

The wizard of the world and his "7000 Oak Trees"

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Abstract: In the modern rational reality, "the enchantment of the world" will become an internal trend in the future. This speaks not only to our continuing confusion about nature and existence, but also, in a fundamental sense, to the need to reshape our increasingly dull and fraying reality. Joseph Beuys, one of Europe's most influential postwar artists, has been hailed as the 20th century's spiritual teacher and "wizard of the world". With his revelation from the mystical culture of the German Romanticism, the salvation of European Christian culture, and the Great Zen of the East, he interprets the artistic revolution of the last century. Among William Boyce's many works, "7000 Oaks" a growing project, reveals William Boyce's meditation on the subtle and mysterious connection between man and nature. It is the most complete embodiment of William Boyce's "social sculpture", i.e. the "everyone is an artist" concept of artistic expansion. Through William Boyce's thinking and practice, art rose to become a force for the fundamental transformation of existence and the world.

1. The enchantment of the world

"It is barbarous to write poetry after Auschwitz," German philosopher Theodor Adorno said in a famous criticism published in the collection *Prism* in 1955. He expressed the paleness and fragility of traditional poetics in the face of reality after the Holocaust. It not only announced the end of the formalism of modern art, but also heralded the beginning of the new art in Europe as a way of aesthetic innovation and healing. It is in this sense that when we are faced with the universal dilemma, we must return once again to the turning point in the culture of post-war Europe, and trace back to the changes in the mind that once again saved the spirit world.

In his famous cave metaphor, Plato saw courage as essential to the "turning of the soul". Joseph Beuys, the spiritual teacher and "wizard of the world" artist known as the 20th century man, proved that he not only had the courage to restore confidence after the horrors of war, but also the power of his mind: a return to the awe of nature and a recalibration of our relationship with the world. His radical posturing challenges the post war frailty of nerves, behavior, and writing that is convoluted and controversial, obscure and compassionate in parts that touch on the religious tradition of the Christian Concept of Redemption. It's a combination of primal Voodoo, mysticism, ritual, and crazy Zen. William Boyce saw art as an important way to rebuild faith and put an end to violence, so that art was not an aesthetic category to be dispensed with, but a revolutionary energy to Transform Society. He calls it "social sculpture". The expanded concepts of art, such as "everyone is an artist," have once again deepened Duchamp's understanding of the meaning of art, making art once again undergo an image test of thought. This has had a profound impact on the post-war world art.

One of the important negative characteristics of modern science and reason is that science has

the function of disenchantment. The alienation of materialism and technology not only causes the alienation between man and nature, but also drives man out of the realm of belief and divinity. The disappearance of mystery, sacredness and enchantment makes man once again a lonely being in this world. In the aesthetic modernity, the aesthetic dimension with self-discipline as the discourse resource can no longer provide the meaning pursuit after spiritual loss.

For the Romantics, the world is once again mysterious in a way that is symbolizing and arousing spirituality. As Davy Ray Griffing put forward the judgment of "the enchantment of the world", William Boyce, with the return of mysticism and thought to bridge the split between modernity and the world, embarked on a spiritual road of art.

2. Mysterious revelations and experiences

William Boyce was always concerned with the relationship between man and man, between man and thing, between man and nature, and he associated this relationship with the tradition of the German Romanticism. This tradition is a kind of cultural type and aesthetic form which contains the poetics of complex emotional experience. It connects the separated categories, and it is constantly generated, just like the unfinished state of the natural and perceptual world of the universe. It generates the world into a symbolic system through magical ideas, metaphorical life experiences and forms. Thus, it is both philosophical and poetic, and under its influence, literature and philosophy evolved towards the dual dimensions of the transcendental dimension and the Intrinsic Dimension of Mysticism.

In William Boyce's world, there is an enduring sense of mystery and revelation from the German Romanticism. At the age of four, William Boyce recalls, a stranger stood in front of him and told him what he was going to do. He was convinced that this was not a dream, and that the stranger who had visited him during the day had not only visited him frequently, but also appeared at times transparent and at times lucid. In the case of dreams, he would repeat the dream 500 times. It was a dream in which his legs had been ripped off and his body had healed again.

In 1943, William Boyce glimpsed the door of death through a legendary apocalyptic experience of earthly bodies. This separation between life and death became the beginning of his new insight into life, and formed the basis of his later understanding of the openness of art. When he, the LUFTWAFFE's William Boyce, was ordered to bomb the Soviet air defense base in Crimea, his Stuka bomber was shot down by enemy anti-aircraft guns, killing everyone except him. He was rescued by the local Tartars. They restored him to health with tallow, dairy and blankets, after his skull, ribs and limbs had been broken. In 1945, after receiving his highest award for valor and a gold medal for the wounded, William Boyce ended his military career with the removal of his spleen. Some researchers have questioned the authenticity of the crash. But for both fiction and truth, it is clear this encounter with the mysterious world of the Tartars and its dramatic consequences, played a primary "stimulating function" in William Boyce's postwar art. Not only did he come across an encounter with death, but he also experienced a 20th century revelation of Christ's salvation.

In 1947, William Boyce enrolled at the Academy of Fine Arts in Dusseldorf. By 1954, however, William Boyce fell into a state of morbid depression, often isolating himself in a wooden box. This sense of helplessness and despondency stood in sharp contrast to his wartime bravery. "He felt he could not carry his own through to the body properly. In extreme cases, he felt as if he were outside the body, seeing his body as if it were dead. "But he soon overcame this state of extrasensory perception and the split between the body. Lady Vangelenten, a rancher, was a revelation in William Boyce's life. Her Message to William Boyce, "there are many things in this world that help us... more than people." This was the most popular footnote to William Boyce's later view of art.

For Man, the more he learns about the hidden forces of nature, the closer he comes to divine wisdom. William Boyce's art alchemy is precisely this kind of thinking about the inner life of matter, connecting the world with a complex system of symbolic symbols, giving mysterious energy to the lowly and the ordinary. It is in William Boyce's presence that the spirit, subtle and radiant, is attained. It is through this symbolic suggestion that certain principles of human beings are brought to light, to discover things which are similar or which may have a higher evolutionary quality.

In an interview with *Der Spiegel* in 1984, two years before his death, William Boyce spoke of the influence of Rudolf Joseph Lorenz Steiner's anthroposophy on him. "The study of the decline and fall of the cultural world, in reality, and the observation of the growth and death of the natural world, are the prerequisites for the spiritual growth of mankind," Rudolf Joseph Lorenz Steiner stresses in "How man acquires knowledge of the higher world." In William Boyce's artistic practice, whether it's the magical healing study of oils, felt, and honey in "Grease Chair", "packbag", and "oswiecim chest", or a series of later animal analogies, such as the Rabbit in "how to explain pictures to dead rabbits" in 1965, matter was seen by him as a spiritual object with a divine character and a hint of the growth and death of one's own life.:

In 1974, William Boyce's "I like America, and America likes me" by the Bullock gallery in the Dances with Wolves, after three days of uncertainty, fear, confrontation, harmony, and the power of the mysterious, once again, William Boyce ritualizes the spiritual metaphor of the wolf's communication with the Gods in an Indian culture that has not yet been overrun by white men.

3. Social sculpture and 7000 Oak Trees

For Society, William Boyce also sees it as an organic being. His practice goes straight to the spiritual qualities of the material and elevates the perceptual experience. In William Boyce's view, the senses must place a more internal, deep device in the process of perceiving the world, thereby elevating the human being to a state of being.

Exploring this process is also the sum of chemical mechanisms, a sign and suggestion, a stimulus and many possibilities, and only then can art embrace the fall of a divine quality. In this process, William Boyce does not do some kind of ideological guidance, but let it be, let some kind of sculptural logic produce, this kind of sculptural direct thing behind the spirit and soul, through the active participation of everyone into the shaping of everyday politics. Thus, the concept of social sculpture is no longer invisible, but has an image function that can be experienced. He called this the "force of evolution. "

In the traditional Germanic people's belief, the oak tree is said to have 800 years of life and is considered a symbol of the Germanic people's soul. In 1982, at the opening of the Seventh Documenta, William Boyce launched the public art project "7,000 Oak Trees: urban afforestation as an alternative to urban management." Today, it is the collective memory of the Kassel public and the symbol of the city. The Oak tree acts as a guide to the city's soul when roaming the streets of Kassel, where visitors can use mobile phones, made specifically for the 7,000 oak trees, to guide them on their walks. The growing project is by far the largest piece of ecological art. Cities around the world, such as Sydney, New York and Oslo, continue to have urban landscapes of Oak and basalt.

"7,000 OAKS" not only embodies the Universal Charm of William Boyce's world, but also fully embodies William Boyce's philosophy of symbiosis between man and nature, "social sculpture" and "everyone is an artist." The project is scheduled to be completed within five years between the seventh and DOCUMENTA. On the day of the opening ceremony, William Boyce planted the first oak tree, after which citizens volunteered to plant 7,000 oak trees in various corners of Kassel. "Planting 7,000 oak trees is just the beginning. A symbolic start requires a sign, so choose a block of

basalt next to each tree. The purpose of tree-planting is to emphasize the relationship between life, society and the ecosystem, as a whole, at the end of the 20th century and to promote positive change. Only then can each person truly understand his freedom and the power to change the world.

"When we see a tree and a stone strip, it evokes the memory of our individual participation in a public project that ties nature and the city together. In Spirit, we expect the city of Kassel to be occupied by 7,000 objects of individual free will," said Documenta, president of the 8th Congress, on June 12, 1987. William Boyce is dead, and his son Sahune Wenceslaus IV of Bohemia planted the 7000th oak tree next to William Boyce's.

William Boyce's artistic practice has been grounded in reality from the beginning. As Dewey put it: "Art should remove its sacred divisions and enter the realm of everyday life, where it can function more effectively as a guide, a paradigm, and a catalyst for constructive change, not merely as an external decoration of reality or an aspirational change of imagination. ". "7000 Oaks" works of the entire behavior and the completion process fully reflects from the individual subjectivity to inter-subjectivity, and then to the social publicity of the main vein. The subject participation advocated by "social sculpture" and "everyone is an artist" makes the effectiveness of aesthetics transcend the isolation between man and man, man and nature, and form a community of transformation in the practice participation of each person to expand art as a transformative force for nature and society. The picture of the world in 7000 oaks evokes the Law of Rebirth and the creative longing for the bright world that William Boyce opened up to the expanding world of art.

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