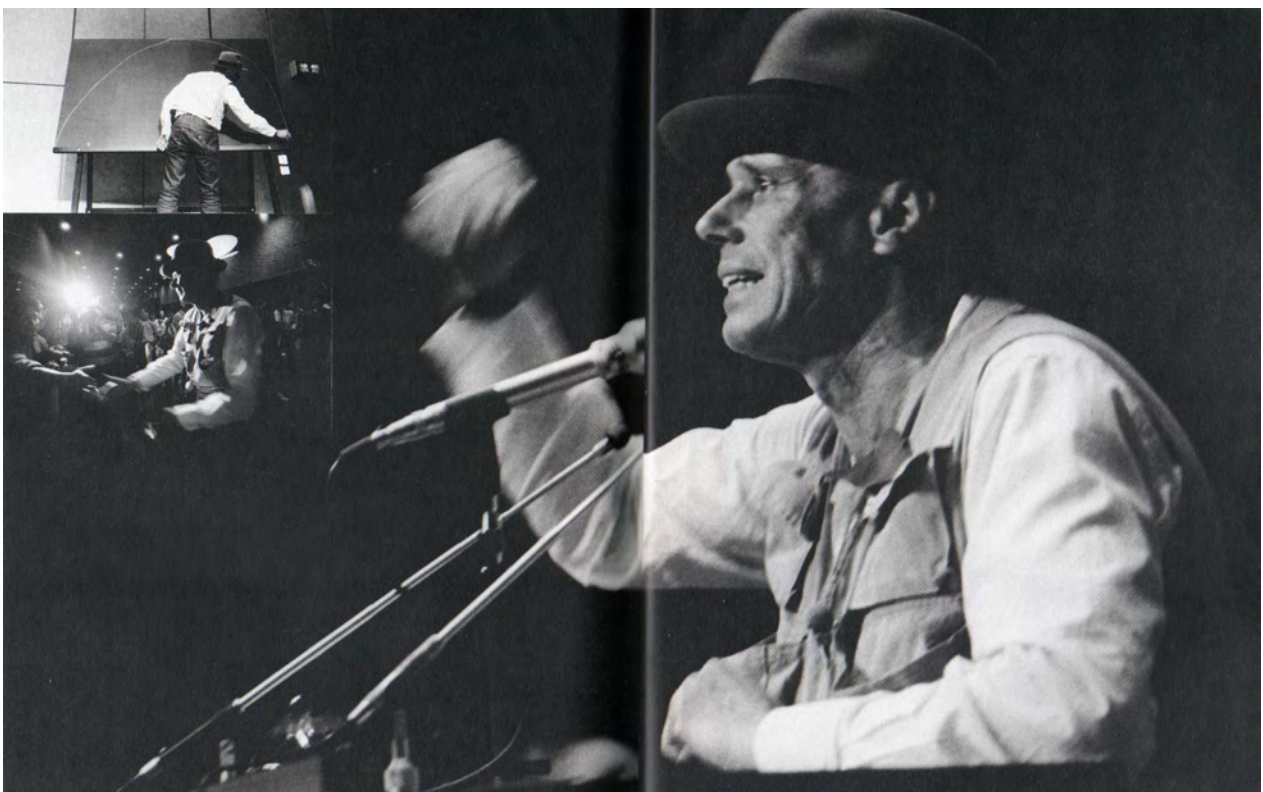


Fig. IV-3-01

Joseph Beuys Giving the Lecture "Art and Politics" at Asahi Hall

From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 48, 49.



Fig. IV-3-02

Joseph Beuys Making his Score *Continuum - The Seven Concepts Form One Unit: For the Future of Music and Antimusic* (1984) with Nam June Paik at Galerie Watari on May 31, 1984

From: Paik, Nam J. *Nam June Paik: Feed Back & Feed Forth*. Tokyo, Japan: S. Watari, 1993. Print. p.158, 159.



Fig. IV-3-03

Joseph Beuys Making the Action *Sauerkrautpartitur [Sauerkraut Score]*.
June 1, 1984 at Seibu Museum

From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 20.



Fig. IV-3-04
Joseph Beuys Discussing with the Students of Tokyo University of the Arts
June 2, 1984 from 10 am
From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 22.



Fig. IV-3-05
Joseph Beuys and Nam June Paik's Rehearsal
Sogetsu Hall, Tokyo on June 2, 1984 from 5 pm
From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 23.



Fig. IV-3-06
Joseph Beuys Writing the Word öö
Sogetsu Hall, Tokyo on June 2, 1984 from 6:15 to 7:15 pm
From: The Video Archive of BBDO

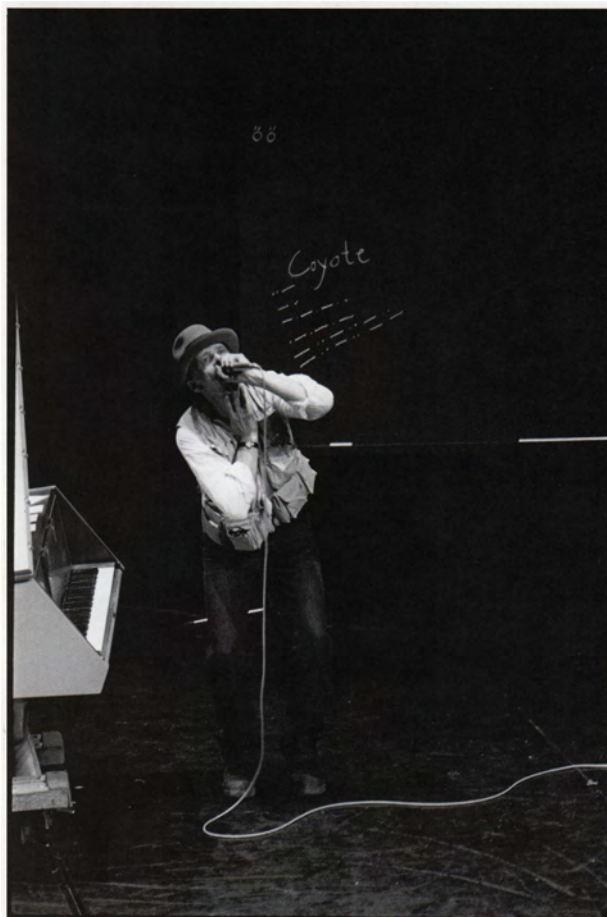


Fig. IV-3-07
Joseph Beuys
Coyote III
Sogetsu Hall, Tokyo on June 2, 1984 from 6:15 to 7:15 pm
Photo: Shigeo Anzai

From: Schneede, Uwe M, and Joseph Beuys. *Joseph Beuys, Die Aktionen: Kommentiertes Werkverzeichnis Mit Fotografischen Dokumentationen*. Ostfildern-Ruit bei Stuttgart: G. Hatje, 1994. Print. p. 374.



Fig. IV-3-08
Joseph Beuys and Nam June Paik
Coyote III
Sogetsu Hall, Tokyo on June 2, 1984 from 6:15 to 7:15 pm
From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 25.



Fig. IV-3-09
Footprint of Coyote in Snow
From: <http://cdn.c.photoshelter.com/img-get/I0000iy78wsiBGSk/s/900/900/Coyote-Tracks-Snow-704109.jpg>



Fig. IV-3-10

Footprints and Drag Marks of Wolf / Coyote in Snow

From: <http://2.bp.blogspot.com/-FAIMKoYI5PY/USw8MxWDe0I/AAAAAAAAAOY/jj595aHW3g8/s1600/DSC03069.JPG>



Fig. IV-3-11

Joseph Beuys

Coyote II (1979)

Ronald Feldman Gallery in New York

From: Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 44.

ERFÜLLUNG
 GEHT DURCH HOFFEN
 GEHT DURCH SEHNEN
 DURCH WILLEN
 WOLLEN WEHT IM WEBENDE
 WEHT IM BEBENDEN
 WEBT BEBEND
 WEBEND BINDEND
 IM FINDEN
 FINDEND WINDEND
 KÜNDEND

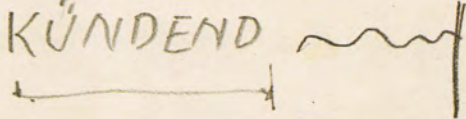


Fig. IV-3-12
 Joseph Beuys
 Score *Coyote III* (1984)

From: Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 33.

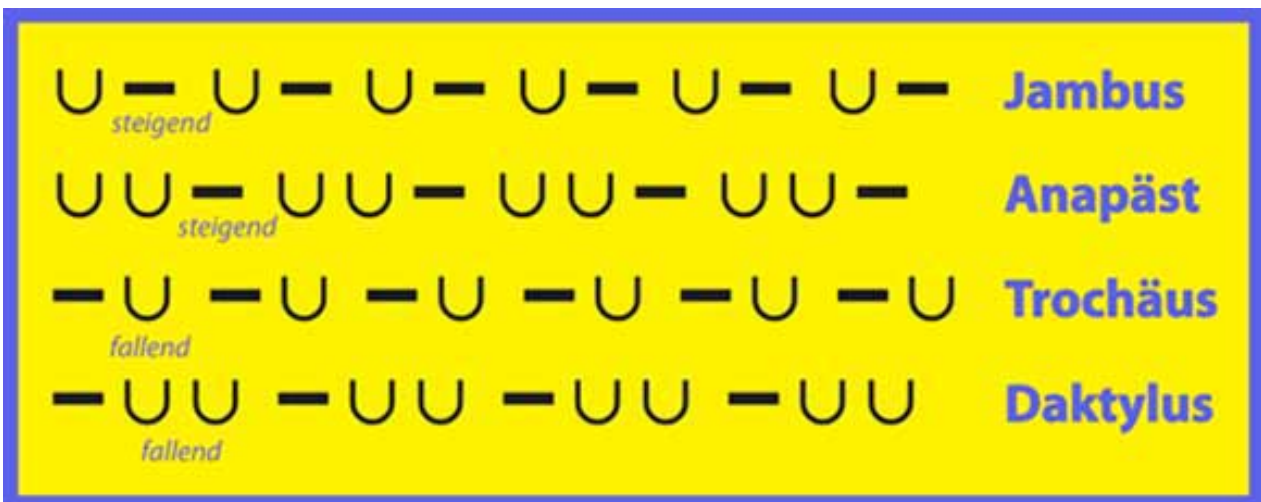


Fig. IV-3-13
 Metrics: Jambus, Anapäst, Trochäus, Daktylus
 From: <http://www.lyrik-kalender.de/bilder/MetrenWeb.jpg>

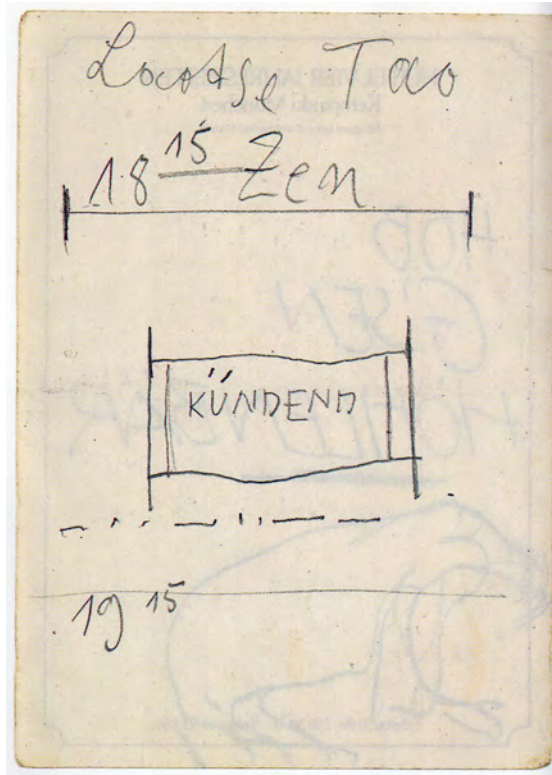


Fig. IV-3-14

Joseph Beuys

Score *Coyote III* (1984)

From: Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 8.

Trigrama superior → inferior ↓	☰ <i>qián</i> Céu	☷ <i>zhèn</i> Trovão	☵ <i>kǎn</i> Água	☶ <i>gèn</i> Montanha	☷ <i>kūn</i> Terra	☴ <i>xùn</i> Vento	☲ <i>lǐ</i> Fogo	☱ <i>duì</i> Lago
☰ <i>qián</i> Céu	☰ 1	☷ 34	☵ 5	☶ 26	☷ 11	☴ 09	☲ 14	☱ 43
☷ <i>zhèn</i> Trovão	☷ 25	☷ 51	☵ 3	☶ 27	☷ 24	☴ 42	☲ 21	☱ 17
☵ <i>kǎn</i> Água	☷ 6	☷ 40	☵ 29	☶ 4	☷ 7	☴ 59	☲ 64	☱ 47
☶ <i>gèn</i> Montanha	☷ 33	☷ 62	☵ 39	☶ 52	☷ 15	☴ 53	☲ 56	☱ 31
☷ <i>kūn</i> Terra	☷ 12	☷ 16	☵ 8	☶ 23	☷ 2	☴ 20	☲ 35	☱ 45
☴ <i>xùn</i> Vento	☷ 44	☷ 32	☵ 48	☶ 18	☷ 46	☴ 57	☲ 50	☱ 28
☲ <i>lǐ</i> Fogo	☷ 13	☷ 55	☵ 63	☶ 22	☷ 36	☴ 37	☲ 30	☱ 49
☱ <i>duì</i> Lago	☷ 10	☷ 54	☵ 60	☶ 41	☷ 19	☴ 61	☲ 38	☱ 58

Fig. IV-3-15

64 Hexagrams of I-Ching

From: <http://wiki.deldebbio.com.br/images/Hexagramas-I-Ching.jpg>

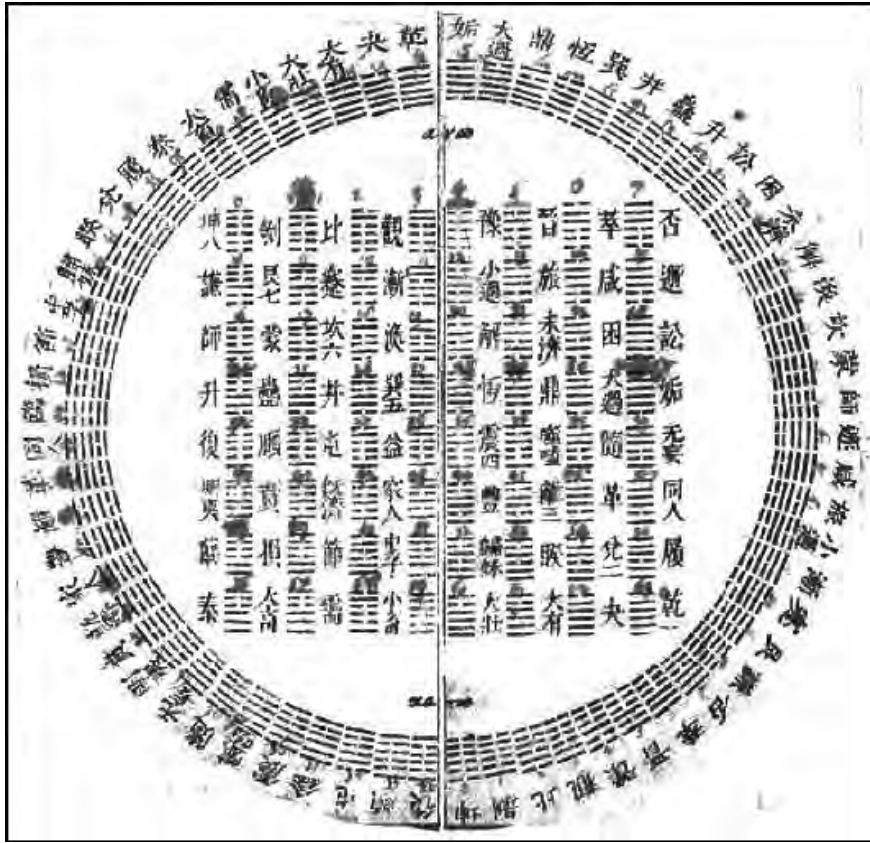


Fig. IV-3-16

Shao Yong's Two Diagrams Brought from China by Joachim Bouvet

From: <http://www.shanghaidaily.com/newsimage/2015/12/04/020151204203501.jpg>

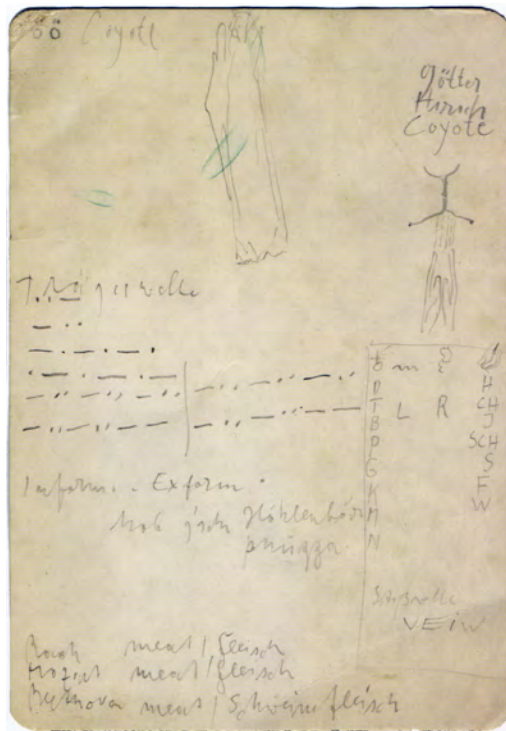


Fig. IV-3-17

Joseph Beuys

Score *Coyote III* (1984)

From: Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 23.



Fig. IV-3-18
 Aristotle's Four Elements and Four Properties
 From: https://www.learner.org/courses/chemistry/images/lrg_img/four_elements.jpg

陽 Yang				陰 Yin			
乾 Qián	兌 Duì	離 Lí	震 Zhèn	巽 Xùn	坎 Kǎn	艮 Gèn	坤 Kūn
☰	☱	☲	☳	☴	☵	☶	☷
Heaven/Sky	Lake/Marsh	Fire	Thunder	Wind	Water	Mountain	Earth
天 Tiān	澤(澤) Zé	火 Huǒ	雷 Léi	風(風) Fēng	水 Shuǐ	山 Shān	地 Dì

Fig. IV-3-19
 Yin, Yang and Eight trigrams of Bagua in Taoism

Hangul based on Yin/Yang Principle

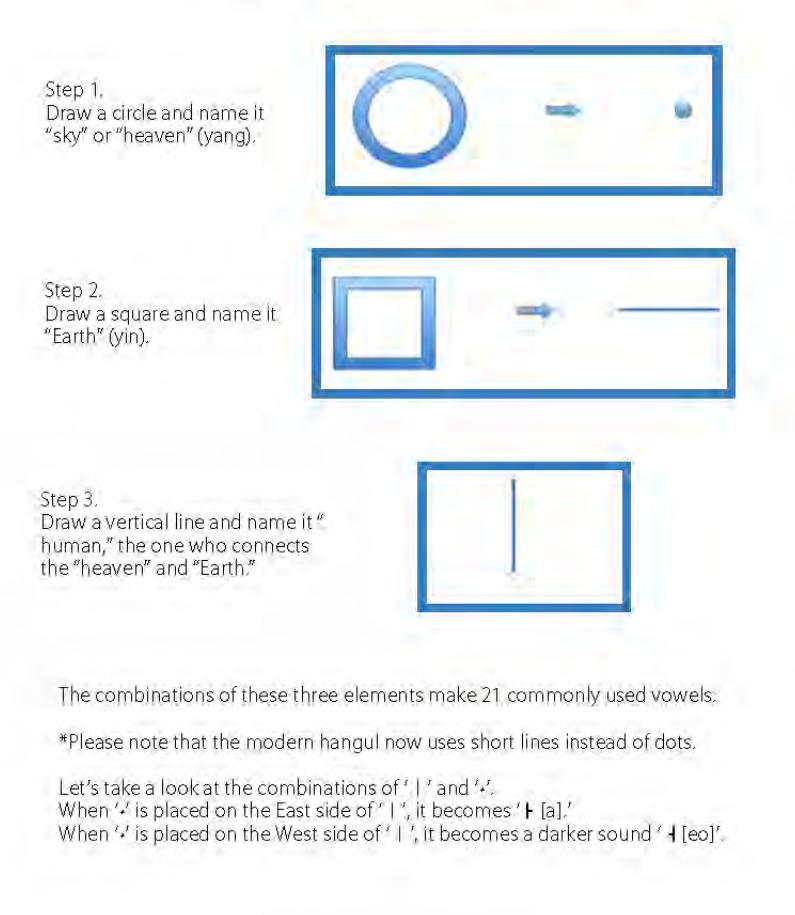


Fig. IV-3-20

Hangul based on Yin Yang Principle

From: Based on "Learn Hangul: The Korean Alphabet for Beginners" by Enhye J. August 6, 2015
<http://takelessons.com/blog/learn-hangul-korean-alphabet-for-beginners-z11>

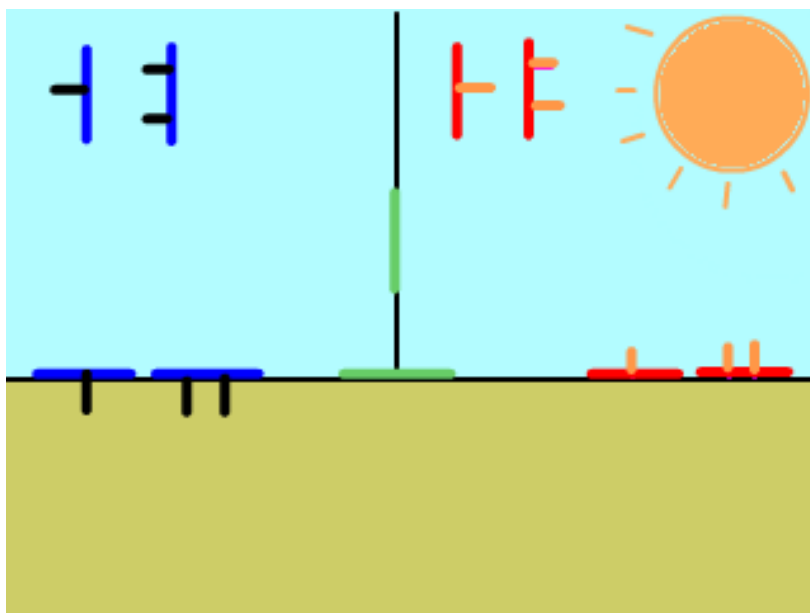


Fig. IV-3-21

Concept Drawing of Yin and Yang in Hangul

From: http://blog-imgs-47-origin.fc2.com/r/o/s/roseofversailles/snap_roseofversailles_201255212316.jpg



Fig. IV-3-22
 Beuys and Paik's Q & A Session after the concert *Coyote III*
 Sogetsu Hall, Tokyo on June 2, 1984 from 7:15 – 8:15 pm
 From: *Bijyutu Techo*, August 1984 no. 530. Print. p. 33.

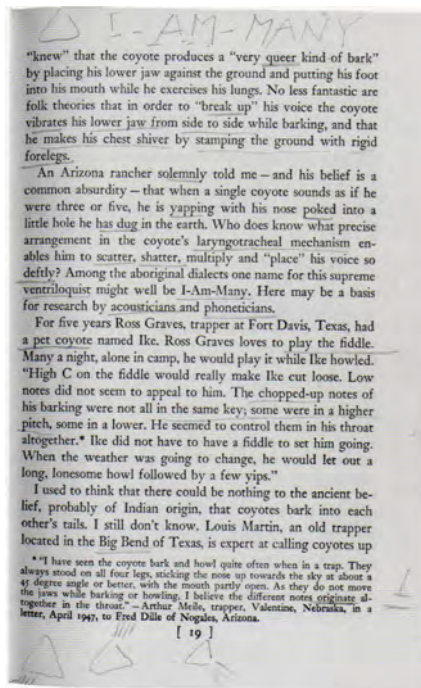


Fig. IV-3-23
 Beuys' Writing in the Book "The Voice of Coyote" (1961)
 From: Beuys, Eva, Wenzel Beuys, Joseph Beuys, Nam J. Paik, and Georg Jappe. *Joseph Beuys: Coyote III, Konzert 1984 Mit Nam June Paik, Pianovariation 1984: Seibu Museum of Art, Tokyo, Sogetsu Hall, 18:15-19:15*. Berlin: Joseph Beuys Medien-Archiv, 2008. Print. p. 48.