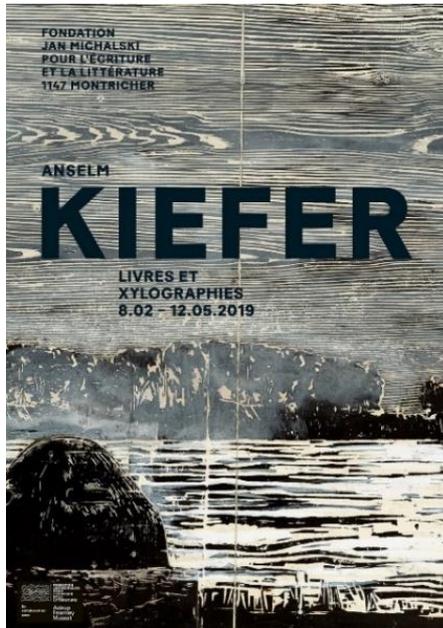


Exhibition at the Jan Michalski Foundation
for Writing and Literature:
ANSELM KIEFER | BOOKS AND WOODCUTS
8 February to 12 May 2019



The German artist Anselm Kiefer (*1945, Donaueschingen) long hesitated between two practices, writing and painting. Although it was the latter he eventually chose, literature continues to play a preponderant role in his body of work. Through their materiality and esthetic, books were the first support for his artmaking, and writing every day in a journal has enabled the artist to reflect on his work and to engage in research that is closely connected with his thinking.

In his early book production, which he began in 1968-1969, Anselm Kiefer was sizing up certain schools of art like De Stijl, Suprematism, and Minimalism. At the same time he continued with his work on German history and culture as an antidote to the trauma experienced by his and subsequent generations after the Second World War but also, more simply, as an artistic exploration of himself and his roots.

Photography is often seen in the early books, but these already show the growing prevalence of drawing and

watercolour, along with the appearance of materials like sand, pages clipped from magazines, hair, dried flowers, and miscellaneous objects. These unwritten volumes are designed like artist's books, single copies, and serve at first as a place where Anselm Kiefer expressed ideas, associations and thoughts, the subsequent tomes quickly became a place for exploration in which the succession of pages made it possible to construct a narrative and situate it in time. The subjects elaborated there were then rescaled within the body of work as a whole, notably in his output of woodcuts. This art of the printmaking has allowed him to envision narrative forms in a completely different space from that of the painted canvas.

The present exhibition *Anselm Kiefer | Books and woodcuts* is the result of a collaboration between the Jan Michalski Foundation for Writing and Literature in Montricher and the Astrup Fearnley Museet in Oslo. It aims to point up the artist's many connections with poetry, myths, Sumerian and Biblical stories, fairytales, history, philosophy, Kabbalah, alchemy, and more, through a series of books dating from the years 1969 to 2017, and an accompanying selection of woodcuts, the most recent of which are being shown for the first time.

Curatorship

Natalia Granero, the Jan Michalski Foundation, Montricher, Switzerland
Gunnar B. Kvaran, the Astrup Fearnley Museet, Oslo, Norway

Information

Opening hours Tuesday to Sunday, from 2 pm – 6 pm | Saturday and Sunday, from 9 am to 6 pm
Admission CHF 5.- (full price) | CHF 3.- (students, groups, retirees, unemployed, persons with disabilities) | Free to visitors under 18 and residents of Montricher
Free admission the first Sunday of each month.

All areas of the Jan Michalski Foundation that are open to the public are completely accessible to people with disabilities and reduced mobility.

**The exhibition will subsequently run from 30 May to 25 August 2019
at the Astrup Fearnley Museet, Oslo.**

Events

Show opens to the public

Thursday 7 February at 6:30 pm

Free entrance

Guided tours of the show [in French]

Sunday 10 March at 3 pm

Saturday 6 April at 3 pm

Saturday 4 May at 3 pm

Free with admission ticket | No reservations required

For the family [in French]

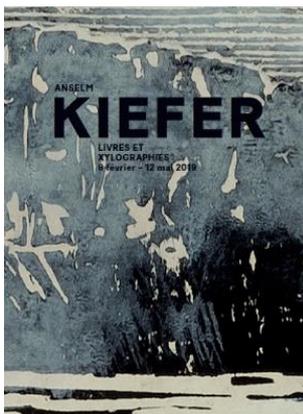
Wednesday 20 February from 2 pm to 4 pm

Wednesday 13 March from 2 pm to 4 pm

Children from 7 years, with an accompanying adult

Free | On reservation at mediation@fondation-janmichalski.ch

Exhibition Catalogue



Anselm Kiefer | Livres et xylographies | Books and woodcuts

Texts by Götz Adriani, Jean-Max Colard, Anselm Kiefer
and Rainer Michael Mason

Bilingual French and English

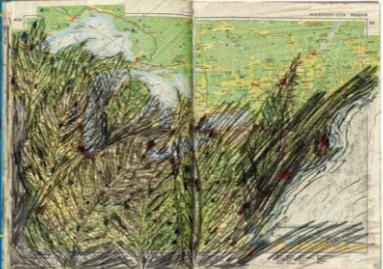
Co-publication by the Jan Michalski Foundation and the Astrup
Fearnley Museet, 2019

532 pages, 23.5 x 32.5 cm

CHF 75.-

ISBN 978-2-9701038-5-1

Available at the Jan Michalski Foundation and in bookshops,
distribution art&fiction

	<p>Für Jean Genet <i>Pour Jean Genet</i> 1969, pp. 4-5 Photographies noir et blanc, gouache, roses séchées, aquarelle sur papier et mine de plomb sur carton, relié 10 pages 49,5 x 35 x 5 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>		<p>Räume und Völker in unserer Zeit (Ein geographisch-politisches Handbuch) <i>Territoires et peuples de notre temps (Un manuel de géographie politique)</i> 1976, pp.30-31 Mine de plomb, encre et stylo feutre sur l'ouvrage <i>Räume und Völker in unserer Zeit</i> (Deutsche-Atlantische Gesellschaft, Munich, Südwest-Verlag, 1963), 152 pages 31 x 21,5 x 1 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Georges Poncet</p>
	<p>Gilgamesch und Enkidu im Zedernwald I <i>Gilgamesh et Enkidu dans la forêt des cèdres I</i>, 1981, première de couverture Acrylique et émulsion sur photographies noir et blanc montées sur carton 40 pages 60 x 45 x 11 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>		<p>The Siegfried line <i>La ligne Siegfried</i> 1982-2013 Collage de gravures sur bois, acrylique et gomme-laque sur papier, marouflé sur toile montée sur carton 16 pages 189 x 166 x 11 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>
	<p>Das Rote Meer <i>La mer Rouge</i> 2014, pp. 12-13 Aquarelle et mine de plomb sur carton enduit de plâtre 20 pages 66 x 49,4 x 5 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>		<p>Welten-Inseln <i>Univers-îles</i> 2017, première de couverture Aquarelle et fusain sur carton enduit de plâtre 20 pages 69 x 52,5 cm (fermé) Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Georges Poncet</p>
	<p>Für Adalbert Stifter, Bergkristall <i>Pour Adalbert Stifter, Cristal de roche</i> 2015-2017 Collage de gravures sur bois, gomme-laque, charbon, fusain et plomb sur papier, marouflé sur toile 330 x 190 cm Courtesy Galerie Thaddeus Ropac, Londres Paris Salzbourg</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>		<p>Sappho 2008 Résine et carton enduit de plâtre 192 x 135 x 138 cm Collection particulière</p> <p><u>Copyrights</u> © Anselm Kiefer Photo © Charles Duprat</p>

Biographical milestones

1945 Anselm Kiefer is born on 8 March in Donaueschingen, Bade-Wurtemberg, Germany. In this small war-torn village, he spends the early years of his life with his grandparents. German capitulation and the end of the Second World War.

1951 Returns to live with his parents in Ottersdorf. Likes to wander in the forest along the Rhine.

1954 At the age of nine, produces his first book, which he calls *Maruf der Schuhflicker* [Ma'aruf the cobbler], a transcription of an oriental fairy tale.

1963 Winner of a Jean Walter scholarship. Thanks to the grant, he is able to go abroad to discover the work of Vincent Van Gogh in Paris, Lyon and Arles. He is also keeping a diary by this time.

1966 After a year of studying law and Romance languages at the University of Freiburg im Brisgau, he enters the fine arts school of the same city and studies under Peter Dreher.

1968 Sets up his first studio in Karlsruhe.

1969 First artist's books begun in 1968, including *The Heidelberg flood*. Continues his studies at the Staatliche Akademie der Bildenden Künste in Karlsruhe under Horst Antes; in France, Italy and Switzerland, he does a performance in which he is seen parodying the Nazi salute while dressed in the Wehrmacht military uniform that his father once wore. Strikes the pose again in his studio, but sporting this time a nightshirt or a dress. Photographs of this episode make up the series of books called *For Jean Genet*. Literature and history become his preferred material.

— *For Jean Genet*, 1969 | MT and OS

— *Marble landscapes*, 1969 | MT and OS

1970 First solo show, at the Galerie am Kaiserplatz in Karlsruhe. Begins the narratives of *Feminine ecstasies*, a series of watercolours that he will return to and rework as woodcut engravings in the years around 2010 and again in 2015. Takes part in the group show *100 artistes dans la ville de Montpellier* [100 Artists in the city of Montpellier], exhibiting his books for the first time in France.

1973 Undertakes a series of works on Richard Wagner's *Nibelungen* cycle. Johannes Gachnang shows them at the Galerie im Goethe-Institut in Amsterdam. Begins his collaboration with the gallery owner Michael Werner in Cologne.

1974 Produces his first woodcut engravings in his Hornbach studio, initially for books. The first erotic books in watercolour.

— *The sorrow of the Nibelungs*, 1974 | MT and OS

1975 Introduces lead as an art material in his work. *Anselm Kiefer | Bücher* [Anselm Kiefer | Books], is held at the Michael Werner Gallery, Cologne.

1976 Begins a series of woodcuts called *Wege der Weltweisheit* [Ways of worldly wisdom] and the *Teutoburger Wald* [Teutoburg forest], which he will complete in 1993.

— *Heath of the Brandenburg March – Sand of the Brandenburg March*, 1976 | MT and OS

— *Territories and peoples of our time (A geographical political handbook)*, 1976 | MT and OS

— *Eroticism in the Far East or : Transition from cool to warm*, 1976 | MT and OS

— *Donald Judd hides Brünhilde*, 1976 | MT and OS

1977 First museum exhibition at the Bonner Kunstverein, Bonn. Chosen for the sixth Documenta in Kassel, in the 'Metamorphoses of books. Book-concept' section. Exhibits *The Heidelberg flood* (1969) and *Operation sea lion* (1975). Begins a series of woodcuts on Wagnerian themes, including *Brünhilde* and *Grane*.

1978 *Anselm Kiefer | Bilder und Bücher* [Anselm Kiefer | Paintings and books] at the Kunsthalle, Bern.

— *Grane*, 1978 | OS

1980 Visits Egypt and the sites of ancient Mesopotamia. Anselm Kiefer and Georg Baselitz represent Germany at the 39th Venice Biennale. Kiefer presents a series of books done between 1970 and 1978, and paintings under the title *Verbrennen, verholzen, versenken, versanden* [Burn, lignify, sink, silt up]. *Anselm Kiefer: Holzschnitte und Bücher* [Anselm Kiefer: Woodcuts and books], Groninger Museum, Groningen.

— *Teutoburg forest*, 1980 | OS

— *Teutoburg forest (Ways of worldly wisdom)*, 1980-1981 | MT and OS

1981 Introduces Third Reich architectural elements into his work, which were already seen in pieces from his youth, notably *Heroic symbol V* (1970).

— *Gilgamesh and Enkidu in the cedar forest I*, 1981 | MT and OS

1982 Sets up a second studio in a former garage in Buchen. *Anselm Kiefer: Paintings and books*, Whitechapel Gallery, London.

— *The Siegfried line*, 1982-2013 | MT and OS

1983 Introduces the theme of alchemy into his work.

1984 First trip to Israel. Introduces into his work themes borrowed from the mythology and history of the pre-Christian civilisations of Egypt and Mesopotamia. *Anselm Kiefer*, Städtische Kunsthalle, Düsseldorf; Musée d'art moderne de la Ville de Paris; The Israel Museum, Jerusalem.

1985 Buys part of the lead from the roofing of the Cologne Cathedral dome – the roofing is being renovated at the time; uses it notably in his sculpture *Mesopotamia – The high priestess*. Lead becomes one of his favourite materials to work with.

— *Mesopotamia – The high priestess*, 1985-1989 | OS

1986 After a two-year break, begins once again to produce books in which he refers to both Egyptian mythology and the Old Testament.

1987 Introduces the theme of the 'women of the Revolution'. Represents Germany at the 19th Biennial of São Paulo and shoots many photographs of the city's skyscrapers. An important solo show is devoted to the artist in the United States: Art Institute, Chicago (5 December 1987 – 31 January 1988); Philadelphia Museum of Art (6 March – 1 May 1988); Museum of Contemporary Art, Los Angeles (12 June – 11 September 1988) and Museum of Modern Art, New York (16 October 1988 – 3 January 1989).

— *Barren landscape*, 1987-1989 | OS

1988 Buys a former brickyard in Höpfigen, Odenwald, which he transforms into an art installation.

— *Isis – Osiris*, 1988 | MT and OS

1990 Second trip to Israel. *The Kabbalah* of Isaac Luria (1534-1572) becomes a favourite source of inspiration. *Anselm Kiefer | Bücher 1969-1990* [Anselm Kiefer | Books 1969-1990], Kunsthalle, Tübingen (29 September – 18 November 1990), curated by Götz Adriani; Kunstverein of Munich (11 January – 17 February 1991), curated by Zdenek Felix; Kunsthaus of Zurich (1 March – 7 April 1991), curated by Toni Stooss.

— *Word, storm, ice and blood*, 1990 | MT and OS

— *The ladder to heaven*, 1990-1991 | MT and OS

1991 Visits Mexico, Guatemala, Korea and Japan.

— *20 years of solitude*, 1991 | MT and OS

1992 Visits the United States, Thailand, Australia and Indonesia. Leaves Germany for France and sets up his studio in Barjac, Gard.

1993 Visits India, China, Pakistan, Nepal and once again Japan.

1995 Reappearance of the figurative with the discovery of the philosophy of Robert Fludd and the introduction of cosmic themes into his work.

1996 Second trip to India, then travels to Morocco and Egypt. Begins the series of woodcuts called *I hold all the Indies in my hand*.

— *The women of the Revolution by Jules Michelet*, 1996 | MT and OS

— *The secret life of plants*, 1997 | MT and OS

— *For Robert Fludd*, 1996 | MT and OS

— *I hold all the Indies in my hand*, 1996 | MT and OS

1998 The Metropolitan Museum of Art of New York acquires and exhibits fifty-four works on paper dating from 1969 to 1993.

— *Lilith's daughters*, 1998 | MT and OS

— *The ruins women*, 1999 | MT et OS

2001 *Anselm Kiefer | Painting, woodcuts, sculpture, books*, Smart Museum of Art, the University of Chicago, Chicago.

— *I hold all the Indies in my hand*, 2001 | MT and OS

2005 *Anselm Kiefer, Part I: Für Chlebnikov* [Anselm Kiefer, Part I: For Chlebnikov], White Cube, London.

— *He is the one who wears my hair*, 2005 | MT and OS

2007 Inaugurates the first iteration of Monumenta, Grand Palais, Paris, and exhibits *Sternenfall*, a homage to the poets Ingeborg Bachmann and Paul Celan. Sets up two new studios, one in the Marais in Paris and the other in Croissy-Beaubourg, in the Ile-de-France.

— *Sappho*, 2008 | MT and OS

2013 In the rotunda of the Louvre as an introduction to the show *De l'Allemagne, 1800-1939. De Friedrich à Beckmann* [On Germany, 1800-1939. From Friedrich to Beckmann], exhibits a series of woodcuts in which he reimagines the theme of the Rhine.

2014 Retrospective, *Anselm Kiefer*, at the Royal Academy of Arts, London.

— *The Red sea*, 2014 | MT and OS

2015 *Im Gewitter der Rosen* [In the storm of roses] at the Thaddaeus Ropac Gallery, Salzburg. Exhibits a series of works inspired by poems by Ingeborg Bachmann, *Im Gewitter der Rosen* (1953), Walther von der Vogelweide, *Under der Linden* [Under the lime trees] (around 1170-1230), and Arthur Rimbaud, *Le dormeur du val* [The sleeper in the valley] (1870). *Anselm Kiefer, L'alchimie du livre* [The alchemy of the book], Bibliothèque nationale de France in Paris, is the first show in France devoted to the artist's books dating from 1969 to 2015. Begins a series of woodcuts devoted to the writer Adalbert Stifter and the Roman Emperor Elagabalus.

— *Sol Invictus Elagabal*, 2015 | MT and OS

— *For Adalbert Stifter, Rock crystal*, 2015-2017 | MT and OS

— *Feminine ecstasies*, 2015 | MT and OS

— *The cathedral, for Adalbert Stifter*, 2015 | MT and OS

2016 The retrospective show *Anselm Kiefer | Die Holzschnitte* [Anselm Kiefer | the Woodcuts], Albertina, Vienna. *Kiefer | Rodin*, Musée Rodin, Paris. In the latter, exhibits in particular a series of erotic books inspired by the work of Auguste Rodin.

2017 Begins a series of books called *Welten-Inseln* [Island-universes].

— *Island-universes*, 2017 | MT and OS

The Jan Michalski Foundation for Writing and Literature

Vera Michalski-Hoffmann created the Jan Michalski Foundation for Writing and Literature in her husband's memory to perpetuate their common commitment to those who devote themselves to the written word.

The Foundation's mission is to foster literary creation and encourage the practice of reading through a range of initiatives and activities. These include mounting exhibitions and cultural events that have a connection with writing and literature, making a large multilingual library available to the public, awarding an annual prize in world literature, granting financial support, and hosting a writer-in-residence program.

The Jan Michalski Foundation was originally imagined as a small community sheltered beneath a canopy and completely surrounded by nature, an inspirational setting at the foot of the Jura Mountains in Switzerland. The Foundation opened its initial buildings in 2013. Today it offers a unique communal venue that is turned outward to the world at large: a place where writers, artists, and the public come together.

Press contact & communication

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