

JOSEPH BEUYS POTENTIAL GOODS



TRACK 16

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for inquiries, contact sean@track16.com

**TRACK 16
1206 Maple Ave, Suite 100
Los Angeles, CA 90015
www.track16.com ~ (310) 815-8080**

Track 16 is excited to present *Potential Goods*, a selection of Joseph Beuys's prints and multiples. Presented in concurrence with the Broad's major survey *Joseph Beuys: In Defense of Nature*, our exhibition offers a renewed perspective on his radical approach to art, activism, distribution, and meaning-making.

Using everyday materials imbued with symbolic weight, Beuys's multiples are widely recognized as an effort to democratize art, removing the barriers between art and life, between uniqueness and mass production. Yet, in today's bio-techno-mythological reality, where AI-generated forms mirror natural processes and human-made systems blur into organic ones, his multiples take on new relevance. They not only challenge the exclusivity of the art object but also prefigure contemporary anxieties around subjectivity, replication, and commodification.

In a world where identity is increasingly fragmented and the self is both hyper-visible and abstracted into data, Beuys's multiples can be seen as a proto-reflection on the dissolution of subjectivity, a field of inquiry later taken up by many contemporary thinkers. The 20th-century's so-called Western art was a loud proclamation of societal transformation, shaped by mass production and consumerism. While it allowed space for protest and a romantic vision of alternative futures, the 21st century has ushered in a new reality where humans themselves have become objects, sentenced to the logic of mass production. Regardless of the panic this incites, as it is provocatively asked in *The Extreme Self* by Shumon Basar, Hans Ulrich Obrist and Douglas Coupland, "Why is being an object seen as inherently negative?", suggesting that individualism itself may, in fact, be a brain mutation. Viewed in the context of today, Beuys's multiples, like clones or strands of replicated DNA, do not merely democratize art; they also expose how capitalist structures incorporate and instrumentalize the very idea of subjectivity.

Beuys's materials – felt, fat, honey, copper – function as semiotic and material forces, reinforcing the interconnectedness of meaning and mat-

ter. This resonates with Donna Haraway's concept of "material-semiotics," where physical bodies are seen as symbols, embedded in storytelling and shaped by the systems that generate them.

Haraway's insistence on situated knowledge, understanding meaning as always relational and embedded in human and non-human networks finds an unexpected echo in Beuys's belief that art is a participatory process, not a fixed object of control.

Beuys saw artistic mass production not as dilution, but as expansion, the dispersal of ideas beyond space and time. His multiples were products but also conduits, activating a web of abstract communication between objects and individuals owning his work. He famously declared that "art is the only true revolutionary force," advocating for a form of "democratic creativity" that could channel humanity toward transformation. But in an era of digital neofeudalism, when we are simultaneously more free and more unfree than ever before, our selves seemingly belonging to us and yet our data belonging to corporations, does Beuys's vision still hold? Can art and activism today afford the same radical optimism that fueled his discourse? Or do his multiples, in their reproducibility, now serve as prefigurations of a world where everything, including subjectivity itself, is infinitely replicable?

Text by Diana Sardaryan

JOSEPH BEUYS: POTENTIAL GOODS

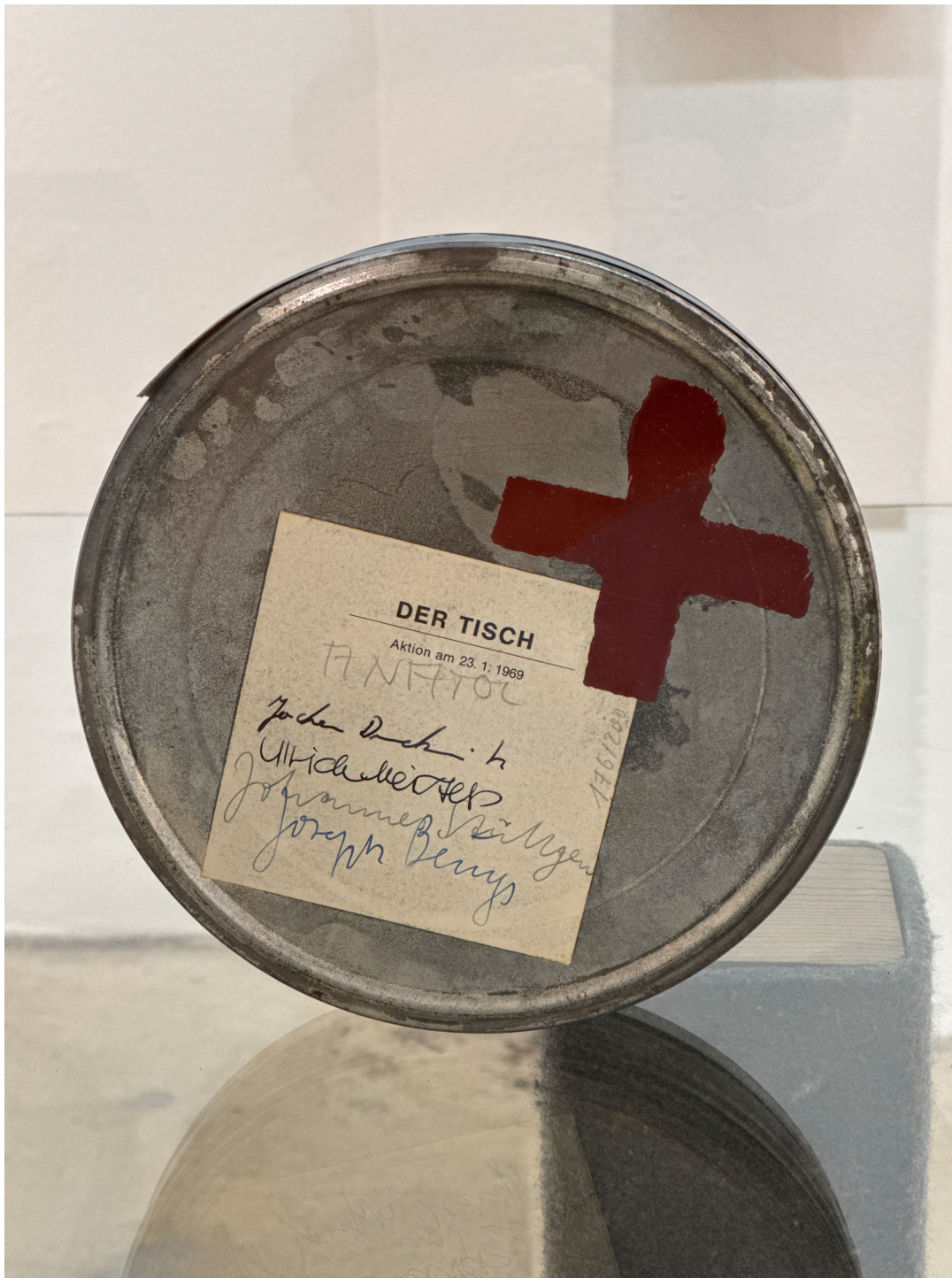




"from source to use". Contemporary Archaeology, Pandora part one., 1985

Two works by Beuys: silkscreen on felt and silkscreen on plywood. Wooden box with multiples of eleven artists: Joseph Beuys, Richard Hamilton, General Idea, Marina Abramovic, Portfolio, Laurence Wiener, Hugo Duchateau, Maria van Elk, Coosje van Bruggen, Arie van Geest, Kaap, John van't Slot, Piet Stockmans. Each work 32.5 x 25 cm / 12.8 x 9.8 inches. Publisher: Publishing House Bébert, Rotterdam. Edition No 28/200. Edition: 200, signed and numbered. Walker/Schellmann No. 543.

\$7,500



Der Tisch (The Table), 1971

Film (Super 8) and magnetic tape in film can, label with oil paint (Browncross).

7.5 x 7.5 x 1.7 inches / 19.1 x 19.1 x 4.3 cm

Signed by all actors, numbered on label

Publisher: Vice Versand, Remscheid

Edition No. 176/200. Edition: 200, signed by all actors, numbered.

Walker/Schellmann No. 41

\$3,500



Surrender II, 1977

Flyer, with shoe polish on left margin, stamped.

3 x 8.5 inches / 7.6 x 21.6 cm

Publisher: Edition Staeck Heidelberg

Edition No. 144/150. Edition: 150, signed and numbered.

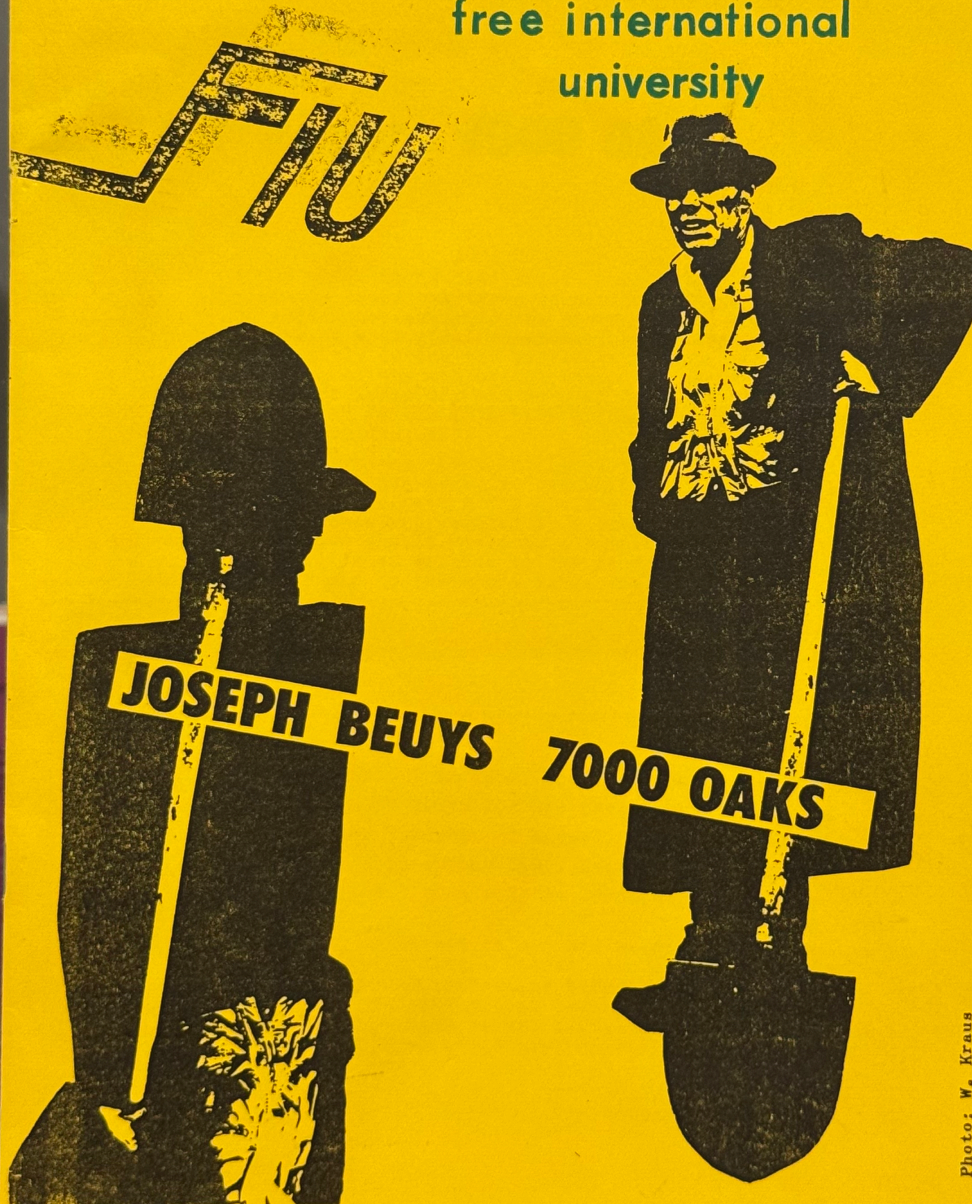
Walker/Schellmann No. 102B

Sold

A study of FREE INTERNATIONAL UNIVERSITY
compiled by Johannes Stüttgen
English writing by Elisabeth Huhn

Portrait of an art performance

free international
university



A study of Free International University, 1982

Compiled by Johannes Stüttgen, English writing by Elisabeth Huhn - PORTRAIT OF AN ART PERFORMANCE. 8 numbered pages (Text in English). Discourse on the Beuys contribution to DOCUMENTA 7 in 1982 where the project to plant 7000 trees was initiated.

Sold



Capri Battery, 1985

Light bulb with plug socket, in wooden box.

Bulb & socket: 3.1 x 4.3 x 2.4 inches. / 3.1 x 4.3 x 2.4 inches

Publisher: Edizioni Lucio Amelio, Naples.

Edition No. 46/200. Edition: 200 plus a few a.p., signed and numbered on certificate.

Walker/Schellmann No. 546

Sold



Sprachlos, 1982

Exhibition catalogue, Sprachlos cigarillo package, and matches, all with handwritten addition; in printed transparent plastic envelope.

12.5 x 9.5 x 1.25 inches / 31.8 x 24.1 x 3.2 cm

Publisher: Edition Staeck, Heidelberg.

Edition No. 30/100. Edition: 100 plus XX, signed and numbered.

Walker/Schellmann No. 440

\$800

Interaktionsmensch Ost
grüßt Interaktionsmensch West

GEFÜLLT

Jörg Bönig
1. März 1989 30 / 100

Jörg Bönig



Edition Staack · Ingramstraße 3 · 6900 Heidelberg 1





Ideas and Actions, 1980
Tape cassette, stamped with case.
3 x 4.3 x .6 inches / 7.6 x 10.9 x 1.5 cm
Publisher: Edizioni Lucio Amelio, Naples
Edition No. 11/21. Edition: 21, signed and numbered.
Walker/Schellmann No. 331
\$400

JOSEPH BEUYS

NEW ADDRESS:

KUNSTAKADEMIE DUSSELDORF

RUINED BY STATE

Joseph Beuys

Postcard: Ruined by State, 1974

Printed postcard

5.75 x 4.125 inches / 14.6 x 10.5 cm

Publisher: Edition Staeck, Heidelberg

Edition: Unlimited, unsigned; many copies signed.

Walker/Schellmann No. P 22

\$600



Economic Value APOLLO, 1977

Margarine container and postcard with box.

Container: 3.3 x 4.5 x 4.5 inches / 8.4 x 11.4 x 11.4 cm

Publisher: Edition Staeck, Heidelberg.

Edition No. 30/40. Edition: 40 plus V, signed and numbered.

Walker/Schellmann No. 208

\$1,500

Inquiries contact: sean@track16.com



Kunstlerpost [multiple artists], 1969

Plastic envelope with margarine and white chocolate, stamped; envelope stamped with oil paint (Brown cross). *Kunstlerpost* is comprised of 8 multiples by Hans Peter Alvermann, Joseph Beuys, George Brecht, Robert Filliou, Ansgar Nierhoff, Dieter Roth, Daniel Spoerri, and Wolf Vostell.

Edition 100 plus 20 a.p., numbered, unsigned.

Publisher: art intermedia, Cologne.

Walker/Schellmann No. 15.

\$12,000 for complete set

Inquiries contact: sean@track16.com



Manresa (from "Edition Et., no 4"), 1967

b/w offset lithograph on cardstock

9 x 9 x 1 inches / 22.9 x 22.9 x 2.5 cm

Portfolio of 48 graphics by various German artists.

Edition: 500. Unsigned unnumbered. Edition Et.

Walker/Schellmann No. 4

\$1,500



Vino F.I.U., 1981-83

Carton and bottles of rosé wine.

Carton: 10.2 x 9.4 x 11.8 inches / 25.9 x 23.9 x 30 cm

Publisher: Edizioni Lucrezia De Domizio, Pescara.

Signed on carton in pencil.

Edition: 200 copies; 100 copies signed on the carton; 100 copies unsigned.

Walker/Schellman No. 484

Carton: \$1000

Bottles: \$250 each

Inquiries contact: sean@track16.com



F.I.U.
FESA DELLA NATURA

F.I.U.
FESA DELLA NATURA

VINO MONTEPULCIANO D'ABRUZZO

Barone Giuseppe Durini di Bolognano - Pescara (Italia) Tel. 084-45554



Sonne statt Reagan, 1982

Phonograph record, in sleeve with red oil paint.

7.1 x 7.1 inches / 18 x 18 cm

Publisher: Edition Staeck, Heidelberg

Edition: 90, signed and numbered.

Walker/Schellmann No. 447

Sold



Postkarte: 7000 Eichen/Postcard: 7000 Oaks (No. 15 037), 1982

Printed postcard

Signed on recto

Holiday Inn sign and marquis "Documenta 7000 Eichen, photo Staeck/Steidl

Edition Staeck

Sold



Telephone T-R, 1974

Two tin cans, one with brown paint (Browncross), string, label.

Cans: 5 7/8 x 4 7/8 inches diameter. String: 70 inches.

Publisher: Edition Schellmann, Munich.

Edition No. 5/6. Edition: 24 plus VI, signed, numbered on label; plus a few unnumbered a.p.; plus 6 with paint (Browncross) on second can as well.

Walker/Schellmann No. 136

Sold



Dusseldorf, Drakeplatz 4, 1978
Color photograph with silkscreen, mounted on cardboard
6.7 x 9.8 inches / 17 x 24.9 cm
Signed and numbered on front
Publisher: Dietmar Schneider, Cologne
Edition No. 47/50. Edition: 50 plus, 20 a.p.
Walker/Schellmann No. 287
\$700

BEUYS/CHRISTIANSEN
SCHOTTISCHE SYMPHONIE
REQUIEM OF ART



Scottish Symphony/Requiem of Art, 1973

Two long playing records in double album
12.4 x 12.4 x .8 inches / 31.5 x 31.5 x 2 cm

Publisher: Edition Schellmann, Munich

Edition No. 62/500. Edition: 500, numbered, unsigned.

Walker/Schellmann No. 83

Sold



Magnetic Rubbish (Magnetischer Abfall), 1975

Magnetic steel casting with box.

4.1 x 5.8 x .8 inches / 10.4 x 14.7 x 2 cm

Publisher: Edition Staeck, Heidelberg.

Edition No. 80/80. Edition: 80 plus XV, signed and numbered.

Walker/Schellmann No. 155

\$1,500

Inquiries contact: sean@track16.com



Beuys in Amerika. New York/Chicago/Minneapolis., 1974
VHS video cassette and case
8.5 x 5.5 x 1.5 inches / 21.6 x 14 x 3.8 cm
Edition Staack.
\$300



Noiseless Black Board Eraser, 1974

Felt blackboard eraser, stamped

5 x 2 x 1 inches / 12.7 x 5.1 x 2.5 cm

Publisher: Ronald Feldman Fine Arts, New York

Edition No. 221/550. Edition: 550 plus 6 h.c., signed and numbered.

Walker/Schellmann No. 101

\$2,500

Inquiries contact: sean@track16.com



Evervess II 1, 1968

Two soda-water bottles, one with felt; in wooden box with text printed on lid.

10.5 x 6.5 x 3.75 inches / 26.7 x 16.5 x 9.5 cm

Signed inside the lid (generally this edition is unsigned)

Publisher: Galerie René Block, Berlin.

Edition: 40, unnumbered.

Walker/Schellmann No. 6

Price on request

BEUYS
EVERVESS
II 1

edition II
galerie rene block
berlin 1968

SENDER BEGINNT MIT
DER INFORMATION, WE
NN "II" AUSGETRUNKEN
UND DER KRONVERSC
HLUSS MÖGLICHST WE
IT WEGGEWORFEN IST





Economic Value Breast Tea, 1977

Tea package with handwritten addition with box.

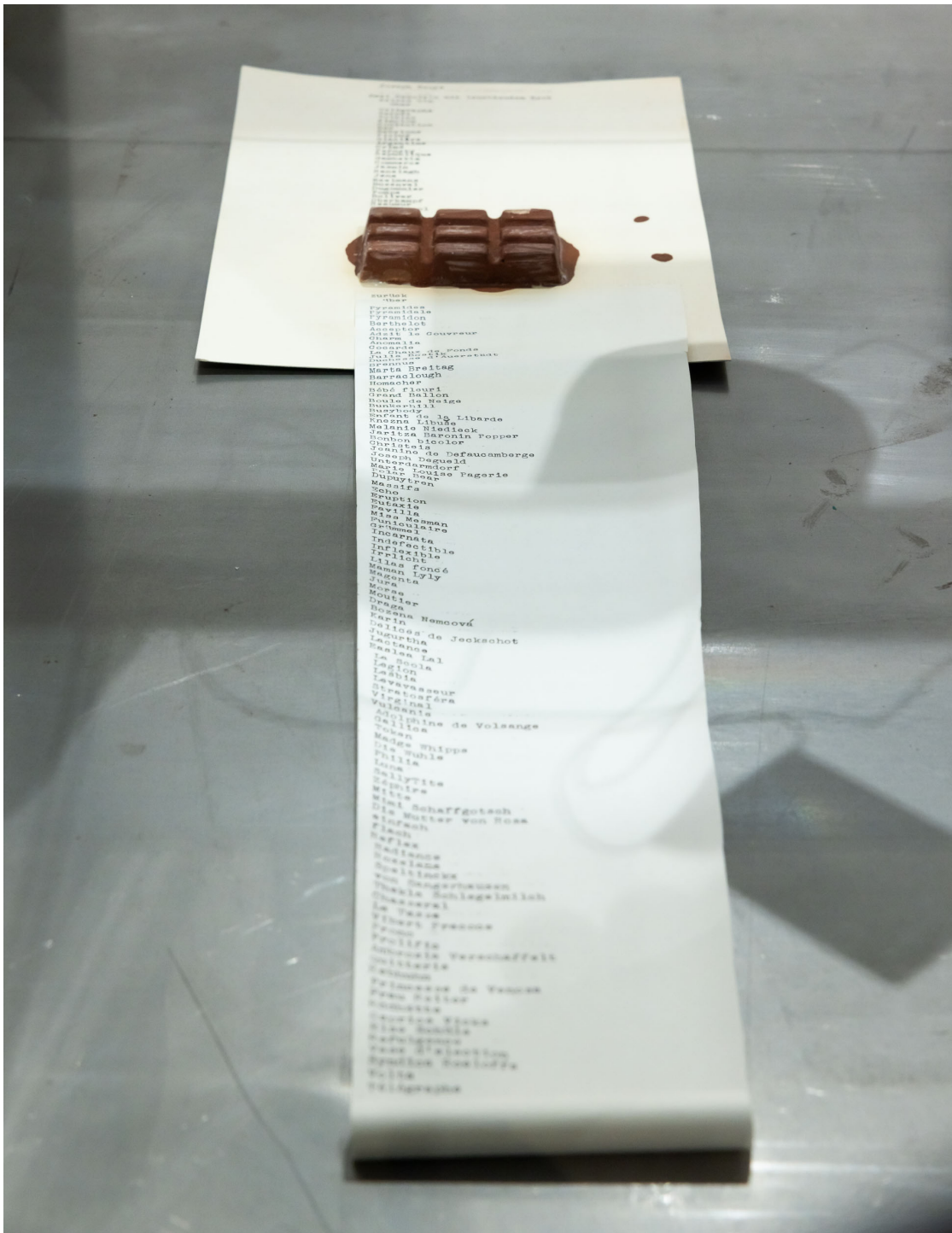
6 x 4 x .25 inches / 15.2 x 10.2 x .6 cm

Publisher: Edition Staeck, Heidelberg.

Edition No. 46/50. Edition: 50, signed and numbered.

Walker/Schellmann No. 227

\$1,500



Two Frauleins with Shining Bread (from Decollage 5), 1966
Cardboard, paper, chocolate painted over in oil paint (Browncross)

28.3 x 7.9 x .6 inches / 71.9 x 20.1 x 1.5 cm

Publisher: Typos Verlag, Frankfurt.

Edition No. 494/500. Edition: 500, unsigned, unnumbered. Thirty copies of the edition signed and numbered as special edition.

Walker/Schellmann No. 2

\$8,000



Monchengladbach Museum Catalogue, 1967
 Catalogue-box, felt piece, stamped with oil paint (Brown cross).
 Catalogue-box: 20 x 16 x 3 cm. Felt piece: 19.5 x 15.5 x 1 cm
 Publisher: Städtisches Museum Monchengladbach
 Edition No. 205/330. Edition: 330, numbered, unsigned.
 Walker/Schellmann No. 5
 \$2,400



Mirror Piece, 1975

Glass flask, exterior lacquered, interior mirror-plated with iodine crystal, contained in cardboard cylindrical printed box with postcard. Postcard: Br'er Rabbit and The Little Rabbits, A.B. Frost (1851-1928), The Green Tiger Press, La Jolla, California, stamped:

How to explain the iodine bottle to the Hares

7.25 in. high x 4 in. diameter. Signed & numbered. Publishers: Multiples and Castelli Graphics, New York. Edition No. 79/100. Edition: 100 plus XXX, signed and numbered. Walker/Schellmann No. 164.

\$3,000

Inquiries contact: sean@track16.com



Wood Postcard, 1974

Silkscreen on pine.

4.1 x 5.9 x 1.3 inches / 10.4 x 15 x 3.3 cm

Publisher: Edition Staeck, Heidelberg

Edition: approx. 600 copies signed and some stamped. This example signed and stamped.

Walker/Schellmann No. 104

\$500

Inquiries contact: sean@track16.com



Green Violin, 1974

Joseph Beuys & Henning Christiansen

Violin, painted green, stamped

8.25 x 23.5 x 3.5 inches / 21 x 59.7 x 8.9 cm

Publisher: Edition Schellmann, Munich. (Only 12 of the edition were produced)

Edition of 24. Edition is unsigned and unnumbered.

Walker/Schellmann No. 135

Sold



Trace II (No. 202), 1977

Lithograph printed on white wove paper.

22 x 30 inches / 55.9 x 76.2 cm

Frame: 25.2 x 33.2 inches

Publisher: Propyläen Verlag, Berlin

Edition No. 82 of 98. Edition: 98 plus 17 a.p. plus 1 p.p., signed and numbered.

Walker/Schellmann No. 202

Sold



Trace II (No. 201), 1977

Lithograph printed on white wove paper.

30 x 22 inches / 76.2 x 55.9 cm

Frame: 33.25 x 25.25 inches

Publisher: Propylien Verlag, Berlin

Edition No. 82 of 98. Edition: 98 plus 17 a.p. plus 1 p.p., signed and numbered.

Walker/Schellmann No. 201

\$1,250



Stag, 1980

Aquatint and lithograph on paper laid down on gray Rives wove.

22.2 x 17.7 cm / 8.7 x 7 inches

Frame: 25.5 x 20.5 inches

Edition No. Proof 6/8. Edition: 75 plus XXV plus 8 trial proofs plus 29 A.P.

Walker/Schellmann No. 345

\$2,000



3 Ton Edition, 1973-85

Vinyl sheet silkscreened on both sides with hand additions to the front.

18.1 x 17.9 inches / 46 x 45.5 cm

Frame: 20.75 x 20.75 inches

Publisher: Edition Staeck, Heidelberg

Approx. 560 copies, the majority with additional work in oil paint (*Browncross*) or with cutout head and handwritten supplement, some stamped; signed and numbered.

Walker/Schellmann No. 74A.

Sold

Inquiries contact: sean@track16.com



3 Ton Edition, 1973-85

Vinyl sheet silkscreened on both sides with hand additions to the front.

18.1 x 17.9 inches / 46 x 45.5 cm

Frame: 20.75 x 20.75 inches

Publisher: Edition Staeck, Heidelberg

Approx. 560 copies, the majority with additional work in oil paint (*Browncross*) or with cutout head and handwritten supplement, some stamped; signed and numbered.

Walker/Schellmann No. 74A.

\$900

Inquiries contact: sean@track16.com



3 Ton Edition, 1973-85

Vinyl sheet silkscreened on both sides with hand additions to the front.

18.1 x 17.9 inches / 46 x 45.5 cm

Frame: 20.75 x 20.75 inches

Publisher: Edition Staeck, Heidelberg

Approx. 560 copies, the majority with additional work in oil paint (*Browncross*) or with cutout head and handwritten supplement, some stamped; signed and numbered.

Walker/Schellmann No. 74A.

\$900

Inquiries contact: sean@track16.com



from Kunstlerpost, 1969

Plastic envelope with margarine and white chocolate, stamped; envelope stamped with oil paint (Brown Cross).

14.4 x 11 x 2 inches / 36.6 x 27.9 x 5.1 cm

Publisher: art intermedia, Cologne

Edition No. 76/100. Edition 100 plus 20 a.p., numbered, unsigned.

Walker/Schellmann No. 15

\$4,000

Inquiries contact: sean@track16.com



Maifest im Kunstverein Hannover. Diskussion mit Beuys... 1. Mai 1973, 1973

Offset poster.

33.9 x 23.3 inches / 86.1 x 59.2 cm

Frame: 35.3 x 27 inches

Signed.

Beuys Plakate. Schneider-Henn Auktion. No. 27

\$600



Celtic Kinloch Rannoch, 1980

Color photo copies, mounted on card stock, silkscreen. Matted and framed.

55 x 12.5 inches / 139.7 x 31.8 cm

Frame: 62.5 x 20.75 inches

Signed and numbered.

Publisher: Richard Demarco Gallery, Edinburgh

Edition No. 92/200. Edition: 200, signed and numbered; 24 a.p, unnumbered

Walker/Schellmann No. 334

\$1,500

Inquiries contact: sean@track16.com





Andy Warhol Joseph Beuys Lucio Amelio Napoli Aprile 1980 Foto di Mimmo Jodice

Andy Warhol and Joseph Beuys, 1980

Offset print on paper.

27 x 18.5 inches / 68.6 x 47 cm

Frame: 30.75 x 22.25 inches

\$600

Inquiries contact: sean@track16.com



Democracy is Merry, 1973

Silkscreen on cardstock, with handwritten text.

29.5 x 45 inches / 74.9 x 114.3 cm

Frame: 31.25 x 47 inches

Publisher: Edition Staeck, Heidelberg.

Edition No. 73/80. Edition: 80, signed and numbered.

Walker/Schellmann No. 68

SOLD

Inquiries contact: sean@track16.com



Silver Broom and Broom without Bristles (Silberbesen und Besen ohne Haare), 1972

Broom (wood and horsehair), encased in 1 mm silver sheet. Solid copper & felt.

54.7 x 20.1 inches & 51.2 x 20.1 inches / 139 x 51 cm & 130 x 51 cm

Publisher: Edition Rene Block, Berlin

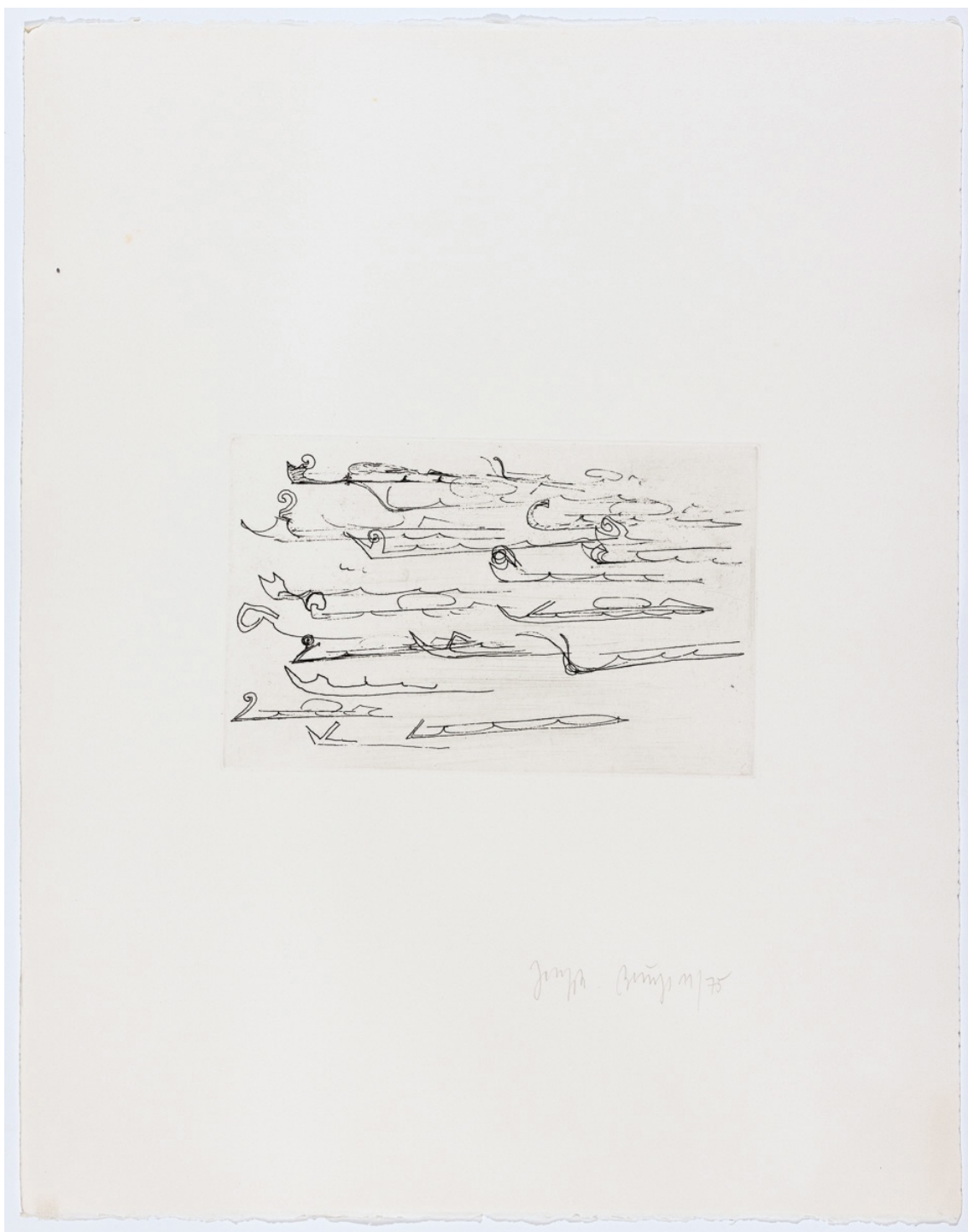
Edition No. 1/20. Edition: 20 plus IV, "Joseph Beuys" and numbering punch-stamped on silver broom.

Walker/Schellmann No. 62

Price on request







Primeval Sleds 2 from Suite Circulation Time (SUITE ZIRKULATIONSZEIT), 1982

Etching on white wove paper.

22.25 x 17.5 inches / 56.5 x 44.5 cm

Frame: 25.5 x 20.75 inches

Publisher: Grafos-Verlag, Vaduz

Edition No. 11 of 75. Edition: plus XXV, signed and numbered.

Walker/Schellmann No. 435A

Sold



The Mothers from Suite Circulation Time (SUITE ZIRKULATIONSZEIT), 1982

Etching and lithography on thin paper laid down on gray Rives wove paper.

12 x 9.75 inches / 30.5 x 24.8 cm

Frame: 15.5 x 13.25 inches

Publisher: Grafos-Verlag, Vaduz

Edition No. 13 of 75. Edition: plus XXV, signed and numbered.

Walker/Schellmann No. 419B

Sold



Joseph Beuys
11/75

The Mothers from Suite Circulation Time (SUITE ZIRKULATIONSZEIT), 1982

Etching on white wove paper.

14.75 x 11 inches / 37.5 x 27.9 cm

Frame: 18.25 x 14.5 inches

Publisher: Grafos-Verlag, Vaduz

Edition No. 11 of 75. Edition: plus XXV, signed and numbered.

Walker/Schellmann No. 436A

Sold

JOSEPH BEUYS: POTENTIAL GOODS



















JOSEPH BEUYS: POTENTIAL GOODS



from source to use



