

GG3 – Group Global 3000

Galerie für nachhaltige Kunst Berlin

Leuschnerdamm 19

10999 Berlin

gg3.eu



Press Release

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EXHIBITION BEUYS FOR FUTURE: How current is Joseph Beuys' understanding of art, culture and ecology?

"In this new Bauhaus, the future of our society is to be thought about - down to the last detail." What at first sounds like Ursula von der Leyen's call to initiate a new European Bauhaus as a cultural project for the Green Deal in 2021 is a plan by Joseph Beuys from 1984. Beuys justified his social-ecological project planned for Hamburg: "The destruction is there, has already progressed so far that it seems to many scientists to be beyond repair." In Beuys' anniversary year, an exhibition opening today in Berlin focuses on his significance for the climate movement in contemporary art.

In Joseph Beuys' work, the expansion of the concept of art included both ecologically influenced thinking and a new understanding of culture. The 19 works by the artists* exhibiting at the Gallery for Sustainable Art reflect both Beuys' convention-busting, ecological legacy and today's attempt by art to find a language for socially relevant issues. With her project "1000 Oaks Less," begun in 2016, Frederike Vidal unmistakably refers to the monumental Beuys planting of "7000 Oaks" for Documenta 7 in Kassel. In her approximately 350 cyanotypes (blueprints) to date, Vidal creates aesthetically-introspective images of young oak trees plucked out of the vegetable garden, the title hinting at a contrary reality of deforestation and forest loss.



"1000 Oaks Less" (Frederike Vidal)

References to the Beuys oaks can also be discerned in the works "Stadtspark to go" by Annegret Müller, "Dendron and homo sapiens in conversation" by Angela Preusz, and "Affordance" by Jean-Michel Rolland.

With "DIE SOZIALE PLASTIK Kunst direkt" the action artist Brandstifter presents a social sculpture in a double sense. The creation of a Social Sculpture made of PET bottles brought in by visitors to the Rhineland-Palatinate Artists' Fair intended a plasticizing change in society: "Since Hartz IV and plastic deposits, poor people have to rummage in the trash. I want to make that visible, discuss it," says Brandstifter. Mark Swysen contrasts this discursive approach with a spatial installation also created from PET bottles in the form of a giant, rotating jellyfish, inside of which a violin plays funeral sounds, the "Requiem for Homo supposedly Sapiens."

Consolation and hope can be found in the work "Thinking with your knee" by Maria Korporal. She titles her anthropomorphized piece of waste, photographed during a walk through Düsseldorf and animated into a microcosm, after the saying "I think with my knee anyway," about which she contrasts, with Beuys, linear and logical thinking with the head with artistic cross-and-transverse-and-around-the-corner thinking: "I try to express that man has destroyed the environment, but at the same time has a powerful creativity that can improve the world and radically change the future," says Maria Korporal.



" Thinking with your knee" (Maria Korporal)

The exhibition "Beuys For Future" will be on view at the Gallery for Sustainable Art from March 26 to June 4. Personal one-on-one appointments are expected to be available for visits on Tuesdays and Fridays. As a hybrid exhibition, the works can also be viewed in an online gallery and digital video tour. The accompanying program with an artist talk on April 9 and a lecture by cultural scientist Dr. Hildegard Kurt on April 23 will also take place online.

Artists at the exhibition Beuys for Future

Tom Albrecht (DE), Jenny Lyn Bader (USA), Brandstifter (DE), Peter Debusi (NI) (DE), Jeanne Fredac (FR), Stephan Groß (DE), Maria Korporal (DE), Petra Lehnardt-Olm (DE), Rachael Mellors (Pete Hudson)(GB), Annegret Müller (DE), Angela Preusz (DE), Jean-Michel Rolland (FR), Lydia Schend (DE), Mark Swysen (BE), Vidal & Groth (DE), Misha Waks (PL), Kai Wolf (DE), Yana Zschiedrich (DE)

Further information:

Exhibition and accompanying program: [More](#)

Press and image material: [More](#) (Reprint free of charge for press purposes)

PRESS CONTACT:

Dr. Ralf Weiß

+49-151-1739-1717

press@gg3.eu