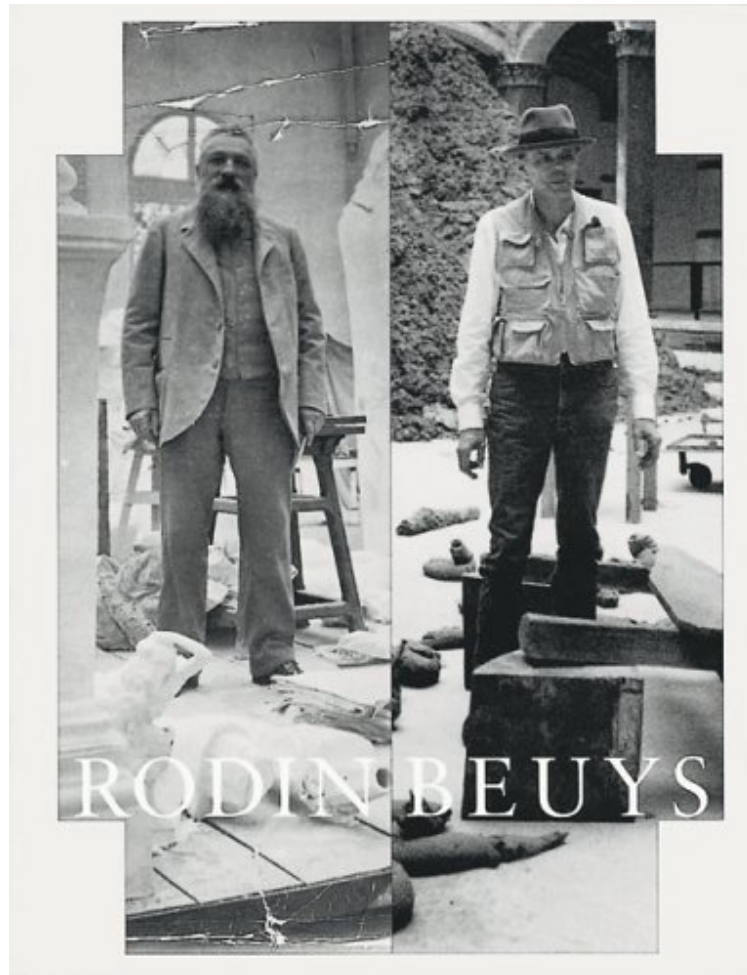


## Rodin/Beuys

Von Pamela Kort, Josephine Gabler, Claude Keisch, Dieter Koeplin, Helene Pinet, J Adolph Schmoll gen.  
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**Kurzbeschreibung** Between 1947 and 1964 Joseph Beuys produced a swath of works on paper that, in their style, technique, and formal vocabulary, echo those of Auguste Rodin by way of his teacher and mentor, sculptor, Wilhelm Lehmbruck. Although Beuys's work remains very different from his predecessors', it does take up themes they had pursued, including the idea of the torso as an autonomous, enclosed form and of the fragment as the simplest and most elementary embodiment of immutability. This book sets Beuys's works on paper and sculptures opposite the works on paper and sculptures of Rodin and Lehmbruck, and finds both striking affinities and autonomy. **Synopsis** From 1947 - 1964 Joseph Beuys produced a large number of works on paper that echo the late drawings and watercolours of Auguste Rodin and the sculptural work of Wilhelm Lehmbruck. Although Beuys' sculptural work is very different from these artists, he took up themes that both Rodin and Lehmbruck used including the idea of the torso as an autonomous, enclosed form and the fragment as the simplest and most elementary embodiment of immutability. By using the fragment, Rodin had attempted to link his own work with that of the ancients. Beuys followed Rodin's example and the work of Lehmbruck and with the introduction of political and social elements expanded the vocabulary of sculpture.