

# Akim Monet Fine Arts, LLC



**Joseph BEUYS (1921 - 1986)**

*Rose for Direct Democracy (Rose für Direkte Demokratie)*

Graduated glass cylinder, with inscription "Rose für Direkte Demokratie" and "Joseph Beuys"

13 <sup>3</sup>/<sub>16</sub> x 2 in (33,5 x 5 cm)

1973

Edition Unlimited

Publisher: Edition Staeck, Heidelberg

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## PROVENANCE

Cornette de Saint Cyr, Paris

## 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. 71, illustrated p. 103 and catalogue entries p. 103 & 441

## EXHIBITED

*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

The Broad, Los Angeles  
Walker Art Center, Minneapolis  
Pinakothek der Moderne, Munich

## NOTES

At the *Documenta 5* exhibition in Kassel, West Germany in 1972, Beuys established a 'political bureau' for the Organisation for Direct Democracy Through Free Collective Referendum, a group he had recently co-founded. Throughout the hundred days of the exhibition, he spoke and debated with exhibition visitors, putting forward his ideas for reshaping society through creative activity.

Though his proposals were often radical, Beuys worked hard to distance himself from groups like the Red Army Faction (R.A.F.) in West Germany and the Red Brigades (B.R.) in Italy, who at this time were advocating violence as a means of achieving social revolution. In contrast to this position, Beuys emphasised his wish for a more peaceful, evolutionary route to societal development.

On his desk at *Documenta 5* stood a slender glass vase, in which a fresh-cut red rose was placed each day. The multiple *Rose for Direct Democracy* derives from this vase, but consists of a graduated cylinder, on which the work's title is inscribed. Spiraling upward from the cylinder's base, the inscription follows the direction of the rose's growth, evoking the smooth trajectory along which Beuys hoped to see society progress. The petals of the rose, which differ radically in appearance from the rest of the plant, became a signifier of this process in Beuys's eyes, since they emerge by means of a gradual transformation of its leaves.

As he noted in this connection several years after the exhibition, 'Bud and bloom are in fact green leaves transformed. So in relation to the leaves and the stem the bloom is a revolution, although it grows through organic transformation and evolution.'

The multiples of Joseph Beuys. (2019). *The multiples of Joseph Beuys*.  
[online] Available at: <http://pinakothek-beuys-multiples.de/en/product/rose-for-direct-democracy/>  
[Accessed 18 Oct. 2019].



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**71 Rose for Direct Democracy 1973**  
 Graduated glass cylinder, with inscription. 33.5 cm x 5 cm dia.; certificate on printed letter paper, 29.5 x 21 cm.  
 Edition: unlimited; copies 1-440 signed and numbered on certificate, with handwritten addition "Rose", stamped;  
 copies 441 and over with facsimile certificate. Publisher: Edition Staack, Heidelberg.

# JOSEPH BEUYS

## THE MULTIPLES



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

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