

GALERIE THADDAEUS ROPAC

LONDON PARIS SALZBURG



Anselm Kiefer, *Für Andrea Emo*, 2015-2017

Oil, emulsion, acrylic, shellac, lead, metal, and clay on canvas on wood
280 x 380 x 34 cm (110,24 x 149,61 x 13,39 in)

Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg

Photo : Georges Poncet, © Anselm Kiefer

ANSELM KIEFER **FÜR ANDREA EMO**

11 February – 31 May 2018

Press preview

Friday 9 February 2018, 11am-1pm

Opening

Sunday 11 February 2018, 2-6pm

Galerie Thaddaeus Ropac
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PRESS RELEASE

Five years after Anselm Kiefer's exhibition for the inauguration of our gallery in Pantin, and following his retrospective at the Centre Pompidou in 2015/2016, Galerie Thaddaeus Ropac is pleased to announce the presentation of a new series of works by the artist in Paris. The exhibition *Für Andrea Emo* brings together a selection of around twenty paintings along with three sculptures, which reflect the sedimentation of memory cherished by the artist. The sculptures encapsulate a spiritual connection between several elements. They appear as many fossils or artefacts to unearth, as many micro-fictions to decipher. With an unprecedented formal inventiveness, the paintings reflect the artist's continuous interest in the process of destruction and regeneration. By pouring molten lead, Anselm Kiefer obliterates the original image and brings to life his own work in a radically iconoclastic gesture.

Philosophical and literary references have always been instrumental to understand Anselm Kiefer's practice. The exhibition is dedicated to Andrea Emo (1901-1983), an Italian philosopher whose nihilist thinking has fuelled the development of his work. A solitary thinker who has chosen the path of reclusion and self-exclusion from the academic world, Andrea Emo is an important figure in new metaphysics. From his singular writing, which takes the form of fragments and notes, emerges a form of theology in negation. Andrea Emo's preferred approach to time is through memory: "there is nothing new except in recollection ... the new arises out of us, ourselves the future if we can relinquish it." This is how Anselm Kiefer finds in Andrea Emo's philosophy an echo to his own questions. When Andrea Emo writes: "the deed is the destruction of pictures, their death, their sleep, their burial place, that they require in order to rise again", Anselm Kiefer says in his diary: "you've come to realize that a picture always erases the immediately preceding one, that it's a matter of constant disposal and rebirth".

The notion of time as an ongoing cycle underlies Anselm Kiefer's practice. Here, such concept is visible in the process of creation and in the very matter of the works, which undergo an act of destruction before regenerating. Anselm Kiefer writes in his diary, published in the exhibition catalogue: "yesterday poured lead. on several old paintings you no longer wanted to even look at. unlike before, you laid the paintings on the floor without anger, without despair, and poured the burning hot lead on them. no cause for despair any longer, for you know: at some point something will come of it; indeed, you count on the disappointment from the outset. would the result be any different, would the lead flow any differently if the destructive act were performed in rage and not deliberately?"

If on some paintings the layer of solidified lead lets parts of the original landscape visible, on others it imprisons the pictorial elements rejected by the carbonized surface. The painting then becomes its own sedimentation, a palimpsest. In his diary, Anselm Kiefer notes: "this heavy lead bandage that can no longer be detached from the paint skin, these festering sores welling out from the still boiling lead when the pigment beneath it is not bone dry, the little straws on a field that I painted years ago and that appear as charred leavings on the solidified lead – all this reminds me of the Baudelaire poems I reread last year."

A catalogue in English and German will be published on the occasion of the exhibition and includes extracts of Anselm Kiefer's diary covering the period in which he created the works for this exhibition.



Anselm Kiefer, *Sonnenfinsternis* (Solar Eclipse), 1994-2017,
Oil, emulsion, acrylic, shellac, lead and metal on canvas on wood, 190 x 380 x 30 cm (74,8 x 149,61 x 11,81 in)
Courtesy Galerie Thaddaeus Ropac, London · Paris · Salzburg
Photo: Georges Poncet © Anselm Kiefer

Anselm Kiefer was born in 1945 in Donaueschingen, Germany. He lives and works in Paris. In recent years, Anselm Kiefer's solo exhibitions have included Guggenheim Museum Bilbao, Spain (2007); *Sternenfall Chute d'étoiles*, Monumenta, Grand Palais, Paris (2007); *Anselm Kiefer au Louvre*, Musée du Louvre, Paris (2007); Louisiana Museum of Modern Art, Humlebæk, Denmark (2010); *Shevirat Hakelim*, Tel Aviv Museum of Art, Israel (2011); *Beyond Landscape*, Albright-Knox Art Gallery, Buffalo (2013); Royal Academy of Arts, London (2014); *L'Alchimie du livre*, Bibliothèque Nationale de France, site François-Mitterrand, Paris (2015); Centre Georges Pompidou, Paris (2015); *Anselm Kiefer, The Woodcuts*, Albertina Museum, Vienna (2016); *Kiefer Rodin*, Musée Rodin, Paris (2017); *For Velimir Khlebnikov – Fates of Nations*, State Hermitage Museum, Saint Petersburg (2017).

The exhibition *Kiefer Rodin* is currently on view at Barnes Foundation, Philadelphia, until 12 March 2018 and the exhibition *Provocations* is on show at Met Breuer, New York, until 8 April 2018. An exhibition about Anselm Kiefer and literature is due to open at Fondation Jan Michalski, Montricher, Switzerland, in the fall of 2018.

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