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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1498.29

**Every Human Being Stands beneath His Own Dome of Heaven**

Jeder Mensch steht unter seiner Himmelskugel

1970

Watercolor and pencil on paper

Private collection

**Winter Landscape**

Winterlandschaft

1970

Watercolor on paper

Private collection

**Man in the Forest**

Mann im Wald

1971

Oil on muslin

Private collection

**Julia**

1971

Watercolor and pencil on paper

Private collection

**Reclining Man with Branch**

Liegender Mann mit Zweig

1971

Watercolor on paper

Private collection

**Landscape with Head**

Landschaft mit Kopf

1973

Oil, distemper, and charcoal on burlap, with charcoal on cardboard

Private collection

**Resurrexit**

1973

Oil, synthetic polymer paint, and charcoal on burlap

Collection Sanders, Amsterdam

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**Germany's Spiritual Heroes**

Deutschlands Geisteshelden

1973

Oil and charcoal on burlap, mounted on canvas  
Collection of the Eli Broad Family Foundation

**Cockchafer Fly**

Maikäfer flieg

1974

Oil on burlap  
Saatchi Collection, London

**To Paint**

Malen

1974

Oil and shellac on burlap  
Family H. de Groot Collection, Groningen, The Netherlands

**My Father Promised Me a Sword**

Ein Schwert verheiss mir der Vater

1974

Watercolor on paper  
Private collection

**German Line of Spiritual Salvation**

Deutsche Heilslinie

1975

Watercolor on paper  
Private collection

**Sick Art**

Kranke Kunst

1975

Watercolor on paper  
Collection of Howard and Linda Karshan, London

**North Cape**

Nordkap

1975

Watercolor on paper  
Anthony d'Offay Gallery, London

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**Cauterization of the Rural District of Buchen**

Ausbrennen des Landkreises Buchen

1975

Oil, charcoal, and glue on twenty strips of burlap, bound  
Private collection

**Piet Mondrian - Operation Sea Lion**

Piet Mondrian - Unternehmen "Seelöwe"

1975

Thirty-four double-page photographic images, mounted on cardboard  
and bound  
Collection of Marian Goodman, New York

**Piet Mondrian - Arminius's Battle**

Piet Mondrian - Hermannsschlacht

1976

Oil on canvas  
Visser Collection, Retie, Belgium

**Faith, Hope, Love**

Glaube, Hoffnung, Liebe

1976

Watercolor and charcoal on paper  
Private collection

**Ways of Worldly Wisdom**

Wege der Weltweisheit

1976-77

Oil, synthetic polymer paint, and shellac on burlap, mounted  
on canvas  
Collection Sanders, Amsterdam

**March Sand V**

Märkischer Sand V

1977

Twenty-five double-page photographic images, with sand, oil,  
and glue, mounted on cardboard and bound  
Collection of Mr. and Mrs. Andrew Saul, New York

**Tree with Palette**

Baum mit Palette

1978

Oil on canvas, with lead  
Private collection (courtesy Sonnabend Gallery, New York)

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**Brunhilde - Grane**

Brünhilde - Grane

1978

Woodcut, with oil

Private collection (courtesy Sonnabend Gallery, New York)

**Horror Vacui**

1979

Watercolor, gouache, and graphite on paper

Private collection

**Ways of Worldly Wisdom - Arminius's Battle**

Wege der Weltweisheit - die Hermannsschlacht

1978-80

Woodcut, with synthetic polymer paint and shellac, mounted on canvas

The Art Institute of Chicago. Wirt D. Walker Fund and Restricted Gift from Mr. and Mrs. Noel Rothman, Mr. and Mrs. Douglas Cohen, Mr. and Mrs. Thomas Dittmer, Mr. and Mrs. Lewis Manilow, Mr. and Mrs. Joseph Shapiro, and Mr. and Mrs. Ralph Goldenberg

**Ways: March Sand**

Wege: märkischer Sand

1980

Synthetic polymer paint and sand on photograph, mounted on burlap

Saatchi Collection, London

**Ride to the Vistula**

Ritt an die Weichsel

1980

Oil on canvas

Collection of Werner and Elaine Dannheisser, New York

**Kyffhäuser**

1980

Photograph (1975), with synthetic polymer paint and emulsion

Collection of Emy and Jacques Cohenca, New York

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**To the Unknown Painter**

Dem unbekanntem Maler  
1980  
Watercolor on paper  
Collection of Antonio Homen, New York

**The Starred Heaven**

Der gestirnte Himmel  
1980  
Photograph (1969), with synthetic polymer paint and emulsion  
Collection of Eric Fischl, New York

**Brunhilde Sleeps**

Brünhilde schläft  
1980  
Photograph (1969), with synthetic polymer paint and emulsion,  
mounted on cardboard  
Private collection

**Broken Flowers and Grass**

Gebrochen Blumen und Gras  
1980  
Photograph (1969), with oil, synthetic polymer paint, and  
emulsion, mounted on cardboard  
Private collection

**The Painter's Studio**

Des Malers Atelier  
1980  
Photograph (1971), with oil, synthetic polymer paint, and  
emulsion  
Collection of Dr. Rolf H. Krauss, Stuttgart

**Chuwawa/Gilgamesh**

Chuwawa/Gilgamesch  
1980  
Photograph (1969), with synthetic polymer paint and emulsion  
Private collection (courtesy Lawrence Oliver Gallery, Philadelphia)

**Gilgamesh in the Cedar Forest**

Gilgamesch im Zedernwald  
1980  
Photograph (1969), with synthetic polymer paint and emulsion  
Private collection (courtesy Lawrence Oliver Gallery, Philadelphia)

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**Midsummer Night IV**

Johannisnacht IV

1980

Twenty-three double-page photographic images, with synthetic polymer paint, emulsion, and graphite, mounted on cardboard and bound

Collection of Marian Goodman, New York

**Kyffhäuser**

1980-81

Twenty-three double-page photographic images, with oil and emulsion, mounted on cardboard and bound

Collection of Francesco and Alba Clemente, New York

**Icarus - March Sand**

Ikarus - märkischer Sand

1981

Oil, emulsion, shellac, and sand, on photograph, mounted on canvas

Saatchi Collection, London

**Your Golden Hair, Margarete**

Dein goldenes Haar, Margarethe

1981

Oil, emulsion, and straw on canvas

Collection Sanders, Amsterdam

**Interior**

Innenraum

1981

Oil, synthetic polymer paint, emulsion, straw, and shellac on canvas, with woodcut

Stedelijk Museum, Amsterdam

**Palette with Wings**

Palette mit Flügeln

1981

Photograph, with oil

Collection of David and Eileen Peretz (courtesy Marian Goodman Gallery, New York)

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**Iconoclastic Controversy II**

Bilderstreit II

1981

Twenty double-page photographic images, with oil, mounted on cardboard and bound

Collection of Mr. and Mrs. David Pincus, Wynnewood, Pennsylvania

**The Mastersingers**

Die Meistersinger

1981-82

Oil, emulsion, and sand on photograph, mounted on canvas

Private collection

**Wayland's Song (with Wing)**

Wölundleid (mit Flügel)

1982

Oil, emulsion, and straw on photograph, mounted on canvas, with lead

Saatchi Collection, London

**Nuremberg**

Nürnberg

1982

Synthetic polymer paint, emulsion, and straw on canvas

Collection of Eli and Edythe L. Broad, Los Angeles

**Bunker**

1982

Watercolor on paper, with woodcut

Private collection, New York

**To the Unknown Painter**

Dem unbekanntem Maler

1982

Watercolor and pencil on paper

PaineWebber Group Inc.

**To the Unknown Painter**

Dem unbekanntem Maler

1982

Collection of Mrs. M. Morris

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**The Stairs**

Die Treppe

1982-83

Oil, emulsion, and straw on photograph, mounted on canvas  
Private collection

**Shulamite**

Sulamith

1983

Oil, synthetic polymer paint, emulsion, shellac, and straw  
on canvas, with woodcut  
Saatchi Collection, London

**The Rhine**

Der Rhein

1983

Woodcut, with oil, synthetic polymer paint, and shellac,  
mounted on canvas  
Collection of Céline and Heiner Bastian, Berlin

**The Rhine**

Der Rhein

1983

Eighteen double-page woodcuts, with oil, mounted on cardboard  
and bound  
The Carnegie Museum of Art, Pittsburgh. Leisser Art Fund

**The Red Sea**

Das rote Meer

1984-85

Oil, lead, woodcut, photograph, and shellac on canvas  
The Museum of Modern Art, New York. Enid A. Haupt Fund

**The Book**

Das Buch

1979-85

Synthetic polymer paint, emulsion, and shellac on canvas  
(in two parts), with zinc and lead  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,  
Washington, D.C. Thomas M. Evans, Jerome L. Greene, Joseph  
H. Hirshhorn, and Sydney and Frances Lewis Purchase Fund

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**The Miracle of the Serpents**

Das Schlangenwunder

1984-85

Shellac and photographs on projection paper

Collection of Dr. and Mrs. Konrad M. Weis, Pittsburgh

**Flight from Egypt**

Auszug aus Ägypten

1984-85

Synthetic polymer paint, charcoal, and string on cut-and-pasted photograph and cardboard

The Museum of Modern Art, New York. The Denise and Andrew Saul Fund

**Emanation**

1984-85

Shellac on photograph, mounted on cardboard, with lead

Collection of Jerry and Emily Spiegel, Kings Point, New York

**Palette with Wings**

Palette mit Flügeln

1985

Lead, steel, and tin

Private collection

**Yggdrasil**

1985

Synthetic polymer paint, emulsion, and shellac on photograph, with lead

Collection of Mr. and Mrs. Stephen H. Frishberg, Radnor, Pennsylvania

**Untitled**

Ohne Titel

1980-1986

Oil, synthetic polymer paint, emulsion, shellac, and charcoal on photograph, mounted on canvas, over canvas (in three parts), with lead and steel

Collection of Gerald S. Elliott, Chicago

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**Jerusalem**

1986

Synthetic polymer paint, emulsion, shellac, and gold leaf on canvas (in two parts), with lead and steel  
Collection of Susan and Lewis Manilow, Chicago

**Iron Path**

Eisen-Steig

1986

Oil, synthetic polymer paint, and emulsion on canvas, with olive branches, iron, and lead  
Collection of Mr. and Mrs. David Pincus, Wynnewood, Pennsylvania

**Saturn Time**

Saturnzeit

1986

Oil, synthetic polymer paint, emulsion, shellac, crayon, and photographs on canvas, with ferns and lead  
Private collection

**Fallen Pictures**

Gefallene Bilder

1986

Emulsion and photograph on cardboard, mounted on lead  
Collection of Mr. and Mrs. David Pincus, Wynnewood, Pennsylvania

**Midsummer Night**

Johannisnacht

1986

Synthetic polymer paint, emulsion, and shellac on cardboard, mounted on lead, with fern, steel, and glass  
Private collection

**Isis and Osiris**

Isis und Osiris

1986

Synthetic polymer paint, emulsion, crayon, and photograph on cardboard, mounted on lead, with steel and glass  
Promised gift of Marion Stroud Swingle to the Philadelphia Museum of Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**Siegfried Forgets Brunhilde**

Siegfried vergisst Brünhilde

1986

Charcoal and lilies of the valley, mounted on lead treated with acid

Private collection

**Osiris and Isis**

Osiris und Isis

1985-87

Oil, synthetic polymer paint, and emulsion on canvas (in two parts), with clay, porcelain, lead, copper wire, and circuit board

San Francisco Museum of Modern Art. Purchased through a gift of Jean Stein, by exchange, the Mrs. Paul L. Wattis Fund, and the Doris and Donald Fisher Fund

**The Milky Way**

Die Milchstrasse

1985-87

Oil, synthetic polymer paint, emulsion, and shellac on canvas, with applied wires and lead object

Courtesy Marian Goodman Gallery, New York

**Women of the Revolution**

Die Frauen der Revolution

1986-87

Emulsion and crayon on lead mounted on chipboard (in five parts), with lilies of the valley, rose, lead, and glass

Private collection

**Siegfried Forgets Brunhilde**

Siegfried vergisst Brünhilde

1987

Seven double-page lead sheets, with clay and graphite, mounted on cardboard and bound

Collection of Lynda and Stewart Resnick, Newtown Square, Pennsylvania

**The Birth of the Sun**

Die Geburt der Sonne

1987

Nineteen double-page photographic images, with clay, synthetic polymer paint, silver, copper, porcelain, and ink, mounted on cardboard and bound

Collection of Thomas and Shirley Davis, Woodside, California

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**The Raft**

Das Floss

1987

Synthetic polymer paint, claywash, melted lead, and fern  
on photograph, mounted on lead treated with acid

Private collection

**The Tree of Jesse**

Wurzel Jesse

1987

Palm roots on photograph, mounted on lead treated with acid  
Collection of Norman and Irma Braman

**Please Do Not Touch the Works of Art**

(twenty of these)

**The Milky Way**

Die Milchstrasse

1985-87

Oil, synthetic polymer paint, emulsion, and shellac on canvas,  
with applied wires and lead object

Albright-Knox Art Gallery, Buffalo, New York

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*Kiefer long labels*

*Ways of Worldly Wisdom-Arminius's  
Battle, 1978-80  
Wege der Weltweisheit-die Hermannsschlacht*

Woodcut, with acrylic and shellac, mounted on  
canvas

The Art Institute of Chicago; Wirt D. Walker  
Fund and restricted gift of Mr. and Mrs. Noel  
Rothman, Mr. and Mrs. Douglas Cohen, Mr. and  
Mrs. Thomas Dittmer, Mr. and Mrs. Lewis  
Manilow, Mr. and Mrs. Joseph Shapiro, and Mr.  
and Mrs. Ralph Goldenberg

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1. *Emanation*, 1984-85  
Shellac on photograph, mounted on cardboard, with lead  
Collection of Jerry and Emily Spiegel, Kings Point, New York
2. *Chuwawa/Gilgamesh*, 1980  
*Chuwawa/Gilgamesch*  
Photograph (1969), with acrylic and emulsion  
Private Collection (courtesy Lawrence Oliver Gallery, Philadelphia)
3. *Brunhilde Sleeps*, 1980  
*Brünhilde schläft*  
Photograph (1969), with acrylic and emulsion, mounted on cardboard  
Private Collection
4. *The Miracle of the Serpents*, 1984-85  
*Das Schlangenwunder*  
Shellac and photographs on projection paper  
Collection of Dr. and Mrs. Konrad M. Weis, Pittsburgh
5. *Midsummer Night*, 1986  
*Johannisnacht*  
Acrylic, emulsion, and shellac on cardboard, mounted on lead, with fern, steel, and glass  
Private Collection
6. *The Starred Heaven*, 1980  
*Der Gestirnte Himmel*  
Photograph (1969), with acrylic and emulsion  
Collection of Eric Fischl, New York
7. *Departure from Egypt*, 1984-85  
*Auszug aus Ägypten*  
Acrylic, charcoal, and photograph, mounted on cardboard, with string  
The Museum of Modern Art, New York;  
Gift of the Denise and Andrew Saul Fund
8. *Broken Flowers and Grass*, 1980  
*Gebrochen Blumen und Gras*  
Photograph (1969), with oil, acrylic, and emulsion, mounted on cardboard  
Private Collection
9. *Gilgamesh in the Cedar Forest*, 1980  
*Gilgamesch im Zedernwald*  
Photograph (1969), with acrylic and emulsion  
Private Collection (courtesy Lawrence Oliver Gallery, Philadelphia)
10. *Kyffhäuser*, 1980  
Photograph (1975), with acrylic and emulsion  
Collection of Emy and Jacques Cohenca, New York
11. *Palette with Wings*, 1981  
*Palette mit Flügeln*  
Photograph, with oil  
Collection of David and Eileen Peretz (courtesy Marian Goodman Gallery, New York)

Sample  
Group label

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Every Human Being Stands beneath His  
Own Dome of Heaven, 1970*  
*Jeder Mensch steht unter seiner Himmelskugel*

Watercolor and pencil on paper

Private Collection

**The Red Sea, 1984-85**  
**Das rote Meer**

Oil, lead, woodcut, photograph, and shellac on canvas  
The Museum of Modern Art, New York. Enid A. Haupt Fund

*Winter Landscape, 1970*  
*Winterlandschaft*

Watercolor on paper

Private Collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Every Human Being Stands beneath His  
Own Dome of Heaven, 1970  
Jeder Mensch steht unter seiner Himmelskugel*

Watercolor and pencil on paper

Private Collection

*Winter Landscape, 1970  
Winterlandschaft*

Watercolor on paper

Private Collection

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Bunker, 1982*

Watercolor on paper, with woodcut

Private Collection, New York

*To the Unknown Painter, 1982*  
*Dem unbekanntem Maler*

Watercolor and pencil on paper

Anthony d'Offay Gallery, London

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8/15/89

Memorandum

To James Snyder

From Susan Jackson

Date 7/29/88

Re

KIEFER SIGNS

cc: B. Tablin  
M. Henig  
AUG 1<sup>st</sup> 1988

SJ  
K/S ✓  
See notes on pp.  
2 and 3.  
J.

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KIEFER SIGNS

*File: Kiefa*

Note: Kynaston will select colors. Type face to be the same as the book for all signs.

#1 Pillar Signs (2)

text: Anselm Kiefer  
Lower Level  
and  
Third Floor

(Masonite box signs to be made 29 1/2" x 29 1/2")

#2 Ticket booth signs (2)

text: Anselm Kiefer  
Lower Level  
and  
Third Floor

(Horizontal 11" x 7" to fit in sign holder)

#3 End of the exhibition

text: The exhibition is also  
on the Third Floor

(Lintle sign? Ask Kynaston and Jerry)

#4 Ground Floor by up escalator

text: Anselm Kiefer  
Lower Level  
and  
Third Floor

(22" x 33" to be put in sign holder. Foam core or masonite. Photograph (enclosed) to be mounted on the sign)

#5 2nd Floor landing

Same as #4

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Kiefer signs

#6 3rd Floor pillar sign (1)

text: Anselm Kiefer  
←

(Photograph to be used. Masonite box sign to be made - 39 1/2" x 39 1/2")

#7 Exit - 3rd Floor east wing, gallery side

text: The exhibition is also  
on the Lower Level

(Little sign?)

#8 Restaurant and Cafe table tents

text: Anselm Kiefer  
October 16 - January 1

(Photograph shrunk to be used)

*Should  
there be two of each  
these? One at each  
entrance/exit? Will  
we let people enter  
from the south (P+S)  
side?*

Note: Lynette is thinking about Benjamin Moore paint - 1200  
for all directional signs (sample attached).

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A KIEFER "don't forget" list charged to the exhibition

#1 Banner(s)

Kynaston would like 2 if possible. He's thinking about emerald green with gold type (see attached).

*Unfortunately, not possible since both Kiefer and Diebenkorn have banners.*

#2 Vitrine Posters (2)

Check with Kynaston on the image

#3 3rd Floor east wing

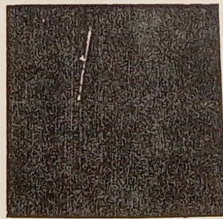
2nd title wall

#4 Over the escalator, ground floor

Anselm Kiefer



Note: Kynaston is thinking about Benjamin Moore paint -- AJ-55 for all directional signs (sample attached).



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## THE ART INSTITUTE OF CHICAGO

INTERDEPARTMENTAL CORRESPONDENCE

A. KIEFER/  
cc: ✓K. McShine  
J. Wells  
L. Rosenstock  
R. Palmer  
Reg. File (orig.)

TO: Dorothy Schroeder  
FROM: Virginia Mann *Ginger*  
DATE: July 26, 1988  
RE: Anselm Kiefer loan of Emanation (Bastian, Berlin)

Per a phone call from Mark Rosenthal's office, 7/26/88, the Bastians have requested we store their subject loan in New York during the MOMA venue.

VM/jcf  
cc: Katharine C. Lee  
Neal Benezra  
Bill Leisher  
Sarah Tappen  
Mark Rosenthal

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## The Museum of Modern Art

For Immediate Release  
October 1988

### ANSELM KIEFER

October 16, 1988 - January 3, 1989

Indeed, just as he often identifies his books not by title but by element (ice, sand, earth, fire), he would now refer to paintings by medium, as either straw, lead, or sand. Each has very specific properties when subjected to Kiefer's sacred fire. Straw is reduced to ash; lead is purified; and sand does not burn at all. Each designation, then, is a hallmark for a cluster of related subjects, and becomes a vehicle for Kiefer's explorations of their actual, physical implications.

--Mark Rosenthal, Anselm Kiefer\*

The first retrospective of the work of the German contemporary artist Anselm Kiefer concludes its four-city tour at The Museum of Modern Art from October 16, 1988, to January 3, 1989. Organized jointly by The Art Institute of Chicago and the Philadelphia Museum of Art, ANSELM KIEFER introduces to the American public the full achievement of this renowned forty-three-year-old artist. Long celebrated in Europe, with major exhibitions in such cities as London, Paris, Düsseldorf, and Jerusalem, Kiefer's work has only in recent years been seen in the United States.

ANSELM KIEFER has been made possible by major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity was received from the Federal Council on the Arts and the Humanities. The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany.

The exhibition includes approximately seventy-five paintings, sculptures, books, photographic pieces, and watercolors. Kiefer's works invoke history and

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legend, myth and lore. Mark Rosenthal, who organized the exhibition for the Philadelphia Museum of Art, writes in his essay in the accompanying publication, "He attempts nothing less than an examination and understanding of human civilization, past and present, generally considered through monumental themes of landscape and architecture combined with iconography drawn from literary, cultural, religious, and historical sources. The best of Kiefer's epic elegies to the human condition reverberate with profoundly felt emotions, complex thematic subtlety, and extraordinary surface dynamism."

Anselm Kiefer was born in 1945 in Donaueschingen, Germany. After traveling through Europe from 1963 to 1966, Kiefer returned to Germany to study law and French. He soon turned to the study of art, working under Peter Dreher at the Freiburg Academy and Horst Antes at the Academy in Karlsruhe. The most significant influence in Kiefer's development was the conceptual artist Joseph Beuys, with whom he studied from 1971 to 1973.

In 1969, during several trips abroad, Kiefer took a series of photographs, later known as "Occupations," in which he depicted himself striking the Nazi salute in staged settings. The series signaled the direction his work would take in the following decade: exploring through his art his identity as a German. In confronting the Nazi reality, Kiefer reminds us that the past cannot be erased and that the seeds of fascism, authority, and power are facets found in everyone's psyche to some degree.

While Kiefer's earliest works were concerned with the realm of myth, by 1974 he had made a transition to an increasingly historic, profane human world. The setting of his work likewise shifted from his studio to the landscape. He began to work more in series, examining the various details and characteristics of each theme. As in his earlier conceptual work, Kiefer immersed himself in the more

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difficult aspects of his German heritage, depicting disturbing subjects that his audience could not fail to understand. In Ways of World Wisdom (1976-77), for example, he placed pictures of personages from Germany's history along with their names in a schematically rendered forest, surrounded by flames and smoke.

Kiefer's work reached its maturity in the early eighties, when he began to employ an extraordinary variety of materials, including oil, lead, photographs, woodcuts, sand, and straw. The vast scale and complexity of the paintings gave them a forceful presence, and the abstract quality of many of the canvases was highly pronounced. Kiefer had, in effect, integrated the scale and visual richness of Abstract Expressionism with meaningful subject matter; uniting the poles of form and content, the concrete and the ideal, and art and life.

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\*PUBLICATION: Anselm Kiefer by Mark Rosenthal. 17 full-bleed, double-page photographic images by Anselm Kiefer, entitled The Passage through the Red Sea. 216 pages. 280 illustrations, with 105 color and 2 foldouts. Published by The Art Institute of Chicago and the Philadelphia Museum of Art. Paperbound, \$29.95. Trade edition Prestel Publishers, distributed by Te Neues Publishing Company, New York.

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## The Museum of Modern Art

For Immediate Release  
October 1988

### ANSELM KIEFER

October 16, 1988 - January 3, 1989

Indeed, just as he often identifies his books not by title but by element (ice, sand, earth, fire), he would now refer to paintings by medium, as either straw, lead, or sand. Each has very specific properties when subjected to Kiefer's sacred fire. Straw is reduced to ash; lead is purified; and sand does not burn at all. Each designation, then, is a hallmark for a cluster of related subjects, and becomes a vehicle for Kiefer's explorations of their actual, physical implications.

--Mark Rosenthal, Anselm Kiefer\*

The first retrospective of the work of the German contemporary artist Anselm Kiefer concludes its four-city tour at The Museum of Modern Art from October 16, 1988, to January 3, 1989. Organized jointly by The Art Institute of Chicago and the Philadelphia Museum of Art, ANSELM KIEFER introduces to the American public the full achievement of this renowned forty-three-year-old artist. Long celebrated in Europe, with major exhibitions in such cities as London, Paris, Düsseldorf, and Jerusalem, Kiefer's work has only in recent years been seen in the United States.

ANSELM KIEFER has been made possible by major grants from the Ford Motor Company and the Lannan Foundation. The National Endowment for the Arts, the Federal Republic of Germany, and Lufthansa German Airlines have also provided generous support. An indemnity was received from the Federal Council on the Arts and the Humanities. The New York showing has been supported additionally by grants from The Bohen Foundation, the Ford Motor Company, Deutsche Bank, and The Ministry of Foreign Affairs of the Federal Republic of Germany.

The exhibition includes approximately seventy-five paintings, sculptures, books, photographic pieces, and watercolors. Kiefer's works invoke history and

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legend, myth and lore. Mark Rosenthal, who organized the exhibition for the Philadelphia Museum of Art, writes in his essay in the accompanying publication, "He attempts nothing less than an examination and understanding of human civilization, past and present, generally considered through monumental themes of landscape and architecture combined with iconography drawn from literary, cultural, religious, and historical sources. The best of Kiefer's epic elegies to the human condition reverberate with profoundly felt emotions, complex thematic subtlety, and extraordinary surface dynamism."

Anselm Kiefer was born in 1945 in Donaueschingen, Germany. After traveling through Europe from 1963 to 1966, Kiefer returned to Germany to study law and French. He soon turned to the study of art, working under Peter Dreher at the Freiburg Academy and Horst Antes at the Academy in Karlsruhe. The most significant influence in Kiefer's development was the conceptual artist Joseph Beuys, with whom he studied from 1971 to 1973.

In 1969, during several trips abroad, Kiefer took a series of photographs, later known as "Occupations," in which he depicted himself striking the Nazi salute in staged settings. The series signaled the direction his work would take in the following decade: exploring through his art his identity as a German. In confronting the Nazi reality, Kiefer reminds us that the past cannot be erased and that the seeds of fascism, authority, and power are facets found in everyone's psyche to some degree.

While Kiefer's earliest works were concerned with the realm of myth, by 1974 he had made a transition to an increasingly historic, profane human world. The setting of his work likewise shifted from his studio to the landscape. He began to work more in series, examining the various details and characteristics of each theme. As in his earlier conceptual work, Kiefer immersed himself in the more

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difficult aspects of his German heritage, depicting disturbing subjects that his audience could not fail to understand. In Ways of World Wisdom (1976-77), for example, he placed pictures of personages from Germany's history along with their names in a schematically rendered forest, surrounded by flames and smoke.

Kiefer's work reached its maturity in the early eighties, when he began to employ an extraordinary variety of materials, including oil, lead, photographs, woodcuts, sand, and straw. The vast scale and complexity of the paintings gave them a forceful presence, and the abstract quality of many of the canvases was highly pronounced. Kiefer had, in effect, integrated the scale and visual richness of Abstract Expressionism with meaningful subject matter; uniting the poles of form and content, the concrete and the ideal, and art and life.

In these later works, Kiefer gradually turned from the land and made architecture his primary setting. He appropriated designs for Nazi architecture to create memorials to various personages. In Interior (1981), he faithfully depicts a building designed by Albert Speer. However, the light-filled space has been darkened with black fragments of woodcuts, including one depicting a fire. The artist also continued to evoke mythic events and dramatic transitions in historical time. Following a 1984 trip to Israel, he used the story of the Exodus as an archetypal experience fundamental to all people. Other major works from Kiefer's mature period included in the exhibition are To the Unknown Painter (1982), Wayland's Song (1982), Shulamite (1983), The Book (1979-85), and Osiris and Isis (1985-87).

In addition to his painting, Kiefer has created illustrated books that recall the medieval German tradition of hand-illuminated manuscripts. These volumes are not based on written texts, but are purely visual expressions in which he serially develops a theme. Starting with photographs, Kiefer would

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often elaborate on them, applying paint or other materials or gluing additional photographs to the images.

ANSELM KIEFER was organized by the late A. James Speyer, curator of Twentieth Century Painting and Sculpture, The Art Institute of Chicago, and by Mark Rosenthal, curator of Twentieth-Century Art, Philadelphia Museum of Art. The exhibition has been coordinated for The Museum of Modern Art by Kynaston McShine, senior curator, Department of Painting and Sculpture. The exhibition opened in Chicago in December 1987, followed by showings at the Philadelphia Museum of Art and the Museum of Contemporary Art, Los Angeles.

\* \* \*

LECTURES: Tuesday, October 18, at 8:30 p.m.

John Hallmark Neff  
Director of the Art Program, First National Bank of Chicago  
"Reading Kiefer: What We See, What We Know, What It Means"

Tuesday, October 25, at 8:30 p.m.

Andreas Huysen  
Chairman of the German Department, Columbia University  
"Anselm Kiefer: The Temptation of Myth and the Terror of History"

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