



# HONEYPUMP† IN THE SHOP WINDOW:

**JOSEPH BEUYS  
BOOKS, MULTIPLES  
AND EPHEMERA  
1961–1985.**

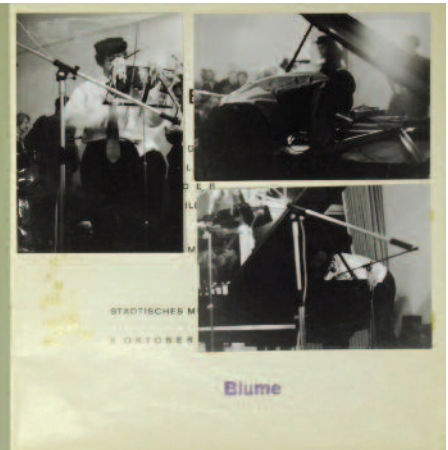
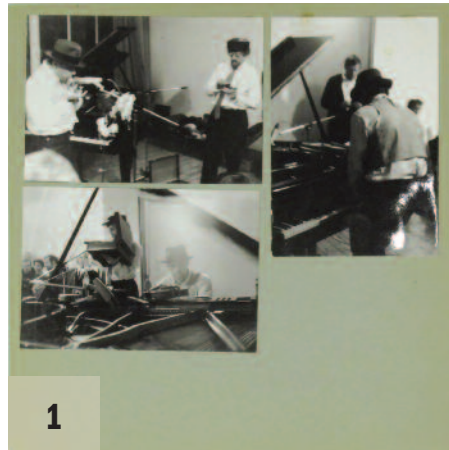
**A WINDOW INSTALLATION  
7–25 FEBRUARY AT TENDERBOOKS,  
6 CECIL COURT, LONDON WC2N 4H3  
SHOP OPEN TUESDAY TO SATURDAY  
11AM–6PM OR BY APPOINTMENT.  
LAUNCH 7 FEBRUARY 6–8PM.**

**1. Zeichnungen Aquarelle Oelbilder,  
plastische Bilder aus der Sammlung van  
der Grinten.**

14 original photographs (each 7.2 x 10.4 cm) mounted onto the inside front cover, title page, colophon page, final blank, inside rear cover, and rear cover. First edition. Square 8vo., 48pp., numerous black and white illustrations, original wrapper. Kleve. Städtische Museum Haus Koekkoek. 1961.

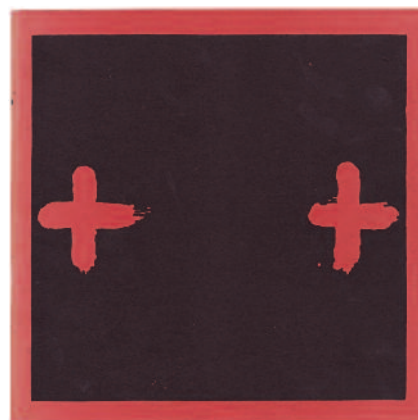
Rare catalogue for Beuys' first one-man museum exhibition with text by the brothers Hans and Franz Josef van der Grinten, published in 500 numbered copies, this example made unique and special with extra, original, unpublished and previously unknown photos by the art photographer Bernhard Johannes Blume (1937–2011) – the title page of the catalogue carries his ink stamp.

The images document the renowned Fluxus performance 'Ich versuche dich freizulassen (machen)', carried out by Beuys and Henning Christiansen at the Akademie der Künste in Berlin on the 27th February 1969. £8000



**2. Josef Beuys Fluxus. Aus der Sammlung  
van der Grinten. Stallausstellung im  
Hause van der Grinten. Kranenburg  
Niederrhein Hochstraße 148. 26.  
Oktober bis 24.**

First edition. Square 4to., 26pp (text), 24 black and white hors-texte plates, printed on rectos, original red and black printed wrappers decorated with a cross, limited to 500 numbered copies. November 1963. Kranenburg. 1963. £750



Important early Beuys exhibition catalogue, with over 280 works exhibited.

**3. Joseph Beuys ... irgend ein Strang ...**

Folded card (21 x 14.7 cm). Some creasing. Invitation card for the opening night of Beuys' exhibition at Galerie Schmela, 26th November 1965. Düsseldorf, Galerie Schmela. 1965. £95



**4. Heidelberg.**

22 x 31.4 cm, offset on card, with several stamps, proof sheet for Beuys' third postcard, published in an edition of 40 signed and numbered copies (+5 a.p.), Heidelberg, Edition Tangente. 1970. [\*Schellmann. 18]. £1650



**5. Heidelberg (Tiber).**

22 x 31.4 cm., offset on card, with handwritten 'Tiber' inscription, and several stamps, proof sheet of a picture postcard, published in an edition of 30 signed and numbered copies (+5 a.p.) Heidelberg, Edition Tangente. 1970. [\*Schellmann. 18]. £1450



### 6. Freier Demokratischer Sozialismus. (Free Democratic Socialism).

29.5 x 21 cm., yellow printed letterhead in brown, and stamp reproduced in blue, with handwritten text, thus: 'Freier Demokratischer Sozialismus' by Joseph Beuys. Heidelberg, Edition Tangente. 1971.

An edition of 300 were planned for this multiple, however only 164 copies were eventually produced, each signed and numbered by Beuys.

The letterhead is that of Karl Fastabend, a collaborator of Beuys' at the office of the 'Organisation für direkte Demokratie durch Volksabstimmung'. [\*Schellmann. 32].

£1400

### 7. Joseph. So kann die Parteiendiktatur überwunden werden. [How the Dictatorship of the Parties can be Overcome].

Large folio, printed polyethylene shopping bag, printed on recto with facsimile, holograph text in black and white, on the verso with typographical design in colour, containing poster (see Schellmann 16), large felt sheet, and facsimile information letters, one of which, the membership form, is signed in ink by Beuys and numbered by stamp. Bag: 75 x 51.5 cm; felt: 68 x 48 x 1.2 cm. Cologne, Galerie art intermedia. 1971.

The bag displays the key tenets of the Organisation der Nichtwähler, für freie Volksabstimmung (Non-voters organisation for a free referendum), which was founded by Beuys. It was used in the context of various actions and, without the felt, was distributed at Documenta 5.

Edition limited to approximately 500 copies with the felt and information sheets. [\*Schellmann. 40].

£1800

### 8. Erdtelefon. (Earth Telephone).

Screenprint on felt board (99 x 60 x 0.2 cm). Some bumping and creasing on felt edges, edition of 100 (+ XII a.p.), signed and numbered in pencil by Beuys. Munich, Edition Schellmann. 1973.

The image is based on a photograph of the object Das Erdtelefon, 1967, in front of Felt Corners in the Stroehler Collection, Darmstadt. [\*Schellmann. 79].

£4500

### 9. & Jürg BRODMANN. Filzbriefe. [Felt Letter].

Five pieces of white felt (each 39 x 27.7 x 0.1 cm), with printed letterhead and inscriptions by both Beuys and Brodmann. Each piece of felt is printed in a different language and colour, and inscribed with different coloured felt pens. Heidelberg. Edition Staack, 1974.



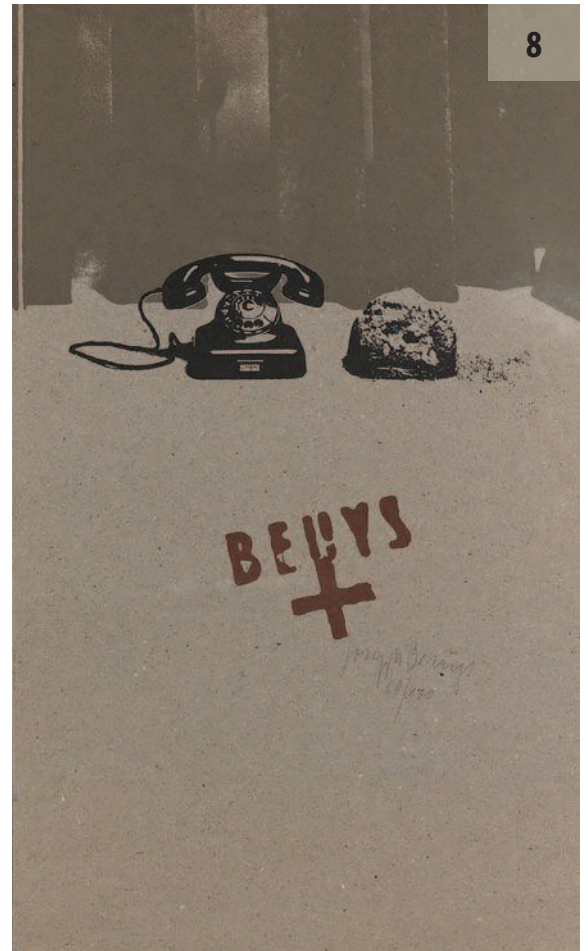
Published in an edition of 125 copies, with accompanying certificate signed by Beuys and Brodmann, numbered and dated. [\*Schellmann. 107].

£1750

### 10. "mit - neben - gegen". Ausstellung, Aktionen, Film, Video, Werkstattgespräche, Diskussionen - Joseph Beuys und die Künstler der ehemaligen und jetzigen "Beuys-Klasse".

Postcard invitation to the opening night, 5 November 1976. Reproduced photo by Ute Klophaus. Signed by Beuys in blue pen, Frankfurt. Frankfurter Kunstverein, 1976.

£80



### 11. Food for Thought.

88 x 16.5 cm., offset on grey machine-made wove, stamped (in this copy the stamp has become very faint), with added grease spot. This one of the few hundred copies signed in pencil by Beuys. Kassel, F.I.U. 1977.

Published by the 'Free International University' founded by Beuys, which was conducted as a pilot project for 100 days during documenta 6, Kassel. This print was sold at the exhibition to finance food and accommodations for F.I.U. members. The printed text comprises a list of foods, the transcription of a telephone conversation, and a sixth-century Irish poem. [\*Schellmann. 206].

£1800





† 12. **Honigpumpe am Arbeitsplatz.**  
(Honey pump in the Workplace).

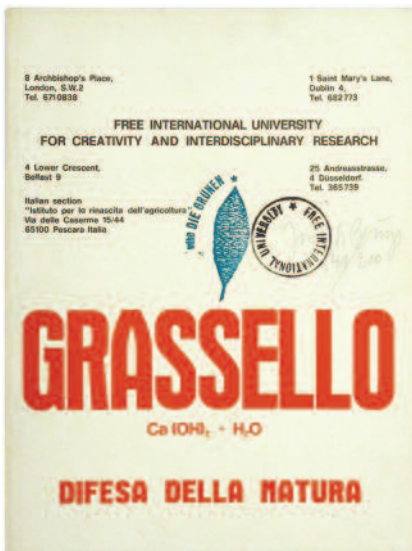
Complete set of 10 offset printed postcards, loose as issued in original clear plastic sleeve. Each of the ten postcards is illustrated with reproductions of details of 'Honigpumpe am Arbeitsplatz', shown at documenta 6, Kassel, 1977. Photographs by Staeck/Steidl and Caroline Tisdall. Heidelberg, Edition Staeck, 1977.

Schellmann notes that this series of postcards remained unsigned. However in this set Beuys has individually signed each of the postcards in red pen. [\*Schellmann. postcards nos. P 34-43]. £2000

13. **Grassello Ca (OH)2 + H2O. Difesa della natura.**

First edition. 4to., 31 x 23 cm. 80pp., illustrated with photographs by Buby Durini, original wrapper. Pescara, Lucrezia De Domizio. 1979.

Stamped, inscribed and numbered in pencil by Beuys on the front cover.



The chemical formula of the title refers to a truckload of lime shipped from Pescara to Düsseldorf and used to paint Beuys' house.

Schellmann notes two separate numbered editions of this book, one of 100 copies, the other of 80 copies (plus 20 artist's copies); however all copies were originally designed to be consecutively numbered in a single edition of 200, as is this one. [\*Schellmann. 311]. £1200



14. **Die beste Stadt für Blinde.**

First edition thus. 8vo., (20 x 12 x 1.8 cm), 228pp., publisher's wrapper., book by Jürg Federspiel which is then reworked by Beuys, inscribing and drawing across the entire front cover of the book in black enamel, published in an edition of only 20 copies (plus 4 a.p.'s), each copy varies slightly within the edition, however Beuys

inscriptions consistently read, thus: "The 3 energies of New Grange evolutionary warmth, forming direction, organic implosive (Beuys adds a spiral drawing here), split cell (a split oval drawing), crystalline explosive (with a diamond shape drawing marking a cold zone). Heute habe ich die deutsche Sprache. Ein Sprache Afrikas gemacht." Cologne. Reiner Speck. 1981.

Beuys then signs the edition, with his signature contained within the final line of the inscription, "Anacharsisclootsbeuys", and numbers the book from the edition of 20. (Anacharsis Cloots was a revolutionary born near Kleve, Beuys' home town).

'On the great stone outside the tomb of the kings at New Grange in Ireland are the carved symbols which indicate that the ancient Celts had a sophisticated knowledge of physical and spiritual energies. The 3 energies are: the spiral, organic or implosive form, the split cell, and the diamond-shaped crystalline or explosive form. Beuys interpreted this as an early example of the principles to which he referred in his Theory of Sculpture: the passage from warm, organic form (eg. liquid fat) to cold, crystalline form (eg. solid, sculpted fat)'.

As well as reproducing Beuys' sled on the cover, Jürg Federspiel's text includes a section on Beuys, pp-50-57. Reiner Speck has added his publisher's stamp on pages 50 and 51, and Beuys has inserted a length of copper wire between the pages, acting as a unique sort of bookmark. [\*Schellmann. 392]. (43986) £15000



15. **Sprachlos.**

First edition 4to., 32 x 24 x 3 cm., exhibition catalogue, 'Sprachlos' cigarillo package, and matches, all with handwritten additions, loose as issued in printed transparent plastic envelope. Edition limited to 100 copies, signed and

numbered in red ink by Beuys on the front cover of the catalogue. Beuys has also written "1 Wirtschaftswert" (One economic value) beside the numbering. Heidelberg, Edition Staeck. 1982.

This edition was occasioned by a Beuys exhibition at the Ständige Vertretung (Permanent mission) of the Federal Republic in East Berlin, October 1981. [\*Schellmann. 440]. £2200



#### 16. Pflasterstrand.

4to., (28 x 21 cm.), magazine ('Pflasterstrand') sealed at upper right corner and mounted on card board.

From the edition limited to 50 copies (together with 5 artist proof examples), signed and numbered by Beuys on the front cover; this copy numbered '36 / 100' and signed in black ink by Beuys. Frankfurt / Main, Magazin Pflasterstrand. 1984.

This special edition, an environmental multiple, was made in support of Pflasterstrand, a Green alternative magazine edited by Daniel Cohn-Bendit. [\*Schellmann. 494]. £495

#### 17. & Michael ENDE. Invitation for "Kunst + Politik".

Single sheet, folded (21 x 14.8 cm.), Wangen im Allgäu, 1985.

On the 10th of February 1985, the Freie Volksschule Agental invited a dialogue between the artist Joseph Beuys and writer Michael Ende on the subject of art and politics. The published invitation, designed as a folded double sheet consists of excerpts of conversations between the two participants and short biographies.

This invitation is signed along the lower edge of the front with black felt pen 'Joseph Beuys' and lower right with gold coloured felt pen 'Michael Ende'. Additionally Beuys has added a small felt pen drawing of a ladder. £1750

#### 18. STAECK (Klaus) (Editor). Genommene Kurven 20 Jahre Edition Staeck.

Heidelberger Kunstverein – 3 Februar bis 17 Marz 1985. Kunstmuseum Dusseldorf.

Small folio, [4pp.], pp-5-159, [1p.] publishers' advert, largely illustrated in colour and black and white, perfect bound into the original stiff laminated, illustrated card wrapper, this copy signed by contributor Joseph Beuys in his characteristic red crayon on the upper portion. Heidelberg, Edition Staeck, 1985. £100

A survey type exhibition catalogue with hundreds of contributions from Beuys, Broodthaers, Christo, Haacke, Palermo, Polke, Roth, Vostell et al.



#### 19. TISDALL (Caroline) (text and photographs). Joseph Beuys dernier espace avec introspecteur 1964-1982.

29 full page b&w photos. First and limited edition. Small 4to., unpaginated, endpaper, blank, title, [40pp.], in the original grey paper covered boards, titles in white on the spine. One of 500 hardbound copies signed by Joseph Beuys in pencil on the title from a complete run of 2,000 with 1500 in card wrappers. London, Anthony d'Offay Gallery, May 1982. £300

Crisp, clean copy.

Published to accompany an exhibition at the Anthony d'Offay Gallery, London, March-May 1982. Tisdall was an important figure in the introduction of Beuys, and therefore the Dusseldorf Tendency, to the UK.

\*Schellmann – Joseph Beuys, The Multiples.

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