

Anselm Kiefer Art Gallery Of New South Wales

This catalogue of the December 1998 exhibition held at the Metropolitan Museum of Art presents a detailed look at works on paper by Kiefer, the German artist whose work has continually dealt with the Holocaust as well as other elements of German culture and history. Representing a variety of media--watercolors, acrylics, painted-over photographs, and woodcuts--the 54 color reproductions of his works cover the years from 1969 to 1993 and reveal the artist's talent for blending biting commentary and humor. Also contains about 50 bandw illustrations that demonstrate pertinent connections to works by both Kiefer and other artists. Oversize: 10.25x11.25". Annotation copyrighted by Book News, Inc., Portland, OR

Für Andrea Emo brings together around twenty paintings and three vitrines alongside recent diaries of Anselm Kiefer (born 1945). Dedicated to nihilist philosopher Andrea Emo, Kiefer's use of molten lead on painted canvases reflects his interest in the concept of destruction and regeneration.

The Description for this book, In the Storm of Roses: Selected Poems by Ingeborg Bachmann, will be forthcoming.

Studios

Let a Thousand Flowers Bloom

Transition from Cool to Warm

Works on Paper in the Metropolitan Museum of Art

Phaidon Focus

Artwork by Anselm Kiefer. Edited by Germano Celant. Contributions by Massimo Cacciari, Christian Boltanski.

Four artists from Germany, known globally, who have each attained a level of fame that is unique in the history of German art. Their renown was cemented by their early work of the 1960s--that decade of reaction and rebellion, of confrontation and upheaval, of utopias and a new social compass. In conversations with Gotz Adriani, the artists talk frankly about their work during this time when German society, East and West, may have got over the Nazi regime and the worst of the devastation of the war, but not the cultural and intellectual roots of Germany's fascist past. The book offers a fresh and comprehensive look at the early works of Baselitz, Richter, Polke, and Kiefer, at how each one variously tackled the aesthetic dominance of abstract art and the unique social and political environment of their newly founded country, the Federal Republic of Germany.

Mit seinem neuesten Künstlerbuch 'The Shape of Ancient Thought' legt Anselm Kiefer erneut ein Photographiebuch vor. Die auf seinen ausgedehnten Reisen u.a. durch Indien und Italien entstandenen und von ihm überarbeiteten photographischen Werke zeigen Tempelarchitekturen aus dem Orient und Okzident. Der Titel bezieht sich auf ein bahnbrechendes Buch des US-amerikanischen Kunsthistorikers und Schriftstellers Thomas McEvilley: 'The Shape of Ancient Thought' (Antike Denkbilder), 2002. McEvilley gelingt es in einer umfassenden komparativen Studie Parallelen und Gemeinsamkeiten zwischen der indischen und der griechisch-römischen Philosophie aufzuzeigen. Kiefer greift McEvilleys Theorie auf, indem er Aufnahmen indischer und griechischer Stätten zusammen zeigt und miteinander verbindet. In 'The Shape of Ancient Thought' findet Kiefer eindrucksvolle Bilder, die die Erkenntnisse McEvilleys visuell erfahrbar machen.

Surface Tension

Beyond Landscape

Paintings and Books ; [exhibition, 26 March - 2 May 1982, Whitechapel Art Gallery]

Kiefer-Rodin

Eye on Europe

German-born and France-based artist, Anselm Kiefer, presents 'il mistero delle cattedrali', a 11,000 square foot installation at the White Cube Bermondsey Gallery in London. The exhibition includes works from various times within the artist's four decades as a creative force and explores the idea of alchemy. The show is given the name 'il mistero delle cattedrali' due to the closely linked subject matter with that of a book in the 1920's by a French alchemist and esoteric author under the pseudonym Fulcanelli by the same title.

""Anselm Kiefer: Next Year in Jerusalem"" was the artist's first exhibition in New York since 2002. Kiefer transformed the space into a labyrinth of glass and steel vitrines, some more than twenty feet high. Each vitrine is a tableau of organic and inorganic material--cotton dresses, bushes, an airplane fuselage, film spools, and burned books. In large landscape paintings hung around the perimeter of the gallery, Kiefer layers ash, lead, snakeskin and other distressed materials, merging them with iconic German landscapes of mountains, sea, and forest. By constructing elaborate scenographies that fuse art and literature, painting and sculpture, Kiefer engages the complex events of history, the ancestral epics of life, death, and the cosmos. The lavishly illustrated catalogue features an essay by cultural historian and novelist Marina Warner and Anselm Kiefer's own writings."--Publisher's website. Curator Anthony Bond began building a contemporary international art collection at the Art Gallery of New South Wales, Sydney in 1984. The collection now features many important artists, including Anselm Kiefer, Antony Gormley, Francis Bacon, Anish Kapoor and Doris Salcedo. In The Idea of Art, Bond discusses the guiding philosophies that steered his formation of the gallery's collection. Incorporating conversations with many high-profile contemporary artists, the book offers important insights into how recent innovations connect with the art of the past, and with human experience. 'Anthony Bond's intimate knowledge of and friendship with artists and empathy with their processes gives his insight a particular richness and relevance.' – Antony Gormley

Heaven and Earth

Uraeus

Aperiatur Terra, Recent Work

Anselm Kiefer, Il Mistero Delle Cattedrali

The first site-specific outdoor public sculpture ever to be commissioned for the United States from Anselm Kiefer (b. 1945) was unveiled in 2019 at the top

of Rockefeller Center's Channel Gardens, facing Fifth Avenue. Titled 'Uraeus', the work consists of a gigantic open book with eagle's wings 30 feet in span, both made of lead, on top of a 20-foot-tall lead-clad stainless steel column. Clustered around the base of the column are further outsize lead books, while a large snake coils up the column. Lead is one of the artist's preferred materials for its soft, fluid properties traditionally associated with alchemical transformation, especially its second stage: dissolution. In Kiefer's mind alchemy is a symbol for the artist you have to destroy and then recreate. Uraeus extends his vocabulary of striking mythic forms, presented at an arresting new scale. It explores longtime motifs in his work that, in this context and contemporary moment, resonate in powerful new ways. Kiefer is the most prominent German artist of the generation born in or shortly after World War II, a figure of international standing who was recently awarded the J. Paul Getty Medal (2017).

Ouvrage publié à l'occasion de l'exposition de l'artiste allemand A. Kiefer présentée au Grand Palais à Paris dans le cadre de la manifestation Monumenta 2007. Comporte une série de peintures et sculptures dédiées aux poètes P. Celan et I. Bachmann qui explorent les traumatismes de l'histoire européenne et interrogent les fondements de l'humanité.

Born in the final weeks of World War II--in what Germans who wished to erase it from collective memory called Year Zero--Anselm Kiefer has long sought to come to grips with his country's Nazi past. This monograph traces his development as an artist through four blocks of work which reflect the most important currents in his complex oeuvre. Moving chronologically from microcosm to macrocosm, from the intimate spaces of "Attic Images" in the 70s through the vaster "Stone Halls" of the early 80s and the archaic-looking clay architectures he created in the 90s, Kiefer's pictorial spaces climaxed in the endless universes of "Images of the Cosmos and Constellations," painted at the close of the century. With the monumental "Sunflower Paintings," the progression was complete and he returned to earth. Also included are photographs by Thomas Flechtner which document the greenhouses, underground corridor systems, and installations realized by Kiefer at his studio estate in Barjac since 1993.

Contemporary Art from the Marc and Livia Straus Collection : Harn Museum of Art

Building a contemporary international art collection

Inner Eye

The Shape of Ancient Thought

Works by Anselm Kiefer from the Broad Collections and the Harvard University Art Museums

The perfect introduction to the life and work of Anselm Kiefer

"I think in pictures. Poems help me with this. They are like buoys in the sea. I swim to them, from one to the other. In between, without them, I am lost. They are the handholds where something masses together in the infinite expanse."--Anselm Kiefer The only visual artist to have won the Peace Prize of the German Book Trade, Anselm Kiefer is a profoundly literary painter. In the ten conversations with the writer and theologian Klaus Dermutz collected here, Kiefer returns to the essential elements of his art, his aesthetics, and his creative processes. Kiefer describes how the central materials of his art--lead, sand, water, fire, ashes, plants, clothing, oil paint, watercolor, and ink--influence the act of creation. No less decisive are his intellectual and artistic touchstones: the sixteenth-century Jewish mystic Isaac Luria, the German Romantic poet Novalis, Ingeborg Bachmann, Paul Celan, Martin Heidegger, Marcel Proust, Adalbert Stifter, the operas of Richard Wagner, the Catholic liturgy, and the innovative theater director and artist Tadeusz Kantor. Kiefer and Dermutz discuss all of these influential thinkers, as well as Kiefer's own status as a controversial figure. His relentless examination of German history, the themes of guilt, suffering, communal memory, and the seductions of destruction have earned him equal amounts of criticism and praise. The conversations in *Art Just Barely Survives* offer a rare insight into the mind of a gifted creator, appealing to artists, critics, art historians, cultural

journalists, and anyone interested in the visual arts and the literature and history of the twentieth century.

Essay by Harold Bloom. Foreword by St. John Perse. Introduction by Ealan Wingate.

Modern Art Museum of Fort Worth 110

Expressions

Anselm Kiefer, *Sternenfall*

The High Priestess

The Books of Anselm Kiefer, 1969-1990

A retrospective volume of Anselm Kiefer's work, this book addresses the artist's entire career through the lens of one compelling theme. From his earliest sculptures to his recent highly textured paintings, Anselm Kiefer has woven themes of heaven and earth into his work, exploring the polarities of these ideas while struggling to define the transcendent quality that places art squarely in between. Destruction and rebirth, glory and shame, sin and redemption all figure largely in Kiefer's often controversial

depictions of Germany's physical and cultural landscape. This book of more than fifty reproductions includes Kiefer's first work, *The Heavens*, as well as numerous other rare early works and recent works being presented for the first time. It features an interview with the artist, which is accompanied by rich black-and-white photographs of his ongoing monumental installations on his property in Barjac, France.

Since that time, through such diverse mediums as painting, gouache and watercolor, photography, artist's books, engravings, installations, and sculpture, Kiefer has created a body of work that is protean, theatrical, monumental, or intimate, depending on the period. He has interpreted the great political and cultural issues at the heart of the modern European sensibility: the connections among memory, history, and mythology; war; the Holocaust; and ethnic and national identity."--BOOK JACKET.

An exceptional title developed in partnership with Rodin Museum, for the centenary of Rodin's death. The museum gave carte blanche to Anselm Kiefer, a renowned artist with an international career. Their aim was to highlight the similarity between these two men and their artistic journeys. Anselm Kiefer has been collaborating on this project for four years and will offer new works specially created for this exhibition - a mix of original large scale paintings, windows with sculptures/installations and large size book pages made of plaster and painted over. This book accompanies the Kiefer/Rodin: *Cathedrals* exhibition at Musee Rodin from March 2017 - October 2017 and Philadelphia: Barnes Foundation from mid November 2017 to end March 2018. There is a Rodin retrospective at Grand Palais, Paris, in October 2017. All three authors are curators at Musee Rodin. Their work is dedicated to preserving and publicising Rodin's art. SELLING POINTS: * Never before seen works by Anselm Kiefer, created in homage to Rodin's work, to mark the centenary of his death * Published in conjunction with the centenary of Rodin's death * Many international celebrations have been planned: a 2 euro coin with Rodin's Thinker will be issued, as well as a stamp, a retrospective of Rodin at the Grand Palais in October 2017, and a film coming out in May - among many more 350 colour

Prints, Books & Multiples, 1960 to Now

In the Storm of Roses

Art Just Barely Survives

Notebooks

Pantin, Galerie Ropac

This book accompanies and celebrates the inaugural exhibition at the new Modern Art Museum of Fort Worth, designed by the Japanese architect Tadao Ando. The central subject of and impetus for this building from the beginning has been art, with particular emphasis on the display of the permanent collection. Of the 153,000 square feet of space to support space that emphasizes art like few museums in the world. That the first exhibition in these pristine galleries is devoted to the collection is a testament of pride and priority. Works by approximately 150 artists, covering a wide range of movements, especially postwar Abstract Expressionism, Pop art, and Minimalism, are currently displayed over the Museum's three two-story gallery pavilions. Together they present a broad range of styles and media, from oil, acrylic, and mixed-media paintings and drawings to photography, sculpture, installation art, and video and digital imagery. In honor of the Museum's 110th anniversary, 110 of these artists have been chosen for inclusion in this publication. Each artist's work is presented in the form of a large color plate and a detailed text entry, together with footnotes and key artist information. A selection of the artists - notably Philip Guston, Anselm Kiefer, Gerhard Richter, and Robert Motherwell - are presented in the form of extended monographic essays, accompanied by up to eight works, as a reflection of their importance in the Museum's permanent collection and their wider importance in the development of postwar art.

Alain Elkann has mastered the art of the interview. With a background in novels and journalism, and having published over twenty books translated across ten languages, he infuses his interviews with innovation, allowing them to flow freely and organically. *Alain Elkann Interviews* will provide an unprecedented window into the minds of some of the most well-known and -respected figures of the last twenty-five years.

In 1974 Anselm Kiefer produced *Erotik im Fernen Osten oder: Transition from Cool to Warm*, a book of watercolors. Thirty years later, Gagosian Gallery's newest catalogue marks Kiefer's return to the medium, with works made between 2012 and 2015. More than forty unique artists's books, their pages painted with gesso to mimic marble, can be found in the exciting new tome. Artists's books are an integral part of Kiefer's oeuvre; over time they have ranged in scale from the intimate to the monumental, and in materials, from lead to dried plant matter. In this selection of books, the sequences of narrative information and visual effect evoke the fragile endurance of the sacred and the spiritual through the female figures on the marbled pages.

A Short Introduction to His Life and Art

Next Year in Jerusalem

Anselm Kiefer in Conversation with Klaus Dermutz

Anselm Kiefer

New Art from Germany : Georg Baselitz, Jörg Immendorff, Anselm Kiefer, Markus Lüpertz, A.R. Penck

Anselm Kiefer Works on Paper in the Metropolitan Museum of Art Metropolitan Museum of Art

ANSELM KIEFER IS REGARDED as one of the most important German painters of his age. Grand themes of national identity and racial memory are depicted on an even grander scale with paintings spanning over 25 feet. These dense and complex layered paintings and sculptures have propelled Kiefer to the top of the contemporary art world elite. The artist's work is a complex examination of

many themes, from alchemy and the kabbalah to his country's Nazi past and has been often controversial. His earliest works depicted the artist displaying the Nazi salute an act that was banned in post-war Germany and more recently in 2010 a protest was staged at an exhibition of his work at the Gagosian gallery in New York. Themes are often explored through such unconventional materials as lead, barbed wire, burnt books, clay as well as branches of thorns and straw attached to vast canvases of dense impasto paint and shellac. This book is designed as a lively, authoritative and accessible introduction to the life and work of Anselm Kiefer and includes a historical list of exhibitions and bibliography.

Danièle Cohn, who has worked alongside Anselm Kiefer for many years, explains the central role the artist's studios play in his artistic process. To enter a painter's atelier is a rare privilege and the stuff of dreams, as if access to this intimate place were the key to the very act of creation. Entering an atelier allows us to see, in situ, the creative process in action, in the present; we are admitted into the space and virtually participate in the artistic act by our very presence, rather than simply observing from the outside. In this monograph, Danièle Cohn reveals how Anselm Kiefer's ateliers—and his organization and spatial distribution of them—are essential to his artistic activity as a painter and sculptor. While they serve as production areas and storage spaces, artists' studios are also physical representations of the mind and memory of an artist, where living and working spaces combine. This book takes the reader on an exploration through Kiefer's various ateliers and examines the crucial role they have in the creation of his works. From the attic of a former school or a disused brickyard in Germany, via an atelier in the rural surroundings in the south of France or the urban setting of the Marais in Paris, to his current studio on the outskirts of the French capital, we discover how Anselm Kiefer's work spaces have impacted his art.

Ein Künstlerbuch Der Edition Heiner Bastian

Jason

Baselitz, Richter, Polke, Kiefer

Alain Elkann Interviews

à la Tourette

An intriguing and vibrant study of an innovative and lesser-known facet of contemporary art. Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints, books and multiples. Exploring commercial techniques, confrontational approaches and language and the expressionist impulse. Showcases the creativity being channelled into printed art by today's generation.

"For a long time, it was not clear if I would become a writer or an artist," says Anselm Kiefer, whose paintings and sculptures have made him one of the most significant and influential artists of our time. Since he was awarded the Peace Prize by the German Book Trade in 2008, his essays, speeches, and lectures have gradually received more attention, but until now his diary accounts have been almost completely unknown. The power in Kiefer's images, however, is rivaled by his writings on nature and history, literature and antiquity, and mysticism and mythology. The first volume of Notebooks spans the years 1998-1999 and traces the origins and creative process of Kiefer's visual works during this period. In this volume, Kiefer returns constantly to his touchstones: sixteenth-century alchemist Robert Fludd, German romantic poet Novalis, Martin Heidegger, Ingeborg Bachmann, Robert Musil, and many other writers and thinkers. The entries reveal the process by which his artworks are informed by his reading--and vice versa--and track the development of the works he created in the late 1990s. Translated into English for the first time by Tess Lewis, the diaries reveal Kiefer's strong affinity for language and let readers witness the process of thoughts, experiences, and adventures slowly transcending the limits of art, achieving meaning in and beyond their medium. Praise for Kiefer "His works recall, in this sense, the grand tradition of history painting, with its notion about the elevated role of art in society, except that they do not presume moral certainty. What makes Kiefer's work so convincing . . . is precisely its ambiguity and self-doubt, its rejection of easy solutions, historical amnesia, and transcendence."--New York Times "Wordiness for Kiefer is painterliness. The library and the gallery, the book and the frame inseparable, even interchangeable, in his monumental archive of human memory. Not since Picasso's Guernica have pictures demanded so urgently that we studiously reflect and recollect in their presence."--Simon Schama

The Idea of Art

Bulletin - North Carolina Museum of Art

Anselm Kiefer - für Andrea Emo

The Seven Heavenly Palaces, 1973-2001

Selected Poems