

# Akim Monet Fine Arts, LLC



## Joseph BEUYS (1921 - 1986)

*Kassel*  
(from the series "Photo-Editionen")

Black & white photograph with gold foil and inscriptions in graphite, studio sticker on the reverse, inscribed with signature in pencil "Joseph Beuys" and signed "Zoa"

19 <sup>13</sup>/<sub>16</sub> x 23 <sup>7</sup>/<sub>8</sub> in (50.32 x 60.64 cm)

1982

Photograph of Joseph Beuys by Zoa (Brigitte Müller-Fehn), taken in Kassel on June 30, 1982, when, during a live "Aktion" (performance), the artist melted down a golden crown (representative of the old order) and recast the metal into a golden hare and sun sphere. The resultant sculpture was later sold to raise funds for Beuys' most ambitious public intervention: the 7000 Oaks Project.

Edition: 33 without gold foil, inscribed by Beuys in pencil and numbered; 10 with gold foil, inscribed by Beuys in felt and numbered I to X; a small number of unnumbered Artist's Proofs with gold foil, inscribed by Beuys in pencil; all photographs also signed by Zoa.

The present work is one among the small number of artist's proofs with gold foil; this example from the personal collection of "Zoa" (photographer Brigitte Müller-Fehn)

Publisher: Galerie Edition Holtmann, Cologne

## PROVENANCE

Studio of "Zoa" (photographer Brigitte Müller-Fehn), Hannover

## 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. 403, illustrated p. 314 & 481 and catalogue entries p. 314 & 481

## EXHIBITED

*Assisted Readymade*, Winter 2022, The Lone Star Gallery Akim Monet Fine Arts, Dallas  
*Aktivismus*, Summer 2022, The Lone Star Gallery Akim Monet Fine Arts, Dallas

## OTHER EXAMPLES IN SELECTED PUBLIC COLLECTIONS

Kunstmuseum, Bonn  
Walker Art Center, Minneapolis  
Busch-Reisinger Museum, Harvard Art Museums, Cambridge

## NOTES

As announced by Joseph Beuys, during the press conference for the opening of Documenta 7 on June 30, 1982 took place the melting of a copy of the crown of Tsar Ivan the Terrible. The artist had received it from the Düsseldorf restaurant owner Helmut Mattner, who had it made from the original by the jeweler René Kern in the beginning of the 1960s, in order to display it in a glass showcase in the Düsseldorf old town bar "Datscha." Filled with Crimean sparkling wine, it was to be passed around to particularly willing paying guests. An old symbol of the autocratic form of rule, worn down to the kitsch of capitalist affluent society, it had its day - an object for Joseph Beuys to demonstrate his idea PLASTIC, in which he envisioned the melting of all used terms and forms, not least the ruling social system as a whole -and with this, to bring to the world the just begun sculpture 7000 oaks.

In 1982, for documenta 7, Beuys proposed a plan to plant 7000 oaks throughout the city of Kassel, each paired with a basalt stone. The 7000 stones were piled up on the lawn in front of the Museum Fridericianum with the idea that the pile would shrink every time a tree was planted. The project, seen locally as a gesture towards green urban renewal, took five years to complete and has spread to other cities around the world.



In front of the Fridericianum Museum in Kassel, at the tip of the wedge of basalt columns before which the first planted oak with its basalt column already stood, a wooden platform covered with tarpaulin was erected; on this he planned to melt the crown into a new

symbol. This performance of transformation in the midst of the bustle of journalists, the organized

protests by the jewelry trade, and angry sections of the population, was nevertheless hidden from most of the people as it took place on the covered podium. It had a mysterious dramatic quality, reminiscent of a heretic's tribunal or an alchemical demonstration. It began with Joseph Beuys pulling the flashy tsar's crown out of a plastic bag, showing it to the crowd below the podium with outstretched hand and saying into the microphone: **"It starts now! So now the crown of Ivan the Terrible is being melted down. I'll show you again."** Then smiling he withdrew into the inner circle where the fire in the makeshift brick oven had already been lit, he unscrewed the cross from the top of the crown and broke it after carefully dismantling all the gems of the crown with a pair of nail scissors. With the cross in a mason jar, he disassembled the crown frame and threw every single piece of sheet gold into a vessel dipped in the embers. The jar in which the valuable accessories were collected was marked: "It all depends on the warmth in the mind. That is the new quality of will."



It took a while until the embers were heated to 1,100 degrees, which melted the gold. Beuys picked up the microphone and called the names of great alchemists into it at rhythmic intervals: **"Agrippa von Nettesheim!" - "Athanasius Kircher!" - "Theophrastus Bombastus Aureolus von Hohenheim, Paracelsus!"** He jumped up the moment the gold had become liquid and began to boil, and screamed in a state of ecstasy that he himself was now a magician. This rang out all over Friedrichsplatz: **"Now the gold has gone down! The gold - the gold - it shines! The gold - it shines, it shines!"** The previously solid metal form had been transformed into a state of chaotic energy by the heat; Now the hot, sizzling, tincture could be poured into a new form that the artist had prepared and was only known to him until then, namely in the form of a rabbit - an Easter bunny of the kind made in chocolate factories, but now in pure gold! Beuys had demonstrated the basic principles of his "Theory of PLASTIC", based on the three aspects "Chaos - Movement - Form" (which already appear in Paracelsus as "sulfur - mercurius - sal"), this time not on fat, but on gold; The result was the hare, the animal that he had used over and over again during his performances as a symbol of the loving connection between heaven and earth, mobility and peace, as well as the connection between East and West (EURASIA). And from the remaining gold he poured a small sun ball. He grabbed the finished but still hot rabbit and then the sun with the blacksmith's tongs; held the two golden signs high above the heads of those gathered below and called into the microphone that the action was now over. **"Now we have a hare and the sun!"** Beuys called him the hare of peace and,



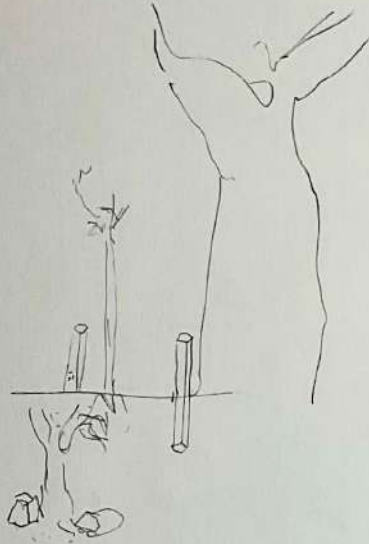
following Admiral Nelson's saying after the battle of Trafalgar, added: **"Documenta 7 expects everyman to do his duty. - Documenta 7 expects everyone to do their duty!"**

Last but not least, he kept in mind the drive for the 7000 oak trees. The golden rabbit with the sun, and the accessories from the mason jar could be viewed during the entire Documenta 7, presented in a safe with bulletproof glass, which was installed into an archway in the foyer of the Fridericianum. The work was sold to Josef W. Fröhlich after the Documenta and it is now in the Staatsgalerie, Stuttgart. As planned all the proceeds went to the "7000 Oak" project.

Translated from *Die Einschmelzung der Zarenkrone* by Johannes Stüttgen (The melting of the Tzar's Crown) [online] Available at: <http://www.7000eichen.de/index.php?id=28> [Accessed 10 Feb. 2022].



FREIE INTERNATIONALE HOCHSCHULE FÜR KREATIVITÄT  
UND INTERDISZIPLINÄRE FORSCHUNG E.V.



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Joseph Beuys: 7000 Eichen - anlässlich der documenta VII in Kassel 1982

RUNDBRIEF

Joseph Beuys' Beitrag für die documenta 7 1982 wird die Pflanzung von 7000 Eichen im Stadtgebiet von Kassel sein, diese Aktion wird ein erster Schritt sein, die künstlerische Aufgabenstellung der Erde in ihrer gegenwärtigen Notlage anzugehen. Neben jeder Eiche steht eine ca. 1.20m hohe Stele aus Säulenbasalt.

Jeder kann sich durch die Übernahme der Kosten eines Baumes (oder mehrerer) und des dazugehörigen Steins an dem Vorgang beteiligen.

Die Kosten pro Baum (=Eiche, Basaltstèle, Transport, Pflanz- und Aufbauarbeit) betragen DM 500,—. Die Stadt Kassel ist mit den verantwortlichen Dienststellen an der Realisierung des Projektes beteiligt. Die Vorfinanzierung und ein wesentlicher Anteil an den Gesamtkosten wird von der Dia Art Foundation getragen.

Das Projekt soll in die Liste der Bodendenkmäler eingetragen werden.

Die Spender erhalten eine Spendenbestätigung und ein mit dem Stempel der FREE INTERNATIONAL UNIVERSITY versehenes, von Joseph Beuys handschriftlich unterzeichnetes BAUM-DIPLOM, auf welches der Name des Spenders und die Anzahl der gespendeten Bäume aufgeführt sind.

Die Freie internationale Hochschule für Kreativität und interdisziplinäre Forschung e.V. hat für diese Aktion ein Sonderkonto - Stichwort: BAUM - eingerichtet: Dresdner Bank AG, Düsseldorf, Konto „BAUM“, Kto.Nr.: 367 885 401

Spenden sind steuerabzugsfähig.

Joseph Beuys

Franz Dahlem

Original letter for the 7000 Oak Project, Kassel 1982 - Collection of Akim & Anne-Marie Monet

FREE INTERNATIONAL COLLEGE FOR CREATIVITY  
AND INTERDISCIPLINARY RESEARCH E.V.

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Joseph Beuys: 7000 Oaks - on the occasion of the documenta VII in Kassel 1982

NEWSLETTER

Joseph Beuys' contribution to documenta 7 in 1982 is the planting of 7000 oak trees in the city of Kassel, this action will be a first step, the artistic assignment of the earth to address their current plight. Next to each oak there is a stele of columnar basalt about 1.20 m high.

Anyone can participate in the process by taking on the cost of a tree (or more) and its attendant stone.

The costs per tree (= oak, basalt stele, transport, planting and construction work) is DM 500.-

The City of Kassel is involved with the responsible departments in the realization of the project.

The pre-financing and a significant part of the total costs are provided by the Dia Art Foundation.

The project needs to be included in the list of archaeological monuments.

Donors will receive a donation receipt and a TREE DIPLOMA with the stamp of the FREE INTERNATIONAL UNIVERSITY signed by Joseph Beuys, which lists the name of the donor and the number of trees donated.

The Free International University for Creativity and Interdisciplinary Research e.V has set up a special account - keyword:

BAUM - : Dresdner Bank AG, Düsseldorf, account "BAUM", Account No.: 367 885 401

Donations are tax deductible.

Joseph Beuys

Franz Dahlem

## "Everyone is an artist," Political Activism, 7000 Oaks

During the 1970s, Beuys focused much of his energy on political activism, helping to found such groups as the German Student Party, the Free International University, and the Green party, whose goals included worldwide disarmament, educational reform, and environmental stewardship. His well-known slogan, "Everyone is an artist," was meant to suggest that social transformation could be achieved if every human being applied his or her creative energies toward positive change in cooperative activities he called "social sculptures." His most famous of these was *7000 Oaks* (1982), a massive reforestation project in which seven thousand trees were planted throughout Germany, particularly in areas destroyed by bombing during World War II. In 1997, in homage to his idea, the Walker Art Center in Minneapolis oversaw the planting of more than 1,000 young trees in Cass Lake, St. Paul, and the Minneapolis Sculpture Garden.

"Everyone is an artist," Political Activism, 7000 Oaks. (2022). *Joseph Beuys*.  
[online] Available at: <http://walkerart.org/collections/artists/joseph-beuys>  
[Accessed 10 Feb. 2022].

Joseph Beuys's project *7000 Eichen (7000 Oaks)* began in 1982 at Documenta 7 in Kassel, Germany. His plan called for the planting of 7,000 trees—each paired with a columnar basalt stone approximately four feet high and positioned above ground—throughout the greater city of Kassel. With major support from Dia Art Foundation, the project was carried forward under the auspices of the Free International University and took five years to complete; the last tree was planted at the opening of Documenta 8 in 1987. Beuys intended for the Kassel project to be the first stage in an ongoing scheme of tree planting that would extend throughout the world as part of a global mission to spark environmental and social change. Locally, the action was a gesture toward urban renewal.

"Joseph Beuys, 7000 Oaks" (2022). *Dia Art Foundation*  
[online] Available at: <https://www.diaart.org/visit/visit-our-locations-sites/joseph-beuys-7000-oaks>  
[Accessed 10 Feb. 2022].

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*"I believe that planting these oaks is necessary not only in biospheric terms, that is to say, in the context of matter and ecology, but in that it will raise ecological consciousness – raise it increasingly in the course of the years to come, because we shall never stop planting."*

Joseph Beuys



Joseph Beuys, *7000 Eichen (7000 Oaks)* on West 22<sup>nd</sup> Street, New York, inaugurated at Documenta in 1982. © Joseph Beuys/Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn. Photo: Bill Jacobson Studio, New York

In 1988 Dia installed five basalt stone columns paired with five trees outside 548 West 22nd Street, expanding *7000 Eichen (7000 Oaks)* to New York City.

In 1996 Dia extended the installation by planting twenty-five new trees, each paired with a basalt stone, along West 22nd Street between 10th and 11th Avenues. At this time, Dia also added seven stones next to preexisting trees, bringing the project's total to thirty-seven pairings.

Coinciding with the renovation of Dia Chelsea in 2020-21, one more pair was added, bringing the total to thirty-eight.

Species of trees represented include Bradford, Callery pear, common hackberry, ginkgo, Japanese pagoda, Japanese zelkova, littleleaf linden, pin oak, sycamore, and thornless honeylocust.

"Joseph Beuys, *7000 Oaks*" (2022). Dia Art Foundation [online] Available at: <https://www.diaart.org/visit/visit-our-locations-sites/joseph-beuys-7000-oaks> [Accessed 10 Feb. 2022].



400-407 Photo Editions (Photo-Editionen) 1982-83

Black and white photographs. Inscribed by Beuys: Nos. 400, 403 and 404 in pencil; No. 402 in felt pen; Nos. 401 and 405-407 in red felt pen; and edition of X of No. 403 in felt pen. All photographs also signed by Zoa; a few copies of No. 405 also signed by Warhol. A small number of artist's copies of each.



No. 403, with gold paint, edition of X

Photographs by Zoa (Brigitte Müller-Fehn), taken at the following occasions:

400 Award to Beuys of Emperor's Ring of the City of Goslar, 1979.

401 Paris Biennale, 1980.

402, 405-407 During installation of Beuys retrospective, The Solomon R. Guggenheim Museum, New York, 1979.

403, 404 Kassel, June 30, 1982, when Beuys melted down a golden crown and recast the metal into a golden hare and sun sphere. Motif 403 also exists as a postcard, P 55. See also No. 444, and postcard P 52. On the hare motif, see Note 54.

Sticker on the reverse: Studio "Zoa"  
(photographer Brigitte Müller-Fehn)  
Bottom: Signature in graphite front-right



Joseph Beuys, *The Multiples*, A Catalogue Raisonné of multiples and prints 1965-1986, Nr. 403 p. 481





400



401



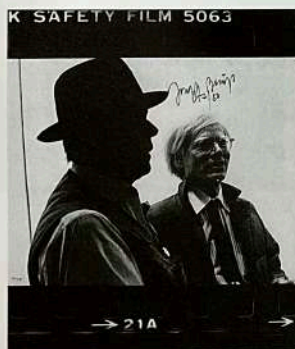
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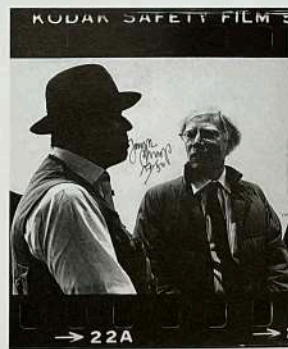
403



404



405



406



407

**400-407 Photo Editions 1982-83**  
 Eight photographs by Zoa, 60 x 50 cm or 50 x 60 cm.  
 400 Goslar, 1979. Edition: 10  
 401 Paris, 1980. Edition: 33  
 402 New York, 1979. Edition: 10  
 403 Kassel, 1982. Edition: 33; plus X with gold paint.  
 404 Kassel, 1982. Edition: 33  
 405 New York, 1979. Edition: 50  
 406 New York, 1979. Edition: 50  
 407 New York, 1979. Edition: 50  
 All editions signed and numbered by Beuys, and signed by Zoa.  
 Publisher: Edition Galerie Holtmann, Cologne.



# JOSEPH BEUYS THE MULTIPLES



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

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