

ubu

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Joseph Beuys: Signed Posters + Multiples

February 9 – March 11, 1995

Ubu Gallery, recently organized by Jack Banning, Adam Boxer and Rosa Esman, opens its fourth exhibition, **Joseph Beuys: Signed Posters and Multiples**, on February 9th. The exhibition commemorates the first solo museum exhibition of the Joseph Beuys's work in America, which was fifteen years ago at the Guggenheim Museum. While also highlighting the importance Beuys placed on "multiples". Included will be works from Ubu's collection, as well as works from Dutch and German collections.

About multiples, Beuys stated:

"I can talk to just about anybody who owns such an object... It's like an antenna which is standing somewhere and with which one stays in touch... and so all concepts converge... Although these products may not seem suitable for bringing about political change, I think more emanates from them than if the ideas behind them were revealed directly."

Twenty-one years ago, in 1974, Beuys made his first trip to the United States, traveling to New York, Chicago and Minneapolis and entering into a dialogue with an entirely new audience. The controversy and enthusiasm he engendered resulted in his first American museum exhibition five years later. On that occasion, he exposed works of felt, lard and honey—those organic materials, which had sheltered him—as well as the vehicles (an ambulance and a series of sleds), which had brought him to safety. Beuys took the opportunity to communicate to the American art public his non-traditional view of art as process and as social sculpture.

Beuys was a scientist, shaman, teacher, politician, writer and philosopher. During his lifetime he sought to redefine the role of the artist, asserting that art is meant not only to be shared, but also created by all humankind. In his anthropological dialogue with the public he asserted that art could change the structure of all aspects of society, including economic behavior, laws and the capitalist system. "Art originates in human thought," said Beuys, "and transcend mere physical material."

At the present time, when political art has assumed a militant stance and is concerned primarily with minority victims of political and social injustices, it is stimulating to recollect the artist's humanist dialogue on art as social structure.