

Akim Monet Fine Arts, LLC



Joseph BEUYS (1921 - 1986)

Intuition

Wooden box with pencil drawing

11 ¹³/₁₆ x 8 ¹/₄ x 2 ³/₈ in (30 x 21 x 6 cm)

1968

Signed and dated "Joseph Beuys" on the reverse and annotated "Intuition" front center

Edition: unlimited, approx. 12,000 made; signed and dated, unnumbered

Publisher: Vice-Versand, Remscheid

PROVENANCE

Dr. Irene Lehr, Berlin

LITERATURE

Joseph Beuys, The Multiples, A Catalogue Raisonné of multiples and prints 1965-1986 compiled and edited by Jörg Schellmann, 8. Edition (First Full English-Language Edition) 1997, Published by the Busch-Reisinger Museum, Harvard University Art Museums, Cambridge, Mass.; Walker Art Center, Minneapolis; and Edition Schellmann, Munich-New York at Schirmer/Mosel Verlag. Munich, catalogue No. 7, illustrated in color p. 47 and catalogue entries p. 46 & 429

EXHIBITED

Mythology & Science, Fall 2017 & Spring 2018, Akim Monet Side by Side Gallery, Berlin
Disruptive selection, Fall 2019, Popcorn Gallery Akim Monet Fine Arts, Los Angeles
Assisted Readymade, Winter 2022, The Lone Star Gallery Akim Monet Fine Arts, Dallas

OTHER EXAMPLES IN SELECTED PUBLIC COLLECTIONS

Museum of Modern Art, New York
The Broad, Los Angeles
Walker Art Center, Minneapolis
National Gallery of Australia, Canberra
Pinakothek der Moderne, Munich

NOTES

The multiple *Intuition* takes the form of a shallow, open box, assembled roughly from inexpensive cuts of timber. Thousands of these boxes were produced in Beuys's lifetime, each featuring the same three-part sequence of pencil inscriptions. The first and uppermost of these inscriptions consists of the word 'Intuition,' beneath which lie two horizontal lines. Beuys intended these lines as pictorial evocations of reason and intuition respectively. The short, standing strokes with which, the upper line is bounded, call to mind the determinacy of rational thought. The lower line, by contrast, is open at one end, evoking the more enigmatic paths along which intuition can travel.

Manufactured in an unlimited edition, this multiple was originally sold by mail order for eight Deutschmarks. The low cost and ready availability of the work fulfilled the wish of Beuys and his publisher Wolfgang Feelisch to make art more accessible to the general public. Feelisch produced multiples with dimensions scaled to those of other household items. Because of their undefined purpose, these objects could stimulate their owners' imaginations. This aim resonates with Beuys's famous quote that 'everyone is an artist' – a statement with which he suggested that all forms of creativity were artistic, not just the work of professional artists. As an invitation to think outside the box, *Intuition* expressed Beuys's aspiration to activate the creativity of individuals.

The multiples of Joseph Beuys. (2019). *The multiples of Joseph Beuys*.
[online] Available at: <http://pinakothek-beuys-multiples.de/en/product/intuition/>
[Accessed 24 Jul. 2019].

Intuition

Throughout his career, Beuys remained a steadfast proponent of intuition, a form of experience that he opposed to rationality and conceived as a 'higher form of thought' [höhere Form des Denkens]. Following the teachings of Rudolf Steiner, Beuys believed that intuition was a spiritual faculty that served as the source of creativity. Rationality, meanwhile, was confined to the realm of matter. With the rise of reason and materialism in modern life, Western society in Beuys's view had lost touch with the powers of intuition and had, accordingly, seen its access to the realm of spirit diminish. This decline was problematic since it constrained humanity's creative capability, depriving it of a potent means of liberation. In an effort to restore this lost contact, Beuys sought to foster intuition with his art. The enigmatic nature of his work helped support this process, for as he never tired of asserting, his art was impervious to rational understanding. Instead, it could only be grasped fully through the insights of intuitive experience: "The point of art is not that we gain knowledge directly, but rather that we produce a deeper knowledge of experience. More has to happen than just logically comprehensible things. The point of art is not to be understood, otherwise there would be no need for art."

The multiples of Joseph Beuys. (2019). *The multiples of Joseph Beuys*.
[online] Available at: <http://pinakothek-beuys-multiples.de/en/glossary/#intuition-3>
[Accessed 14 Sept. 2019].

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Inscribed in pencil; signed on the reverse “Joseph Beuys” or “Beuys”; dated “1968” or “68”. Publisher’s stamp in red on the reverse. Thickness of wooden slats and nailing vary from 1968 to 1985 copies.

Published in the series *Zeitkunst im Haushalt* (Contemporary art in the household), which included objects by various artists at an original price of eight DM each.



Beuys signing Intuition boxes outside the Düsseldorf Academy

See Stemmler, this volume, p. 511.

Lit.: Margarethe Jochimsen, “Eine Holzkiste von Joseph Beuys — Konfrontiert mit Erwin Panofskys Grundsätzen zur Beschreibung und Inhaltsdeutung von Werken der bildenden Kunst”, *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft*, vol. 22/1 (ed. Heinrich Lützeler), Bouvier Verlag, Bonn, 1977.

JOSEPH BEUYS

THE MULTIPLES



Joseph Beuys, The Multiples, A Catalogue Raisonné of multiples and prints 1965-1986, cover

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