

Akim Monet Fine Arts, LLC



Joseph BEUYS (1921 - 1986)

1 Wirtschaftswert (Arbeit aus dem Werkkomplex "WIRTSCHAFTSWERTE")
1 Economic Value (Work from the series "Economic Values")

Paintbrush with inscriptions in graphite, hand-stamped with the Hauptstrom stamp, signed "Joseph Beuys" and inscribed "1 Wirtschaftswert," in Klaus Staeck custom-designed wood presentation box, under glass.

Wood box: 11 ¹³/₁₆ x 10 ¹/₄ x 2 ³/₄ in (30 x 26 x 7 cm)

1976-1984

Unique

According to Beuys, the inner needs of a human being should be met first through the 'production of spiritual goods' in the form of ideas, art, and education, rather than in commodities.

"We do not need all that we are meant to buy today to satisfy profit-based private capitalism"

Joseph Beuys

Tate. "Joseph Beuys: Actions, Vitrines, Environments: Room 10 | Tate." Tate, 2012, www.tate.org.uk/whats-on/tate-modern/exhibition/joseph-beuys-actions-vitrines-environments/joseph-beuys-actions-10.

PROVENANCE

Galerie Edition Staeck, Heidelberg

AUTHENTICATION

This work is accompanied by a photo-certificate signed by Klaus Staeck on May 13, 2020

EXHIBITED

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

NOTES

Joseph Beuys, who is recognized as one of the most influential artists of the postwar period, had a grand and ambitious goal for his work: the transformation of Western culture into a more peaceful, democratic, and creative milieu. His multifaceted career, which included sculpture, performance, lectures, activism, and even a campaign for elected office, were all part of an "expanded concept of art" that was aimed at advancing his utopian vision. In all its forms, his work is dense and highly allusive and draws on much of the accumulated knowledge of Western civilization, including history, religion, natural sciences, economic theory, and myth. A charismatic teacher, Beuys was mentor to a generation of younger artists who were inspired by his passionate fusion of art, life, and activism.

"Joseph Beuys." Walkerart.org, 2022, walkerart.org/collections/artists/joseph-beuys.

Klaus Staeck remembers: "My brother Rolf supplied Beuys with groceries [from the DDR]. Beuys was of the opinion that they were unprocessed and not chemically treated. He ate some of the things, the famous Tempo peas and I don't know what else my brother sent. And he also turned the things into art by writing '*Ein Wirtschaftswert - Joseph Beuys*' on them. They were then also exhibited."

Translated from: Wiegand, Barbara. "Joseph Beuys Und Die DDR." www.ndr.de, NDR, 18 May 2021, www.ndr.de/kultur/kunst/Beuys-zum-100-Geburtstag-Beuys-und-die-DDR,beuysunddiDDR100.html.

Joseph Beuys's installation, *Economic Values* (1980), represented six shelves with different goods from East German department stores. Near the shelves stands *Plaster Block* [by] Beuys, made in 1962. According to instructions, left by the late artist, this installation was [to be] surrounded by paintings from the host museum collection dating from the years of Karl Marx' life. The metaphor of economic goods corresponded also to the obvious connection between money and the definition of artistic value of contemporary art.

Biryukova, Marina. "Reconsidering Manifesta 10: Big Exhibition Project as Narrative." ResearchGate, Universidade Catolica Portuguesa, Aug. 2017, www.researchgate.net/publication/318833470_Reconsidering_Manifesta_10_Big_Exhibition_Project_as_Narrative.

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Joseph Beuys *Wirtschaftswerte*, 1980 (Economic Values). Iron shelves with basic food and tools from East Germany; plaster block with pencil and fat; paintings from the collection of the host museum. Collection of S.M.A.K. Stedelijk Museum voor Actuele Kunst, Ghent, Belgium. Installation view, MANIFESTA 10, Winter Palace, State Hermitage Museum, St. Petersburg. June 28–October 31, 2014

"The economic system and the changes it required held a very special place in Beuys' model for the future. It would be hard to name a second artist who concerned himself so intensively with this initially seemingly non-artistic topic. For Beuys, however, an involvement with art and capital was entirely natural in the context of the expanded conception of art he advocated.

"Apart from the many lectures he gave, mainly in the last years of his life, on national property, money flow, self-administrated businesses, and on the concept of labor, his ideas about the relationships between economics and culture entered not a small number of his artistic works. One of the most pregnant examples is the series of *Economic Values*. The first pieces in this complex were done in 1977, during Beuys' work on *Honigpumpe am Arbeitsplatz* at *documenta 6*, in Kassel. He used his 100-day stay at the exhibition to discuss his ideas about the changes necessary in culture and society with the visitors and with the many guests invited to his seminars ...

"Hence it is no coincidence that the initial *Economic Values* emerged in parallel with this work. Almost all the original materials stemmed from the [DDR], and some from the Federal Republic, the Soviet Union, and Poland. What first attracted Beuys about Eastern European products was their extremely simple packaging, which was even sometimes expressly designated as temporary or makeshift. In many cases they reminded him of his own childhood, for instance the packages of *Luv's Heilerde* (Luvos medicinal soil pack), whose appearance had remained unchanged for decades. Packages that were too fashionable or obviously reliant on Western models he usually tended to reject as unsuitable" [Klaus Staeck, in: *Wirtschaftswertprinzip*, p. 7).

Joseph Beuys, *The Multiples*, A Catalogue Raisonné of multiples and prints 1965-1986, p. 480



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Photo-certificate signed by Klaus Staeck on May 13, 2020

Selected works related to the craft of making art titled *1 Wirtschaftswert*
 (1 Economic Value - from the series "Economic Values")



1 Wirtschaftswert
 Spatula with inscriptions in graphite,
 hand-stamped with the Hauptstrom
 stamp, signed "Joseph Beuys"



1 Wirtschaftswert
 Steel putty knife with inscriptions in
 graphite, hand-stamped with the
 Hauptstrom stamp, signed "Joseph
 Beuys"



1 Wirtschaftswert
 Squeegee (Gummiwischer) with
 inscriptions in graphite, signed "Joseph
 Beuys"



1 Wirtschaftswert
 Paintbrush with inscriptions in graphite,
 hand-stamped with the Hauptstrom
 stamp, signed "Joseph Beuys"