



ONLINE ART HISTORY LECTURE SERIES



ATHENAEUM
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JOSEPH BEUYS

Presented by Victoria Martino

*A Five-Part Art History Lecture Series
Celebrating the Centenary of Beuys' Birth*

Offset poster for US lecture-series *Energy Plan for the Western Man (1974)* by Joseph Beuys, organised by Ronald Feldman Gallery, New York

TUESDAYS

MAY 11, 18, 25

JUNE 1 & 8

6:30 PM

TICKETS

Series: \$65 members / \$90 nonmembers
Individual: \$14 members / \$19 nonmembers
Tickets purchased online are subject to ticketing fees.

For reservations or more information:

lathenaeum.org/art-history-lectures

858-454-5872

Athenaeum Music & Arts Library
1008 Wall Street, La Jolla, CA 92037

MAY 11: CHILDHOOD AND WORLD WAR II (1921–1945)

Born in the northwestern German town of Krefeld, and raised in Kleve, Joseph Beuys was the only child of a Catholic middle-class merchant family. A gifted student, Joseph showed a particular aptitude for drawing and music. His ambition to become a medical doctor was cut short by the outbreak of WWII. Beuys volunteered for the Luftwaffe, and in 1944 his plane was shot down over the Crimean Front in Ukraine. Subsequently deployed to the Western Front, he was captured by British forces and sent to an internment camp, where he spent the final months of the war.

MAY 18: EARLY TRAINING AND EDUCATION (1946–1961)

Upon resuming civilian life, Beuys enrolled in the monumental sculpture program of the Staatliche Kunstakademie Düsseldorf. In 1953, he graduated from the prestigious master class of Ewald Mataré. The expressionist sculptor Wilhelm Lehmbruck was a significant influence on the artist, as well as the Italian Renaissance painters, the scientific theories of Galileo, the writings of James Joyce, and the German romantics: Goethe, Novalis, and Schiller. Suffering from post-war trauma and financial hardship, Beuys turned from sculpture to drawing, producing several thousand works, which culminated in a series based upon the novel, *Ulysses*.

MAY 25: TEACHING AND MATURE CAREER (1961–1972)

In 1961, Beuys was appointed Professor of Monumental Sculpture at the Staatliche Kunstakademie Düsseldorf. He immediately revealed his unorthodox attitudes by abolishing all entry requirements into his classes and by associating closely with the most experimental artists in Düsseldorf. Influenced by the newly formed Fluxus movement, Beuys ventured into performance art. In 1965, his signature work, *How to Explain Pictures to a Dead Hare*, launched him into the spotlight of the international art world. The artist's inscrutable persona was expressed by the use of unusual materials in his sculptures and performances: animal fat, felt, honey, and other organic substances.

JUNE 1: LATE YEARS AND DEATH (1972–1986)

Dismissed from his academic post, due to his controversial admission policy and pedagogical methods, Beuys devoted himself to the expansion of his creative process. He founded several political organizations, including the Free International University for Creativity and Interdisciplinary Research in 1974, and the German Green Party in 1980. Increasingly engaged in the cause of political reform, he announced that society itself was the *true work of art*. He promulgated the idea of "social sculpture" in public lectures and "actions." His final project, *7000 Oaks* (1982-87), which continued for a year following his death, was the culmination of his environmental activism.

JUNE 8: LEGACY

Perhaps the greatest contribution of Joseph Beuys was his democratic notion that every person in society is a creative artist, and, as such, bears the responsibility for social, political, and economic well-being. Beuys believed with all his heart, that art, and art alone, could transform both society and culture. Much of what has come to be referred to in our time as "relational aesthetics," owes its origins to the rich repository of ideas developed and promoted by Beuys. There is almost no realm of modern thought which is untouched by the radical reforms proposed by this visionary artist.



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ONLINE ART HISTORY LECTURE SERIES WITH VICTORIA MARTINO

TUESDAYS, 6:30 PM **JOSEPH BEUYS**

MAY 11, 18, 25

JUNE 1 & 8

Series of 5 lectures: \$65 / 90

Single lecture: \$14 / 19

Tickets and information:

[ljathenaeum.org/art-history-lectures](http://jathenaeum.org/art-history-lectures)
858-454-5872

Join art historian Victoria Martino in a fascinating five-week art history lecture series celebrating the centenary of Beuys' birth (May 12, 1921). Joseph Beuys (1921–1986)—sculptor, painter, draughtsman, conceptual artist, teacher, theorist, philosopher and political activist—ranks among the most radical and revolutionary artists of the 20th century. A charismatic, compelling, and controversial creator of objects and ideas, his imagination inspired and influenced the trajectory of thought and theory up to our time.

The lectures will be livestreamed via Zoom Webinar. Following each lecture, ticketholders will have 48-hours access to a recording.

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TICKETS: Series (five lectures): \$65 / 90; Individual: \$14 / 19

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Victoria Martino is a *magna cum laude* graduate of Harvard University and the University of California. An internationally recognized art historian and writer, specializing in the 20th century, she has curated numerous museum exhibitions in Europe and the United States. Ms. Martino has published over 60 catalogue essays and scholarly articles in more than six languages on a great number of 20th century artists, including Wassily Kandinsky, Arnold Schoenberg, Jackson Pollock, Richard Pousette-Dart, Sean Scully, Mimmo Paladino, John Baldessari, Josef Capek, Zoran Music, and many others. She has participated in international scholarly symposia and lectured internationally. Ms. Martino has been a guest professor at universities in Australia and the United States. A professional art critic, she has published exhibition reviews in *THE Magazine*, *New York Arts*, *The Berkshire Review for the Arts*, *The Huffington Post*, and many European journals.