

# Beuys in China

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In 2013, I met in Beijing with a personal exhibition of Pop Artist Beuys entitled "Social Sculpture: Beuys in China", 307 pieces including assembled works, photographs, pictures, postcards and so on. A comprehensive reproduction of Beuys for the world of contemporary art of the importance.

In 1917, Marcel Duchamp signed his pseudonym on the urinal, openly moved into the museum. Since then, a kind of artistic taste to win the concept of popular in the art field.

A few years later, Joseph Beuys, German conceptual artist. He was in a Dusseldorf's gallery, locked himself in the room. The whole head was covered with honey, and then glued to the gold foil, arms holding a dead hare, in the room pacing up and down, mutter under one's breath, from one work to another. The whole process lasted three hours, everyone can only observe his behavior through the window. Finally, the door was opened. When the audience into the room, Beuys holding the dead rabbit, without a word, but sat back to the audience. This performance art is most famous HOW TO EXPLAIN TO A DEAD HARE.

No one knows what this crazy, somewhat obsessive-compulsive man has in his brain, but he does put the "conceptual art" to the limit. He regarded animals as idols, and even the Redeemer. Although later evaluation mixed with him, but he is still known as the 1970s and 1980s European avant-garde art of the most influential leaders, and beyond the Duchamp after World War II, the representative of the artistic transformation.

Beuys likes rabbits, and in many of his works can be found a rabbit. Interestingly, his relationship with China, also happens to be related with the rabbit. In 1979, he used the white rabbit sugar candy paper to make a silk screen prints called "Chinese rabbit sugar." A total of 90, each of which is accompanied by a brown card above his autograph and number.

Beuys has put forward "Everyone is an artist". The slogan and cultural background behind the simple discourse slogan is not only his halo, but also the artistic context and bearing information for the Western art slogan or art theory is also the case, cannot be used "bring the principle" to apply, but to use the basis of understanding, and Currently China is in the transition period of society, the key stage

of modern social transformation, that is, we are still in the stag of modernity, so the art creation to respond to this change, for their in-depth experience and understanding of our creation have a good reference.

Therefore, the artistic concept and artistic practice proposed by Boyce all show the characteristics of the times and the new ways of European social politics and culture. It is precisely because of this that Boyce shows his status and identity as a great artist in human history, and thus has had a wide-ranging influence internationally. This influence has been to China, affecting a large number of contemporary artists in China.

Man is the focus of solving world problems. The history of mankind has become the art history. It is a kind of sculpture. The sociality of art and art is a social sculpture. What is social sculpture? Beuys concept of sculpture is not a general concept of sculpture. What he thinks is neither sculpture nor plastic, it is a sculpture, it is an accumulation. The social sculpture is soft, warm and dynamic, thinking about quality, intuition, activeness of circular thinking, span of time and space, that is, the possibility of super-sense. Boyce in China? For Boyce, no matter whether he likes or hates, no one has doubts. He is a great artist of the 20th century. He has a long-lasting and broad influence in the world and even in China. He surpassed Duchamp to become a key figure and representative figure of art transformation after World War II. He shoulders a tragic life mission - to face life, transform humanity, and indicate the future of mankind. Clear and firm humanitarian thinking and unremitting efforts to directly educate the masses are unprecedented. Not only does Beuys influence and continue to influence a batch of Chinese artists, but China is in the context of cultural overflow and material life and self-interest. We need Boyce and need his "social sculpture". It is necessary to give full play to individual imagination and creativity and to extend individual creation to the whole society. We not only feel the original intention of the artist, but also vividly and vividly appreciate the true art.

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