

**MONUMENTA 2007 / ANSELM KIEFER
STERNENFALL
'Falling Stars'**

**At the GRAND PALAIS
From 30 May to 8 July 2007**

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Ministère de la Culture et de la Communication

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EDITORIAL FROM THE DELEGATE FOR THE VISUAL ARTS

The Grand Palais is a monument to light and glass, a space that is continually alive, continually rethinking its role as part of the Paris cityscape. Its architecture invites us to reflect on the immensity of the sky, and the cosmos of in which we live. The Grand Palais is a truly unparalleled space. Which is why it has now become the venue for series of events offering today's creative artists a completely new, once-in-a-lifetime opportunity: an opportunity we call MONUMENTA.

Today, the Grand Palais is rediscovering its original vocation as a global venue for the promotion of art and creativity. Conceived as a 'theatrical' space, a centre for intense creative activity, the Grand Palais has found new life with a host of cultural and other events. Each year MONUMENTA invites a leading contemporary artist to engage with the building's extraordinary, monumental steel-and-glass nave, confronting its history and volumes with their personal point of view, their individual forms and ideas, to create a new, unique work conceived in light of this spectacular, magical setting. MONUMENTA's installations will be created in alternate years by French artists (or artists resident in France) and leading figures from the international contemporary art scene. MONUMENTA is an ambitious international exhibition, complemented by an equally ambitious, innovative policy of cultural mediation designed to promote access to the works for the widest possible public.

The first artist to accept MONUMENTA's unique challenge is Anselm Kiefer, born in 1945 and resident in France for over twelve years, during which time he has created some of his finest work. The next two events in the MONUMENTA series will feature Richard Serra (in 2008) and Christian Boltanski (in 2009). The first MONUMENTA installation is a tribute by Anselm Kiefer to two German-speaking poets who dedicated their lives to political activism and the duty of remembrance: Paul Celan and Ingeborg Bachmann. The work provides a forum for a unique encounter between vision, language and matter: the essential elements of our perception of reality, whose superposition, contradiction and interplay have shaped Kiefer's work throughout his career. As Kiefer himself says: 'my hill-studio in Barjac features structures or "houses" containing my works, just like the installation at the Grand Palais. Clearly, there are "paths" linking the two. And where there are paths, there are cross-over points, meetings, encounters. There will be many such encounters and meetings at the Grand Palais.'

*Olivier Kaepelin
Delegate for the Visual Arts*

EDITORIAL FROM THE DIRECTOR OF THE GRAND PALAIS

The Grand Palais's new status as a financially autonomous public institution (EPIC - Etablissement Public Industriel et Commercial) confirms its fundamental vocation as a venue for outstanding national and international cultural events. This fascinating space of glass and steel has inspired generations of visitors with its vast volumes and ethereal architecture. Today, its future is at last assured as a centre for artistic and cultural events of the highest quality, with superb visitor services and a commitment to outreach. As a public institution, the Grand Palais remains committed to innovation and the highest, most exacting standards. MONUMENTA reflects the Grand Palais's vocation as a dynamic centre for contemporary art. As the world's biggest contemporary art event of its kind, MONUMENTA is more than a dialogue between one artist and a unique space. It embodies the extraordinary vitality of the contemporary art scene, and its unique capacity to challenge artists and viewers alike. The Grand Palais looks forward to showcasing the diverse challenges and perspectives of art today, in the sublime, ambitious setting of its great steel-and-glass nave.

*Yves Saint-Geours
Director, Grand Palais des Champs-Élysées*

EDITORIAL FROM THE EXHIBITION CURATOR

*The glass nave of the Grand Palais allows light to pour down from above, but it also serves as a vast window on the sky. The same sky that haunts so many canvases by Anselm Kiefer, with their powerful sense of material brilliance, of light incarnate – a reflection of Kiefer's deliberate artistic quest to create a new kind of painted light, brighter and more real than the theatrical mirages of so much figurative art. *Sternenfall* ('Falling Stars') is the title of the first exhibition in the MONUMENTA series. The complex labyrinths of meaning in Kiefer's work find definition and profound coherence through cosmogony and the motif of the star-filled night sky. The glass vault of the Grand Palais – a veritable cathedral of light – is the perfect counterpoint to the caves and subterranean spaces created by Kiefer at Barjac, his hill-studio and home in southern France. Barjac is Kiefer's 'creative Babel', a place of dreams and the unexpected, set apart from the sound and fury of the modern world, where he draws on the mysterious sources of inspiration that shape and inform his work. Work of extraordinary inventiveness, whose wide-ranging sources embrace the universal themes that shape our individual histories and destinies.*

MONUMENTA 2007 consists of ten installations, seven of which are 'houses' – as Kiefer describes them – conceived to the exact scale of the works they contain. Each house is a different size, but all are clad in rusted corrugated iron. In addition to the houses, the installation comprises three monumental sculptures: a tower rising to a height of 17 metres, a second tower of eight metres, and a collapsed tower extending along the ground.

MONUMENTA 2007 is a fascinating narrative work, richly philosophical, metaphorical and poetic, expressive of great violence and great humanity. The spectacle of the paintings is inseparable from the materiality of the installation – the canvases are cocooned in their respective settings like precious artefacts, sheltered from the light pouring down from the zenith of the Grand Palais, above.

José Alvarez

MONUMENTA: A MAJOR ARTISTIC ACHIEVEMENT

From 2007, the Grand Palais will become the venue for a new, annual contemporary art event. MONUMENTA is an ambitious, international initiative promoting a series of creative encounters between leading international contemporary artists, and the building's exceptional architectural environment.

The first three installations in the MONUMENTA series will be created by Anselm Kiefer, Richard Serra and Christian Boltanski. The first work in the series – opening on 30 May 2007 – is an ambitious creative installation by Anselm Kiefer, who has been resident in France for the past decade. Kiefer's work will be followed by the American sculptor Richard Serra, in 2008, and by the French artist Christian Boltanski, in 2009.

Born in 1945 and active on the international art scene since the 1970s, Anselm Kiefer is noted for the emotional, aesthetic intensity of his powerful works, characterised by a dramatic, painterly fusion of imagery and medium. Kiefer's paintings and sculptures explore the fundamental experiences of human existence, and man's confrontation with the great forces of history and mythology. The traumatic history of contemporary Europe is invoked as part of the artist's constant questioning of the essentials of human nature.

Bringing contemporary art to the widest possible public

Each year, MONUMENTA will present new work by a leading living artist, in the superb, historic setting of the Grand Palais. MONUMENTA represents a significant commitment to contemporary art, making important new work accessible to the widest possible public, in the best possible conditions, together with a wealth of interpretative resources designed to further our understanding of some of the greatest artists alive today.

A new perspective on today's world. A new perspective on the Grand Palais.

The Grand Palais is one of the great historic buildings of Paris, and the world. Conceived as a monumental exhibition space for the 1900 Exposition Universelle, the structure has recently been completely restored and renovated. The building's immense glass roof incorporates a dome rising to a height of 45 metres. Its central nave extends for some 200 metres at ground level, covering a surface of 13,500 square metres in a single span. The Grand Palais provides the setting for numerous prestigious cultural events. Now, MONUMENTA gives individual contemporary artists the unparalleled opportunity to work with this extraordinary environment, expressing their creativity and artistic power to its fullest extent. A new way to discover the work of a living artist. A new way to discover the Grand Palais.

SHEET 1: ANSELM KIEFER: A COMMITTED ARTIST / 'MONUMENTAL' ART

Artist and creator Anselm Kiefer conjures matter, time and history in a striking series of visual and architectural installations, on a monumental scale.

The emotional power of Kiefer's works is immediately apparent. He invites the viewer to inhabit a creative space where medium and signs merge into one, where man and the world around him are held in the act of perpetual separation and fusion. Sand, branches, celestial bodies, hair, or texts – poetic, scientific or mystical – are so many different 'media,' deployed by this great contemporary master in a series of ambitious, grandiose works.

Through the emotional, questioning character of his work – fundamental components of the human experience and condition – Anselm Kiefer sheds new light on the foundations of our civilisation, penetrating history's darkest transgressions. Refuting the processes of collective amnesia, Kiefer finds new resources to confront the unrepresentable in a series of dazzling visions designed to implicate the viewer in the reconstruction of the fabric of memory and reason.

Anselm Kiefer's work places the viewer at the very heart of the encounter between the self, the artist's medium, and memory, engaging us with its expressive power, and profound humanity.

In his monograph on the work of Anselm Kiefer (Thames & Hudson, 2001), the celebrated art historian Daniel Arasse, who died recently, compares his paintings' invocative power to that of the ancient templum, the square of sky defined by Roman augurers for the purposes of divination based on the flight of sacred eagles. The templa defined by Kiefer's canvases, says Arasse, invite the viewer to contemplate the conflict between the transparency of meaning, and the opacity of the medium (as witnessed by the violent physicality of the pictures' making, their palpably tactile quality), between the creative idea and its evaporation during the process of its materialisation in paint.

Anselm Kiefer's work is constantly revisited and re-elaborated, creating an œuvre of multiple accretions and strata, and accumulations of different media. The dense, thickly-worked paintings are often quite literally attacked by the forces of nature. The diverse elements assembled and used by Kiefer are assimilated into often monumental works defining a spatial and visual landscape of their own. The paintings' striking, powerful materiality transports the visitor – quite literally – to the heart of a monumental artistic vision, an 'art of excess' where time acts as a medium in its own right, and where each of us is invited to lose and find ourselves at will.

Anselm Kiefer's work challenges each of us to question our sense of belonging. This plunge into the depths of introspection enables the artist to examine his intrinsic connection with his own culture, in a new light. His sense of the past is European, the nostalgic past of the German Romantics, a past that touches the collective roots of European culture. Today, this questioning is the pretext for an in-depth exploration of the complexity of our origins, and our ever-problematic relationship with the past, both memorial and immemorial. The quest for identity is an historical, cosmogenic leitmotiv; our response to its call will furnish the elements we need to build our shared future. In his artistic quest for identity, Anselm Kiefer peoples his visual world with a host of invited poets, writers and thinkers. Here are Genet, Rilke, Huysmans, Musil, Nietzsche, Heidegger, Michelet, Hegel, Marx, Benjamin, Khlebnikov... But it is with Celan that he finds his most lasting, complex relationship.

Active on the contemporary art scene since the 1970s, Anselm Kiefer has enjoyed international recognition for many years. His painted works, and his remarkable sculptures, draw on the tragic cataclysms of 20th-century history in attempt to exorcise their essential evil and brutality. Taking their inspiration in a wide variety of cosmogenic motifs, and a Neo-Expressionistic vision of art, Kiefer's paintings are remarkable for their unflinching apprehension and deeply moving depiction of the complex nature of reality. His work is nourished by history, even in its darkest hours, taking strength to resist, with all the vitality of art, the meandering paths of forgetfulness. Anselm Kiefer's work is a call to the young people of today, a memorial for each individual visitor. As the art historian Daniel Arasse has pointed out, his work constitutes a theatre of memory. At the Grand Palais, the theatre assumes the dimensions of a vast, monumental nave.

Anselm Kiefer studied law, literature and linguistics before embarking on his artistic career. His father was a teacher of drawing. Kiefer studied first at the Karlsruhe academy of fine art, and later in Düsseldorf, where he became a pupil of the German artist Joseph Beuys. From the 1970s onwards, his work explored the complex arcana of Germany's post-war identity. In 1980, he exhibited at the German pavilion at the Venice Biennale, where his work provoked shocked reaction from a number of critics. In 1981, he exhibited at the Marian Goodman Gallery in New York, and quickly became one of the art market's most sought-after names, with a growing international reputation. Taking inspiration from the great geniuses of world literature, the Kabbalah and ancient Egyptian mythology, Anselm Kiefer played an active role in the renaissance of painting. His extraordinarily vigorous work, sometimes classified as Neo-Expressionist, covers a wide-ranging creative area. Kiefer's work of the 1970s and 1980s (1969-1992) was dedicated to Germanic culture – *Resurrexit* (1973), *To the Unknown Painter* (1982), *Athanor* (1983), *Parsifal* (1973) – while at the same time introducing one his favourite and most important themes, namely Judaism and, more precisely, the Kabbalah: the *Lilith* series, *Emanation* (1984), *Tsim Tsum* (1991), *Sephiroth* (1990), etc. Added to this are a number of Old Testament subjects borrowed from the tradition of history painting: *The Departure from Egypt* (1984), *The Red Sea* (1985), *Aaron* (1985), *Seraphim* (1984).

Since 1984, when Kiefer settled in the southern French town of Barjac, his work has undergone a significant transformation. The town itself, the surrounding natural scenery, the region's vast open skies, and the culmination of his personal grieving process, have allowed Kiefer to develop new themes such as the exploration of the cosmos – *The Orders of Night* (1997), *Shooting Stars* (1998) – but also the cycle dedicated to Robert Fludd, the 17th-century English thinker who upheld the theory that each plant on Earth has its celestial equivalent in the form of a star. Two books appeared – *For Robert Fludd* (1996) and *The Secret Life of Plants* (1998) – based on painted photographs and sunflower seeds, a material seen again in the series of large paintings created from prints: *Sol Invictus* (1995), *The Secret Life of Plants* (1998) or *Cette Obscure Clarté qui Tombe des Etoiles* (1996: 'That obscure clarity that falls from the stars', a reference to a line from Corneille).

From his many travels, Kiefer has brought back thousands of photographs, giving rise to the *Pyramids* series – *Remains of the Sun* (1997) dedicated to Ingeborg Bachmann, and *Heaven and Earth* (1996) – and an 'Indian' series, based on photographs of brickyards, including *The Square* (1997)... As if by settling in France, and establishing a new studio, Kiefer had accomplished a kind of ritualised purging of his past.

Since 2002, Anselm Kiefer has worked with concrete, creating the *Seven Heavenly Palaces* (a series of towers installed at Hangar Bicocca on the Pirelli estate in Milan), a series of tributes to Khlebnikov (paintings of the sea, with boats and an array of objects made of lead, 2004-5), a return to the work of Paul Celan with a series of paintings featuring rune motifs (2004-6), and other sculptures.

Kiefer's dialogue with Paul Celan began with his landscape cycle of 1981, dedicated to Celan's poem *Fugue of Death*. Here, as in the whole of his work, Kiefer illustrates the text not with quotations from poems, but by proposing his own interpretation based on the resonant 'after-echo' of sound, and the persistence of visual stimuli on the retina. Celan's poem allows Kiefer to work through his own mourning process. It allows him to break out of the vicious circle of fascination and repulsion inspired in him by the Third Reich, but also to begin to address the tragedy of the Shoah, Jewish collective memory, and the Kabbalah, while at the same time reappropriating the discarded tatters of the German cultural and artistic tradition. Anselm Kiefer uses direct quotation, but his painterly technique also transposes a certain concept of materiality implicit in Celan's poetic themes: ashes, straw, sand or hair.

One of Kiefer's first painted tributes to Ingeborg Bachmann is the elongated landscape painting *Bohemia Lies by the Sea* (1995), named for Bachmann's Shakespeare-inspired poem. Strangely, its composition is not unlike Van Gogh's last painting, *Wheatfield with Crows*, which was itself the inspiration for a poem by Paul Celan. Kiefer was of course familiar with this poem, and the same compositional scheme recurs in many of his landscape paintings. From 1995 onwards, Kiefer corresponded regularly with Bachmann, who was also a close associate of Paul Celan. This poetic discussion, between Ingeborg Bachmann, Paul Celan and Anselm Kiefer – punctuated by digressions, coded retorts, and questioning – lies at the heart of Kiefer's work for the Grand Palais. This unique exhibition contributes to our understanding of what makes Anselm Kiefer such a great artist, of his deep erudition, the thinking behind his associations of ideas, and the processes of displacement and condensation that enable each work to invoke a host of different ideas, and each idea to invoke an array of different works.

Born in 1945 in Donaueschingen, Anselm Kiefer lives and works in Barjac, in southern France.

Recent exhibitions:

- > *Venice Biennale (1997)*
- > *National Gallery, London (2000)*
- > *Metropolitan Museum, New York (2000)*
- > *Royal Academy, London (2001)*
- > *Villa Medici, Rome (2005)*
- > *Musée d'Art Contemporain, Montréal (2006)*
- > *MOMA, San Francisco (2006)*
- > *MFAH, Houston (2006)*

ANSELM KIEFER IN HIS OWN WORDS

'The Grand Palais is unique, thanks to its architecture rather than its size. It's an architecture of precision, detail and grandeur all at once – a tremendous challenge for an artist, an architecture that demands to be tackled and 'fought'.'

'The Grand Palais is like the universe, especially at night. You can see the stars. It's a space that's open to the infinite, to the cosmos. This is something quite new for an exhibition space – a huge area with no ceiling.'

'The exhibition at the Grand Palais is called Sternenfall, a title I also gave to some paintings a few years ago. It encompasses the birth and death of the universe, with all the stars, which are born and die every day, like people. A hundred million years in the life of a star may be like one minute in a human life. The relationship with time is completely different. And when a star dies it explodes, it becomes incandescent and white, sending out all kinds of debris and dust into the universe across unimaginable distances. And then that matter is reassembled, it clusters together to form a new star, a different star. Sternenfall explores this universal metabolism, the metabolism of nature and the stars. The title encompasses not only our human life, but also the whole universe.'

'Painting, for me, is not just about creating an illusion. I don't paint to present an image of something. I paint only when I have received an apparition, a shock, when I want to 'transform' something. Something that possesses me, and from which I have to deliver myself. Something I need to transform, to metabolise, and which gives me a reason to paint.'

'I am not a creative artist in the sense that I create something that is total and complete. I feel more like a tunnel, a channel, a conduit passing through a variety of thoughts and emotions, through the world itself, which I transform, and which metamorphoses me in turn.'

'The books I make account for sixty per cent of my work. They are all unique; they are not published books in the usual sense. I have always been attracted by books because they are a manifestation of time. The time it takes to write a book, and the time it takes to read one, page by page. Paintings are the property of time. You enter a room, you see a painting, and everything is there straight away. You can stand in front of it for longer, to try and understand it better, but you don't have to follow it over any length of time. This is the difference between a picture and a book. The books I make are somewhere between the two: they are books you can move around, and they stand half open. They are books that you can look at like paintings. They are works halfway between apparition and time.'

'People mustn't try to understand what I am saying through my works. People should try to see something in them. They must see with their own way of thinking, their own history; they should express what they feel, what they think, and the combinations that arise from that. In a way, each viewer 'finishes' the work with their own vision, their own stance in relation to it. And that's what's so interesting. Each individual perspective opens the door to other visions, other pictures, other interpretations. What's really gratifying for an artist is when someone – whether they're an economist or a macro-biologist – sees something you have never thought of. That's real happiness.'

'My hill-studio in Barjac features structures or "houses" containing my works, just like the installation at the Grand Palais. Clearly, there are "paths" linking the two. And where there are paths, there are cross-over points, meetings, encounters. There will be many such encounters and meetings at the Grand Palais. This is why there are also openings in the houses, with doors that stand open, through which you can escape, to step through another door and create links, synapses, connections between works, between people.'

'When I use a poem, for example, a line from a poem, or even a single word, it's something that has lodged within me, that has aged with me, something which transmits its aura to the painting.'

FROM BARJAC TO THE GRAND PALAIS

Since 1993, Anselm Kiefer has lived and worked at his 'hill studio' at Barjac, a few kilometres outside Nîmes. Anselm Kiefer's workplace holds a special importance for the artist. La Ribaute – the studio and its surrounding estate – extends over some 35 hectares and features an extraordinary complex of corridors, caves, old industrial buildings and secluded, private spaces. Like Kiefer's work, La Ribaute is a repository of multiple impressions and influences. The site is full of 'found objects' recovered from a variety of different places: the engine of a World War II bomber 'plane, cinema seats, half a dozen hospital beds etc. These 'materials' are stored in containers for use in the creation of future artworks; the site also features several greenhouses in which Kiefer grows plants for use in his works, and an entire field sprouting with huge towers – Babel towers, sculptures reminiscent of fantastical watchtowers, precarious structures held upright by a careful counterplay of forces. As Kiefer freely admits, he throws nothing away. Everything is put to use, and everything is constantly changing and evolving. Each object, each raw material waits to be incorporated by Kiefer into a new artwork, while at the same time forming part of the greater work that is Barjac itself. Barjac is no ordinary studio, but an archipelago of workshops where Kiefer plunges the visitor into a bewildering tour of towers, houses and tunnels. The excavated spaces are used to display his works – there are 'archaic' caverns, and even an underground amphitheatre with concrete tiers of seats. Kiefer's works are part of this universe, in which each canvas, each sculpture functions as an integral part of the whole within which it is contained. In its own way, Barjac is a condensed cosmos, a microcosm, a place of ceaseless artistic creation and recreation.

At the inaugural press conference for the MONUMENTA series, on December 14, 2006, Anselm Kiefer spoke of his personal intuition that the work begun at Barjac would come to fruition at the Grand Palais. For the installation, the artist has created a series of structures (houses, towers etc.) which will house artworks and also function as works of art in their own right. Each painting will be shown to powerful effect in its own specially-conceived space. For Anselm Kiefer, Barjac is a place of inspiration and meditation, central to the process of growth and 'maturation' that has shaped his most recent work.

Over time, the hill-studio at Barjac has become a place where artworks and landscape fuse, to the extent that canvases are sometimes left out of doors. 'I need nature', says Kiefer, 'the changing weather, the heat, the cold. Sometimes I leave my canvases outside in the rain. I throw acid, earth or water over them. I don't use industrially-manufactured paints. The red isn't red paint, for example, it's rust, actual rust. I am constantly experimenting with new processes.' Kiefer's works are rooted in nature and history: they are animated by the passage of time, and by the many accretions which make each picture a concentrated record of multiple experiences.

SHEET 2: THE EXHIBITION / THE WORKS

Sternenfall / 'Falling Stars'

Dedicated to the poets Paul Celan (1920-1970) and Ingeborg Bachmann (1926-1973), the paintings and sculptural works are presented in an original setting designed by Anselm Kiefer. For the exhibition at the Grand Palais, Kiefer has created a series of monumental structures (towers and 'houses') each of which houses a number of artworks. For Kiefer, the Grand Palais provides an architectural firmament, a crystal vault that serves to draw down the star-filled night sky, making it an integral part of the installation as a whole.

Anselm Kiefer's installation is a very real physical and intellectual experience, constructed as a kind of dramatised archipelago where the individual and the cosmos, Nature and History, matter and signs define an artistic landscape that is both dense and in a state of constant flux. The first impression is of an architectural creation conceived as a dialogue with the glass and steel of the Grand Palais. Visitors are free to follow their own path around the installation, developing a range of different scenarios, and exploring the wealth of mythological references evoked by Kiefer in his work. Each house is an individual site conceived as an original 'staged' setting for a collection of works. The seven 'houses' are spectacular structures rising up to 12 metres in height, with names evoking a wealth of emotional, artistic and intellectual resonances: Sternenfall ('Falling Stars'), Geheimnis der Farne ('The Secret of the Ferns'), The Milky Way, Aperiatur Terra, Journey to the End of the Night, Nebelland ('Land of Fog') Palm Sunday. Among other things, the houses contain vast paintings mixing straw, branches, sunflowers, ferns, palm fronds etc., a lead book-case, an immense palm tree lying across the floor etc. Two towers complete the installation, including one which has toppled over, and a second conceived as a kind of monumental sculpture, marking the contrast between the ethereal, finely-honed architecture of the Grand Palais and the raw, massive, even ruinous character of Kiefer's works.

Anselm Kiefer combines the power of painting with the spirit of poetry to create a captivating 'total' experience in homage to two major figures of world literature: Paul Celan and Ingeborg Bachmann – a literary dimension which further heightens the paintings' powerful visual and emotional charge, and opens the way to a world of further references and quotations.

WORKS

'Falling Stars' consists of seven structures or 'houses' and three monumental sculptures. Each house contains artworks – paintings, installations and sculptures. The plan of the exhibition is structured around multiple strata or layers, through which the visitor traces his or her visual, emotional and intellectual path. The seven houses are:

HOUSE I

NEBELLAND

(Land of Fog)

Inspired by Ingeborg Bachmann's poem Nebelland, the house combines motifs from ancient Egypt, Aztec sacrificial rites and Bachmann's poetry in an artistic exploration of the destiny of civilisations and the condition of the 'heart of gold', torn between life and death, reality and memory.

For Ingeborg Bachmann: I have seen the heart of the fog, I have eaten the heart of the fog, 1997

Acrylic, emulsion, shellac and lead on canvas.

2.80 x 5.60m

HOUSE II

GEHEIMNIS DER FARNE

(The Secret of the Ferns)

This house evokes images of ferns and bunkers in reference to the poem of the same name by Paul Celan. The bunker confers invincibility and invisibility, like the fern, whose seeds are said to impart these secret powers on Midsummer's Day.

Installation of 44 painted works and three concrete sculptures.

Dimensions of the works: 1.90 x 1.40 m

Clay, ferns, emulsion under glass

HOUSE III

THE MILKY WAY

Beneath the vault of the Grand Palais, this house is filled with a starry sky in the form of a vast painting. Marking the circle of time that links man with the cosmos, the painting is dotted with stars bearing their NASA identification numbers. The work's symbolic echoes are further enhanced by the media used – shattered glass and sunflower seeds.

Oil, emulsion, acrylic, shellac and lead on canvas. 7.10 x 8 m.

HOUSE IV

APERIATUR TERRA, 2007

Anselm Kiefer takes up the Biblical incantation from the Book of Isaiah: 'Let the earth open' (Isaiah 45:8), with a series of crackled landscapes expressing the life force of germinating plants and the desiccating power of the sun. The brightly-coloured canvases are dotted with constellations of flowers, hinting at the possibility of re-birth.

Aperiatur terra et germinet salvatorem, 2006 ('Let the earth open and salvation bud forth')

Oil, acrylic, emulsion and shellac on canvas, 2.80 x 7.60m

Lieber Tot Als Rot, 2006 ('Better dead than red')

Oil, acrylic, emulsion and shellac on canvas.

2.80 X 7.60m

For Olympia – for Victor Hugo, 2006

Oil, acrylic, emulsion and shellac on canvas.

2.80 x 5.60 m

HOUSE V

JOURNEY TO THE END OF THE NIGHT

This house is a tribute to the celebrated novel by Louis Ferdinand Céline (1894-1961) – a nihilistic account of its hero's journey from the battlefields of the First World War to colonial Africa, America and finally an impoverished Parisian suburb. Page by page, the book plunges the reader deeper into the abyss, while at the same imparting a growing sense of enlightenment and understanding. Thirty paintings are arranged in close proximity, combining images of boats, the sea and rust to evoke the idea of the journey as a kind of initiation rite, a veritable 'rite of passage'.

Installation of 30 pictures, each measuring 1.90 x 3.30 m

Acrylic, emulsion, shellac, oil and lead on canvas.

HOUSE VI

STERNENFALL (bookcase)

(Falling Stars)

This house is the setting for a monumental case of books made from lead, seemingly on the point of toppling over. Sheets of glass emerge at intervals from between the pages, to shatter on the floor. The contrast between the pliable, ductile lead and the easily-broken glass symbolises the concept of 'falling stars' while at the same time embracing the exhibition's title and its architectural dialogue with the Grand Palais itself.

Bookcase composed of two iron elements (width 4 m, height 6 m), with books made from lead (around 190 and 200 'volumes'). This is Kiefer's most troubling installation since 60 million peas (1991) at the Hamburger Bahnhof, Berlin and Zweistromland / Mesopotamia – the High Priestess (1985-1989) at the Astrup Fearnley Museum of Modern Art, Oslo.

HOUSE VII

PALMSONNTAG, 2006

(Palm Sunday)

Anselm Kiefer revisits the traditional iconography of Christ's triumphal entry into Jerusalem on Palm Sunday. Kiefer is fascinated by the contrast between the celebratory atmosphere surrounding Christ's arrival in the city, and the sufferings of the Passion that lie ahead. Palm fronds soaked in plaster are used to striking effect: the gigantic, glorious array of foliage contrasts with the immense dead palm tree lying on the ground.

Installation comprising 33 painted works and a palm tree measuring 18 meters in length.

Each work: 2.95 x 1.40 m

Clay, palm fronds, emulsion, charcoal under glass.

SCULPTURES

STERNENFALL, 2007

(Falling Stars)

This concrete tower rising beneath the vault of the Grand Palais explores the powerful contrast between its own monolithic monumentality and the ethereal steel-and-glass architecture of the nave. Reminiscent of a watch-tower, the Tower of Babel, or a gigantic, unidentified memorial, the structure rises to a dizzying height through the play of intrinsic, counterbalanced forces.

Height 17 m, width 2 m

Concrete, lead books

VERUNGLÜCKTE HOFFNUNG – 2007

(Dashed Hope)

This toppled tower defines its own spatial landscape of ruins and destruction – a prophetic work that accomplishes the 'frozen' destiny of the first tower. This powerfully evocative piece undermines the architectural ethos of the installation as a whole. In the midst of the wreckage, light is the only source of new hope.

Collapsed tower, dimensions to be measured in situ.

Concrete, lead boat, iron.

SONNENSCHIFF – 2007

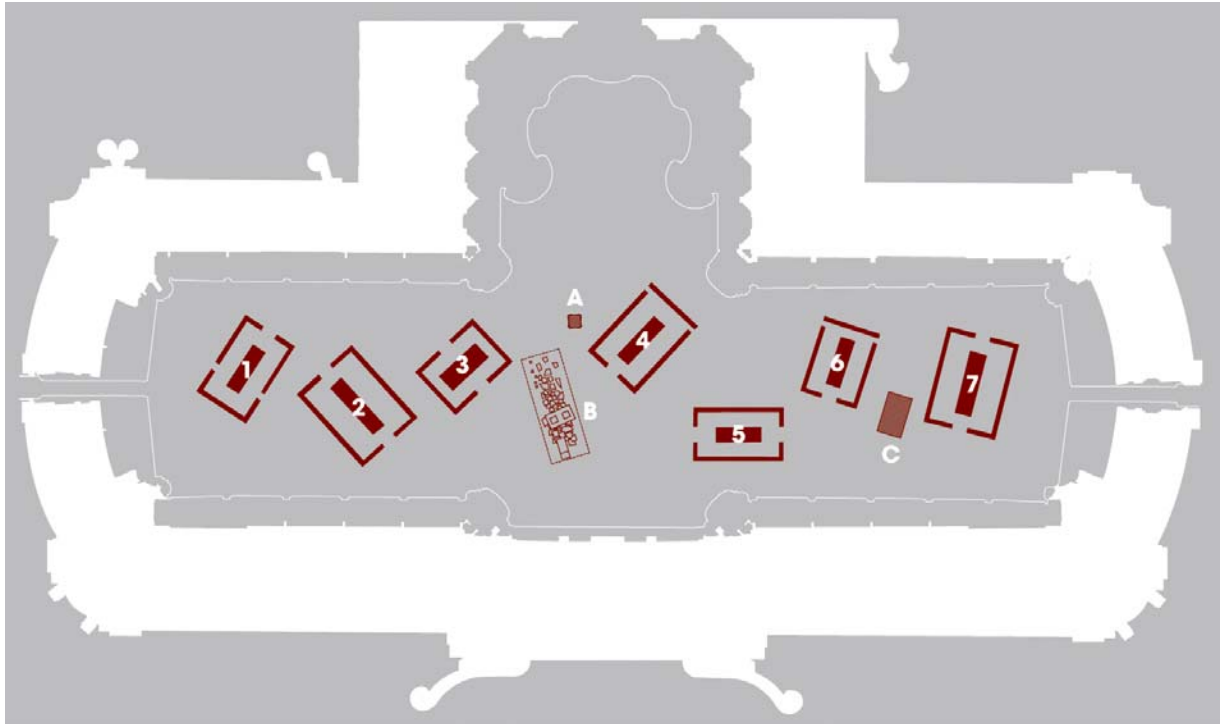
(Sun Ship)

The title of this powerful work – evoking a fanciful architectural structure and a gigantic ship – is a tribute to Ingeborg Bachmann. An array of sunflowers imbue the sculpture with a sense of radiant solar strength, in reference to one of the favourite motifs of Vincent Van Gogh, and Kiefer's own 'negative' image of the night sky, dotted with black constellations of charred sunflower seeds.

Concrete, earth, iron, lead books, sunflowers

Height 8 m, width 4 m, length 7 m

PLAN OF THE EXHIBITION



- 1. NEBELLAND ('LAND OF FOG')**
 - 2. GEHEIMNIS DER FARNE ('THE SECRET OF THE FERNS')**
 - 3. MILKY WAY**
 - 4. APERIATUR TERRA**
 - 5. JOURNEY TO THE END OF THE NIGHT**
 - 6. STERNENFALL ('FALLING STARS')**
 - 7. PALM SUNDAY**
-
- A. STERNENFALL**
 - B. VERUNGLÜCKTE HOFFNUNG ('SHATTERED HOPE')**
 - C. SONNENSCHIFF ('SUN SHIP')**

A TRIBUTE TO PAUL CELAN AND INGEBORG BACHMANN

Focus on Paul Celan

Born on 23 November 1920, to a German Jewish family in Cern uti (now part of the Ukraine), Paul Celan was given a Romanian name, Ansel, at birth. Today, he is one of the world's best known and most widely studied poets. He settled in Paris in 1947, and remained in France until he committed suicide in Paris, on 20 April 1970, by throwing himself into the Seine. Paul Celan was deeply scarred by his experience of the Nazi concentration camps; his work flies in the face of the German Theodor W. Adorno's pronouncement that 'writing poetry after Auschwitz is barbaric.' His poetry, written in the language of his torturers, is the supreme example of his immense poetic courage, an energy that carried him through his complex, fragmented, highly striking body of work.

*His most famous works include a number of early poems, *The Sand of the Urns* (1947), and *Fugue of Death* (1952), *No-one's Rose* (1963), or *Breath Crystal* (1965). As he himself wrote in a letter of 1946: 'I must tell you how hard it is for a Jew to write poems in the German language. When my poems are published, they will end up in Germany, too and – permit me to suggest this horrific idea – the hand that opens my book may well have shaken the hand that murdered my mother.... And worse things still might come to pass. And yet this is my destiny, my fate: to have to write poems in German.'*

Focus on Ingeborg Bachmann

*Ingeborg Bachmann was born on June 25, 1926 in Klagenfurt in the Austrian province of Carinthia, and died as a result of burns received in an accidental fire at her apartment in Rome, on October 17, 1973. She was awarded a doctorate in 1950, and began her career as a poet with the avant-garde Gruppe 47, a post-war group that included Günter Eich, Heinrich Böll and Ingeborg Aichinger. Gruppe 47 maintained that it was impossible to build 'a new world order without a new language.' Bachmann's earliest published works, including the celebrated volume of poetry *Die gestundete Zeit* ('Borrowed Time') achieved immediate critical and popular success. After 1961, she published works in prose including *The Thirtieth Year*, *Malina*, and *Three Paths to the Lake*, while at the same continuing to work as a prolific writer of poetry, including her most famous poem, *Bohemia Lies by the Sea*. Her commitment to writing and the women's movement was total and uncompromising. She was a tireless critic of the oppressive nature of modern life, and the oppression of women. Bachmann was a close associate of Paul Celan. Like him, her work explored at length the question of the possibility of literature after the Shoah.*

SHEET 3: A COMMITMENT TO OUTREACH – THE IMPORANCE OF CULTURAL MEDIATION

France's Ministry of Cultural Affairs was established in 1959 with a remit to 'make the great works of humanity, and above all France, accessible to the greatest possible number of French people; to ensure the widest possible audience for our cultural heritage, and to foster the creation of works of art, enriched by a lively creative spirit.'

Some twenty years later, the ministry's founding mission was restated: 'The Ministry of Cultural Affairs has a mission to enable all French people to develop their capacity for creativity and innovation, to express their talents freely, and to have access to the artistic training of their choice [...]; to foster the creation of works of art and the intellect, and to provide them with the widest possible audience; to contribute to the dissemination and influence of French culture and art as part of the free dialogue between the cultures of the world.' (Decree of 10 May 1981).

France's Public Service Charter for contemporary art institutions, published on 7 November 2000, also stressed the need to 'renew and extend public outreach.'

As part of this remit, MONUMENTA proposes a new, innovative approach to cultural mediation – essential for our understanding of the new importance of contemporary artists, their place in society today, and their future role. Cultural mediation allows us to find new ways of reaching the wider public, and young people, helping them to discover and enjoy the new works presented at the Grand Palais, to the full.

A team of professionals from the contemporary art world will work to develop new, relevant IT and educational tools in support of the MONUMENTA series, together with workshops for young people. Experts will be on hand to discuss the installations, and the work of each artist, with the public at large, exploring a range of themes designed to highlight the importance of the viewer, at the epicentre of the artist's world.

VISITOR RESOURCES

Exhibition guides

A team of 16 contemporary art specialists – art historians and practising artists – will be permanently available throughout the exhibition space, to help visitors understand the installations, and grasp the essential themes explored in the artist's work. Each member of the team speaks at least two languages. The guides are there to answer your questions, provide help, and direct visitors to the range of interpretative resources. They are experienced educators, with a passionate commitment to contemporary art, plus expert knowledge of the artist's work as a whole, the works on display, and their wider artistic context – everything you need for a successful, enjoyable visit.

Audio-guides

Over 1,500 audio guides are available free – in French, English and German – allowing visitors to discover new work by Anselm Kiefer, on show at the Grand Palais for the first time. Informative commentaries aim to demystify the installations and provide the keys to an understanding of contemporary art. Visitors can create their own 'guided tour' by choosing from a range of specialist commentaries, interviews, critical analyses and approaches to the works, based on their personal interests and preferences. The provision of free, in-depth interpretative resources is part of MONUMENTA's wider remit to promote access to contemporary art for the public at large.

Web site

Presented in a 'news and current events' format, the exhibition Web site at www.monumenta.com is continually updated with articles and video interviews exploring Anselm Kiefer's chosen themes and wide-ranging cultural references in depth. On-line photo galleries present images of Anselm Kiefer's work, and visitors can use the on-line booking service for school and family workshops;

PRESENTING ANSELM KIEFER'S WORK

Cultural mediation provides the wider public with the keys to an understanding of the works on display. The exhibition's interpretative resources centre on a team of experts present at the Grand Palais, and technology-based tools, both of which aim to introduce the visitor to the work of Anselm Kiefer. A wide range of selected themes provide the visitor with a choice of 'ways in' to the artist's world, taking the individual's personal interests as their starting-point.

• Emotionality, sensitive awareness, expressive power, humanity.

Kiefer's works offer an immediate visual and aesthetic impact. How is this expressive force used to convey his profoundly humane message? How can paintings explore the sweep of history, with emotion and sensitivity?

• Matter and signs

Anselm Kiefer's work mixes raw materials and poetic quotations. His highly suggestive, cryptic, monumental structures evoke the influence of the ancient world, and a wealth of learned references.

• European culture after the Shoah

Anselm Kiefer's art is unflinching in its apprehension of the dramas of recent European history. Kiefer offers an artistic response to the question of European culture after the Shoah. How can painting rise to this challenge? How can artists play a role in this movement, so vital for our collective future?

• World view, cosmogony and mythology: from the microcosm to the macrocosm

Kiefer's epic, tormented, intense works explore a range of ideas from the mythology of northern Europe – reviewed in the light of historical events – to the Song of Songs, the cosmogony of ancient Egypt, and the relationship between the macrocosm and the microcosm as posited by the 17th-century English thinker Robert Fludd.

• Painting, literature and poetry

The artist's erudite learning, and his constant references to the great geniuses of world literature, offer a particularly fascinating approach to his work, nourished by the writings of Celan, Rilke, Genet, Huysmans, Musil, Nietzsche, Heidegger, Michelet, Hegel, Marx, Benjamin and Khlebnikov.

• The Kabbalah, Judaism, and the Bible

The Kabbalah has been a significant source of inspiration for Kiefer for almost 20 years. The historical function of the myth of exile, invented by Isaac Luria and taken up by Gershom Scholem provide the practical foundation for the artist's deep intuition.

• Memory and thought

How is thought nourished by memory and forgetting? How does memory forget, in order to reinvent itself? Anselm Kiefer's work poses a number of questions examining memory as a process, constantly under construction.

• Books

Books are not merely an essential complement to Kiefer's creative work, they are a vital element in his art. Since adolescence, before embarking on his artistic career – and with only brief interruptions ever since – Anselm Kiefer has written and produced a succession books.

- **Women**

Anselm Kiefer has not only engaged in an interrupted dialogue with Ingeborg Bachmann – the poetess's high poetess. He has also been captivated throughout his life by famous, intelligent, powerful women – the women of the French revolution, the queens of France, the witches described by Michelet, the women of Antiquity, not forgetting Bérénice, Lilith, Chekhina, Sulamith or Elizabeth of Austria.

- **Landscape and nature**

Kiefer's paintings reinvent the notion of landscape. Playing with large formats, natural materials and a seemingly classical use of perspective, Kiefer presents vistas of desolate heath-land; wild, furious landscapes; celestial landscapes.

- **Romanticism**

Anselm Kiefer's quest for a human identity amid the world's tumult expresses a kind of Romanticism revisited, in the light of the dramas of 20th-century history.

- **Northern European culture and myth**

Many works by Anselm Kiefer are inspired by the culture of northern Europe challenging its multiple reappropriations throughout history. This complex heritage is a source of constant exploration and questioning.

EDUCATIONAL ACTIVITIES

MONUMENTA aims to make the world of contemporary art accessible to the widest possible public. To this end, each event is accompanied by a range of interpretative resources designed specifically for schools. Educational tools enable pupils from ages 5 to 18 to explore and understand the work of each artist in the series.

MONUMENTA enables school pupils to interpret each artist's work in the wider context of society, history and individual social responsibility. Resources for school groups give each pupil the tools they need to think about themselves as individuals in relation to the art installations at the Grand Palais. Children are encouraged to assess the significance of the artist's worldview, his personal standpoint, and his perspective on the future.

MONUMENTA takes place in June and early July, providing classes with a unique opportunity to consolidate and conclude the school year with a cultural outing complemented by a range of exceptional interpretative and educational tools. The installations provide a superb artistic context within which to review key elements of each class's academic programme.

MONUMENTA's interpretative resources promote exchange and dialogue between pupils and teachers, and may be adapted to suit particular requirements or interests. The interpretative team places a special emphasis on lively, engaging activities in dedicated spaces designed to encourage concentration and reflection, all of which are fully integrated into the spatial environment of the installation itself.

School visits are hosted by a specialist team of 16 guides. Each tour of the installations is followed by a workshop designed to enhance the pupils' experience of the works on display.

School visits cover all grades from ages 5 to 18.

School groups (Visit + workshop)

1h30 / 80 €

2h / 90 €

Teachers can download a specially-devised resources pack direct from the MONUMENTA Web site, plus full details about the exhibition's programme of events for schools. www.monumenta.com.

ACTIVITIES FOR CHILDREN AND FAMILIES

Group workshops offer a fun, friendly environment, stressing the importance of the child as the viewer, at the creative heart of contemporary art. The activities are designed to develop children's autonomy, and their powers of observation and creativity.

The workshops immerse children in the artist's private world, helping them to appreciate the works on display – both visually, and in terms of the messages they express – and to understand their wider context. Contemporary art introduces children to new ways of looking at forms, ideas and values, helping them to develop their powers of analysis from the earliest age.

Innovative, fun activities in situ at the Grand Palais encourage children's awareness of art, based on their own ways of thinking and behaving, and their own imaginative worlds. Workshops for older children explore the various stages of the process leading from figurative art to abstraction. The activities and workshops combine learning and fun, and have been devised to complement school programs for the relevant grades.

Workshops: for ages 5-7 and 6-10

Workshops take place within the exhibition space itself. After an introductory tour of the installations, children explore the artist's work by experimenting with a range of contemporary art techniques and media.

Wednesday and Saturday afternoons at 2.30 p.m. and 5 p.m.

Cost: 10 euros.

Storytelling: for ages 3-6

MONUMENTA's youngest visitors learn all about the installations, and the world of contemporary art, through the extraordinary adventures of the mysterious characters inhabiting the nave of the Grand Palais.

Wednesdays, Saturdays and Sundays 3.30 p.m. and 5.30 p.m.

Cost : 4 euros per child

Kids & Co.: Visits for children (ages 6-10) with grown-ups (ages 19-99)!

Kids & Co. offers a completely new concept of interactive guided visits for children and grown-ups to enjoy together. Discover a child's-eye view of the Monumenta installations.

Wednesdays, Saturdays and Sundays, 3 p.m. and 5 p.m.

Cost: 4 euros per child, free for parents or accompanying adults with a valid entry ticket.

The Palais de Tokyo is Paris's premier showcase for contemporary creative art, with special expertise in the development of innovative interpretative tools for the wider public. For the Monumenta series, the Palais de Tokyo has worked with the Ministry of Culture and Communication to devise a range of interpretative resources and activities for the public at large, with a special focus on activities for children.

Full details at www.monumenta.com

SHEET 4: RELATED EVENTS

MONUMENTA 2007 features a programme of related talks, readings, film and drama, exploring the many themes in Anselm Kiefer's work. Held in the on-site conference room at the heart of the Grand Palais, each event is a unique opportunity to explore Kiefer's work from a variety of different perspectives:

Debates

Weekly debates on Anselm Kiefer's work are held every Thursday, with expert speakers. Thursday evenings also feature weekly programmes of events around a specific theme.

Readings

Friday evenings are devoted to readings of the poetry and literature that have inspired Kiefer's work. Powerful texts read by a distinguished cast of actors, in the extraordinary setting of the Grand Palais.

Viewpoint

Leading scholars and commentators offer their personal vision of Anselm Kiefer's work, and the unique challenge of MONUMENTA, in a series of Saturday talks.

Daily at 1 p.m. *Documentary programmes produced by the CNC and DAP explore a range of themes echoed in Anselm Kiefer's work: Art and Nature, Art and Memory etc. Each documentary places Kiefer's striking, highly distinctive work in its wider artistic context.*

Daily, noon to midnight, *a continuous programme of talks (in French) with leading personalities from the art world, exploring the many themes in Anselm Kiefer's work. With Bertrand Badiou, Danièle Cohn, Philippe Dagen, Marie Gispert, Andréa Lauterwein, Jean-Pierre Lefebvre, Françoise Rétif, etc.*

Daily at 5 p.m., *pointlignepan offers a programme of videos by young contemporary artists exploring themes relating to Anselm Kiefer's work – a fertile dialogue between the generations, and across different artistic media.*

CALENDAR OF EVENTS

THURSDAY 31 MAI : 'FALLING STARS' / 7.30 p.m.

With Anselm Kiefer, art historian Paul Ardenne and literary critic Pierre Assouline.

Moderated by art historian Philippe Dagen.

Anselm Kiefer describes his sources of inspiration, the relationship between art and life, the question of mimesis, the role of theodicy, etc.

FRIDAY 1 JUNE: DENIS PODALYDES READS LOUIS-FERDINAND CELINE / 7.30 p.m.

One of Anselm Kiefer's houses at the Grand Palais is named for Louis-Ferdinand Céline's celebrated novel *Journey to the End of the Night*. Denis Podalydès reads extracts from this literary masterpiece – hailed by Kiefer as the quintessential example of the 'logic of nihilism'.

SATURDAY 2 JUNE: ANSELM KIEFER BY MAREK HALTER / 7.30 p.m.

Marek Halter, author of *La mémoire d'Abraham* ('The Memory of Abraham'), *La Bible au féminin* ('The Feminine Bible'), and *Les mystères de Jérusalem* ('The Mysteries of Jerusalem') gives his personal response to Anselm Kiefer's work, and the many questions it poses.

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THURSDAY 7 JUNE: CELAN, BACHMANN: A DIALOGUE IN POETRY / 7.30 p.m.

With Bertrand Badiou of the Paul Celan Research Centre at the Ecole Nationale Supérieure (ENS) and publisher of Paul Celan's works in French (Editions du Seuil), art historian André Lauterwein, Jean-Pierre Lefebvre (Paul Celan's French translator and a professor at ENS Paris), and Françoise Rétif (a specialist in the work of Ingeborg Bachmann and a professor at the University of Rouen).

Moderator: Jean-Marie Valentin (member of the German Academy of Literature and the Franc-German Cultural Council).

Paul Celan's often-cited work opens the dialogue – part of a lifelong discourse with Ingeborg Bachmann, evoked and extended in his own way by Anselm Kiefer. How can poetry form the basis for dialogue? And how does painting engage in its own dialogue with poetry?

THURSDAY 7 JUNE: JAZZ with Paul Celan / 9.30 p.m.

With Jean-Pierre Lefebvre (readings), Stéphane Tsapsis (piano), Thomas Benoit (double bass), Nelly Lavergne (vocals), Johan Guidou (drums), Virgile Lefebvre (saxophone). Original compositions by Virgile Lefebvre.

A musical interpretation based on the profound links between Celan's poetry, his personal history, his forms and the so-called 'pneumatic' tradition, and the musical forms of jazz, especially from the 1950s onwards.

FRIDAY 8 JUNE: DENIS LAVANT READS VELIMIR KHLEBNIKOV / 7.30 p.m.

Denis Lavant reads work by the little-known Russian poet, mathematician and linguist Vélimir Khlebnikov (1885-1922), the inventor of 'Zaoum', a form of language 'beyond meaning' which provided inspiration for many artists, including the Futurists and Surrealists, and which has long been a subject of fascination for Anselm Kiefer.

SUNDAY 10 JUNE: ANSELM KIEFER BY MARC-ALAIN OUAKNIN / 7.30 p.m.

Marc-Alain Ouaknin is a rabbi, philosopher and professor at Bar-Ilan University (Israel), who has worked for over 20 years to comment on and extend the work of Emmanuel Levinas, in dialogue with Jewish thought and writings, especially texts from the Kabbalistic and Hassidic traditions. Ouaknin engages in regular dialogue with a number of artists and academics; here, he offers us his personal view of Anselm Kiefer's work.

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THURSDAY 14 JUNE: ART AFTER THE SHOAH / 7.30 p.m.

With art historian Sophie Delpeux, Laurence Sigal (Director of the Museum of Jewish Art and History), and Ruth Vogel Klein (a professor at ENS Paris).

Moderated by art historian Philippe Dagen.

How can creative art continue in the aftermath of the Shoah? What can be said after the experience of utter horror? These fundamental questions – which have tormented artists since the end of World War II – are explored in their wider context, and in relation to our understanding of Anselm Kiefer's work.

Organised in association with the Museum of Jewish Art and History (Musée d'Art et d'Histoire du Judaïsme).

FRIDAY 15 JUNE: ANDRE WILMS READS ANNA SEGHERS / 7.30 p.m.

*In 1940, Marseilles – that most characterful of French cities – became a frontier town and rallying point for refugees from all over Europe, waiting for a 'ticket to freedom'. In this Kafka-esque 'no man's land' where the travel visa was king, Anna Seghers (a Communist Jew, born Netty Reiling in the German town of Mainz, in 1900) waited for her passage to Mexico. Aboard the ship that took her into exile, she wrote *Transit*, a chronicle of a world-between-the-worlds, told by a German émigré rejected by the Nazis, floating on the tide of history.*

Organised in association with the Musée du Louvre.

SATURDAY 16 JUNE: ANSELM KIEFER AT THE LOUVRE / 7.30 p.m.

With Marie-Laure Bernadac, Vincent Pomarède, Dominique Cordellier (curators at the Louvre) and Jean-Marc Terrasse (Director of the Louvre Auditorium).

In October 2007, Anselm Kiefer will install a new painting on a staircase in the Louvre palace – the first new permanent work created for the Louvre by a contemporary artist since Georges Braque's ceiling of 1953. Kiefer's highly contemporary work is steeped in the cultural traditions of the Near East, from ancient Egyptian and Suzerain myth to the roots of the Judeo-Christian world: the basis for a fertile dialogue between Anselm Kiefer and the Louvre, this autumn.

Organised in collaboration with the Musée du Louvre.

Anselm Kiefer at the Louvre

In October 2007, the Louvre will unveil a monumental work by Anselm Kiefer. To celebrate the inauguration, a month-long programme of cultural events has been planned in close collaboration with Kiefer, who takes over from Toni Morrison (in 2006) as contemporary artist-in-residence at the museum.

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THURSDAY 21 JUNE: ROMANTICISM TODAY? / 7.30 p.m.

With Danièle Cohn (professor at the EHESS), Eric Dagoon (Professor of Art History at the University of Paris I Sorbing), and Werner Hoffman (an expert on the Romantic movement – participation to be confirmed).

Moderator: Pierre Watt, Professor of Art History at the University of Ix-Marseille

Reviewed in light of the tragedies of modern European history, the influence of the Romantic movement on Anselm Kiefer's work is undeniable. But which Romantic movement, what kind of Romanticism?

THURSDAY 21 JUNE: INGEBORG BACHMANN – SONG CYCLE / 9.30 p.m.

Elisabeth Linhart (soprano) performs songs based on texts by Ingeborg Bachmann, set to music by Julia Tsenova. A recital introducing the Austrian poet's work and the universal themes explored in her poetry.

Organised in collaboration with the Paris Austrian Cultural Forum.

FRIDAY 22 JUNE: HANNS ZISCHLER READS PAUL CELAN / 7.30 p.m.

Actor, essayist and translator Hanns Zischler has worked with many celebrated directors including Steven Spielberg and Wim Wenders. Here, he reads poems by Paul Celan which have particularly inspired Anselm Kiefer. With the support of the Museum of Jewish Art and History / Musée d'Art et d'Histoire du Judaïsme.

Organised in collaboration with the Musée d'Art et d'Histoire du Judaïsme.

SATURDAY 23 JUNE: ANSELM KIEFER BY PAUL ARDENNE / 7.30 p.m.

*Art historian Paul Ardenne – whose works include *L'Image-corps* and *Extrême, esthétique de la limite dépassée* – presents his personal vision of Anselm Kiefer's work. A chance to review Kiefer's œuvre in light of the recent history of contemporary art.*

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THURSDAY 28 JUNE: KABBALAH, RELIGION, SCIENCE: HOW TO INSPIRE ART? / 7.30 p.m.

With Jean-Pierre Brach (specialist in the history of esoteric movements at the Ecole Pratique des Hautes Etudes), Didier Kahn (specialist in the history of alchemy, research supervisor at the Centre National de Recherche Scientifique) and Jackie Pigeaud (specialist in the relationships between sciences and the arts, at the University of Nantes).

Moderator: Marco Pasi, Lecturer in the History of Hermetic Philosophy at the University of Amsterdam (UVA).

Fascinated by the Kabbalistic texts and a diverse array of scientific writings, Anselm Kiefer's art intersects with a dense, complex cultural and scientific heritage. How is this heritage incorporated into his work? And how does he draw on this repertoire for inspiration in his paintings?

FRIDAY 29 JUNE: AURORE CLEMENT READS INGEBORG BACHMANN / 7.30 p.m.

Aurore Clément has worked with Louis Malle, Wim Wenders, Francis Ford Coppola, Chantal Ackerman, Claude Chabrol and more. Here, she reads extracts from the work of Ingeborg Bachmann (1926-1973), hailed by Anselm Kiefer as the greatest woman poet of the 20th century.

SATURDAY 30 JUNE: ANSELM KIEFER BY HECTOR OBALK / 7.30 p.m.

Best-known for his contributions to a host of French TV programmes on art (Arte, Canal +, Paris Première, France 3), Hector Obalk is also a prolific magazine writer (including French ELLE). The noted critic and art historian presents his vision of Anselm Kiefer's work, with a wealth of video and audio material.

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THURSDAY 5 JULY: FROM FRANCE TO GERMANY AND VICE VERSA / 7.30 p.m.

With Marie Gispert (University of Paris I), Gregor Wedekind (Centre Allemand d'Histoire de l'Art à Paris) and Michael Zimmermann (University of Eichstaett).

Moderator: Christophe Charle, ENS Paris

Anselm Kiefer has chosen to work in France, and exhibit in Paris – an opportunity to revisit the history of Franco-German cultural relations throughout the 20th century.

SATURDAY 7 JULY: ANSELM KIEFER BY CAROLYN CARLSON / 7.30 p.m.

A new work from the Centre Chorégraphique de Roubaix, directed by Carolyn Carlson, presents a vision of Anselm Kiefer's art in dance, exploring the relationship between the human body and the concept of monumentality.

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The events programme for MONUMENTA 2007 has been developed in association with art historian Philippe Dagen.

A PROGRAMME OF NEW WORKS ON FILM

Daily at 5 p.m., in association with pointligneplan.

LIGNES DE PARTAGE

A programme of new works on film, by pointligneplan

In parallel with MONUMENTA 2007, Lignes de Partage presents a range of approaches to Anselm Kiefer's work, giving visitors the opportunity to develop their own 'alternative' readings of the exhibition. Kiefer's work is the starting-point for a series of themed programmes establishing a dialogue between films with a particular issue in common.

Reflecting the Thursday evening talks, the films explore six themes relating to specific topics evoked in Kiefer's work: Monumentality, The Space of Poetry, The Scars of History, Romanticism Today, Engimas and Deciphering, and 'Where are We?'

About pointligneplan

Originally organised with support from Groupe de Recherches et d'Essais Cinématographiques, by Christian Merliot and (from 1999) Pascale Cassagnau, Vincent Dieutre and Érik Bulloz, pointligneplan presents regular programmes of film at Fémis, at festivals (Paris Cinéma, the Geneva Biennale de l'Image en Mouvement, the Lisbon Biennale etc.), and in association with cultural institutions such as the Musée d'Art Contemporain du Val de Marne, the French Cultural Centre in Turin, the Palais de Tokyo, the Centre Georges Pompidou, the Cinémathèque de Toulouse, etc. Distinctive works by cineasts, performance and visual artists explore and redefine the relationship between the real world and the world of the moving image.

pointligneplan is supported by the Ministère de la Culture et de la Communication (Délégation aux Arts Plastiques).

Section 1: Monumentality

30 May - 5 June

The monumental nature of a work of art depends on a subtle play of proportions, always with implications of scale, and the notion of the relative importance of events. These films explore the concept of monumentality as a distortion of time, the confrontation between architecture and History that has profoundly influenced Kiefer's work.

Empire

Bernard Joisten

2001, 8 min, video

The market economy turns slowly on its axis of chance and fortune. The merry-go-rounds of capitalism seduce us by necessity, and as a matter of pride.

Norias

Julien Loustau

2003, 15 min, video

Meanwhile, down the centuries, the norias turn, singing of the flow of Nahr-al-Asi river. On the banks of the Seine, a dialogue adds its voice to theirs.

Sub

Julien Loustau

2006, 45 min, video

Lake Vostok is imprisoned beneath the Antarctic ice, isolated from the rest of the world for millions of years. Meanwhile, in China's Three Gorges region, the world's biggest hydroelectric project is nearing completion.

Section 2: The Space of Poetry

6 June – 12 June

'Poetic' works establish a language of their own, a calculated form of expression creating hitherto unseen temporal effects. These films share a common focus on time and its expression in specific geographical locations, opening a dialogue with canvases by Anselm Kiefer, each of which is its own dedicated poetic space.

Relay

Cécile Hartmann

2005, 6 min, video

In a dream-like futuristic architectural environment, the urban traffic ebbs and flows in voluptuous waves, like the tentacles of a jelly-fish – the first sign of movement on Earth.

Kessoku

Cécile Hartmann

2006, 9 min, video

Two locations are explored through alternating, interchanging images: the Tokyo Stock Exchange and the volcanic craters of the Azores.

Sea

Vincent Roux

2002, 3 min, video

A musical passage across the Tyrrhenian sea. A young boy is lost in thought.

Sky

Vincent Roux

2002, 2 min, video

Thoughts and musical reflections on the sight of a Japanese sky.

Road

Vincent Roux

2002, 3 min, video

The window of a bus. A man sleeps, his face turned outwards to the passing landscape. We listen to the music of his sleep.

Sleepers

Louidgi Beltrame

2006, 13min, video

Twelve adolescents are invited to sleep on futons in the vaults of the Hiroshima branch of the former Bank of Japan, one of the few buildings to survive the conflagration following the dropping of the atomic bomb.

Sea-Side Hotel

Louidgi Beltrame

2006, 9 min, video

The TV phantom of a female estate agent presents a scheme for a grand, panoramic hotel on Japan's southern Pacific coast, now abandoned.

Horizontal vertigo

Florence Pezon

2007, 38 min, video

A man, Abdel, lives at La Défense in Paris. A female voice alternates between speaking in his name, and directly to him, from alternate riverbanks of a city in southern Europe.

Section 3: The Scars of History

13 June – 19 June

These essentially autobiographical films present the intersection of a family story, with the sweep of History. Part fiction, part documentary, they address the importance of bearing witness, and aim to create a distinctive form of fragmentary narrative, casting new light on the work of Anselm Kiefer, its deep roots in World War II and the scars of history.

Alone with the war

Danielle Arbid

2000, 58 min, video

'Beirut is a terrific city. You feel like you're at the centre of the world. In Beirut, from 1975 to 1990, there was a civil war – everyone wanted to exterminate everyone else. Today, the war's over. I wanted to film what it had left behind.'

Beneath the bright sky of his native land

Franssou Prenant

2001, 48 min, 16 mm on video

In, under, through the streets of Beirut, its yawning gaps, floating with the dust of what remains – or remained – since the film explores Beirut's recent past, filmed in 1995, before the war-torn city centre was demolished and rebuilt.

Section 4: Romanticism today

20 June – 26 June

Romanticism today is an aesthetic space, in the form of a landscape revisited from a wholly subjective point of view. Romanticism as an aesthetic genre whose norms have been successfully revisited by Anselm Kiefer.

Grégoire

Philippe Terrier-Hermann

2000, 17 min, video

The relationship of an 'odd' couple living in a modernist house – the Maison Grégoire in Brussels, by Henry Van de Velde.

Angels Camp

Emmanuelle Antille

2002, 80 min, 16mm sur video

A fictional history of a region and its inhabitants – a saga filmed throughout the changing seasons of a single year.

Section 5: Enigmas and Deciphering

27 June – 3 July

These films highlight two recurrent themes in Anselm Kiefer's work. Deciphering evokes the act of reading, and the gradual emergence of meaning, while enigmas are suggestive of opaque, impenetrable space and multiple layers, gradually obscuring the evidence of natural logic.

Cryptogram

Érik Bulloz

2002, 4 min, video

A succession of children's masks are associated with letters of the alphabet. A stuttering voice explains the principles of cryptography. The film itself is a cryptogram, in which the shots are letters.

Rounded with a sleep

Laurent Montaron

2006, 5 min, video

The film follows a group of adolescents as they wander across a near-abstract deserted heath-land.

Readings

Laurent Montaron

2005, 14 min, video

A slow tracking movement of the camera takes the viewers' gaze into every nook and cranny of a space observatory in the French town of Meudon.

Everything is possible

Laurent Grasso

2002, 16 min, video

A strange camera angle slips between the leaves of trees, following a man strolling in a town we cannot see.

The Chymical Marriage

Érik Bulloz

1999, 17 min, 16 mm sur video

The film takes the form of a fantastical, coloured, allegorical fairy tale, inspired by the three stages of the process of alchemy.

Section 6: Where are we?

4 July – 8 July

These two films explore the notion of wandering and territories, and the frontier that sometimes separates fiction from reality, the dream world and the real world. Themes close to the artistic preoccupations of Anselm Kiefer are also explored – the concepts of intimacy, individuality and the abnormal.

Straight Stories

Bouchra Khalili

2006, 10 min, video

Wanderings in ambiguous frontier zones where physical geography and the geography of the imagination become indistinguishable.

The visit

Nicolas Guicheteau

2004, 59 minutes, video

Where are you, between Paris and Brussels? Joséphine makes the journey on foot, asking the same question of the people she meets along the way: Where are we?

APPENDIX 1: SELECTED EXHIBITIONS BY ANSELM KIEFER

* Exhibition accompanied by a catalogue or other publication

SELECTED SOLO EXHIBITIONS BY ANSELM KIEFER

1969 Galerie am Kaiserplatz, Karlsruhe

1973 Galerie Michael Werner, Cologne / Nothung, Galerie du Goethe-Institut, Amsterdam. *Der Nibelungen Leidl*

1974 Galerie Michael Werner, Cologne. *Malerei der verbrannten Erde* / Galerie t' Venster/Rotterdam Arts Foundation, Rotterdam. *Heliogabal* *

1975 Galerie Michael Werner, Cologne. *Bücher*

1976 Galerie Michael Werner, Cologne. *Siegfried vergißt Brünhilde*

1977 Kunstverein, Bonn. *Anselm Kiefer* * / Galerie Michael Werner, Cologne. *Ritt an die Weichsel* / Galerie Helen van der Meij, Amsterdam

1978 Galerie Maier-Hahn, Düsseldorf. *Anselm Kiefer : Wege der Weltweisheit* / Hermannsschlacht Kunsthalle, Bern. *Anselm Kiefer : Bilder und Bücher* *

1979 Galerie Helen van der Meij, Amsterdam. *Anselm Kiefer* * / BücherStedelijk Van Abbemuseum, Eindhoven. *Anselm Kiefer* *

1980 Kunstverein, Mannheim. *Anselm Kiefer* * / West German Pavilion, 39e Biennale, Venice. *Verbrennen, verholzen, versenken, versanden* * / Galerie Six Friedrich/ Sabine Knust, München. *Bilder und Zeichnungen* / Württembergischer Kunstverein, Stuttgart. *Anselm Kiefer* * / Groninger Museum, Groningen (Pays-Bas). *Anselm Kiefer : Holzschnitte und Bücher* / *Galerie Helen van der Meij, Amsterdam

1981 Galerie Paul Maenz, Cologne / Marian Goodman Gallery, New York / Galerie Six FriedrichSabine Knust. *Anselm Kiefer* * : *Bücher* / Galleria Salvatore Ala, Milan Kunstverein, Freiburg. *Anselm Kiefer : Watercolours 1970-1980* * / Museum Folkwang, Essen. *Anselm Kiefer : Bilder und Bücher* * [exhibition also shown at the Whitechapel Art Gallery, London]

1982 Marian Goodman Gallery, New York / Galerie Paul Maenz, Cologne / Galerie Helen van der Meij, Amsterdam / Mary Boone Gallery, New York

1983 Sonja Henie – Niels Onstad Foundations, Oslo / Anthony d'Offay Gallery, London. *Anselm Kiefer: Paintings and Watercolours* * / Hans-Thoma-Museum, Bernau. *Anselm Kiefer : Bücher und Gouachen* *

1984 Galerie Paul Maenz, Cologne / Stadtische Kunsthalle, Düsseldorf. *Anselm Kiefer* * exhibition also shown at ARC/Musée d'Art Moderne de la Ville de Paris and the Israel Museum, Jerusalem] / Musée d'Art Contemporain, Bordeaux. *Anselm Kiefer: Peintures 1983-1984* *

1985 Marian Goodman Gallery, New York. *Anselm Kiefer : Auszug aus Ägypten, Flight from Egypt* *

1986 Galerie Paul Maenz, Cologne. *Anselm Kiefer* * / Stedelijk Museum, Amsterdam. *Anselm Kiefer: Bilder 1986-1980* *

1987 Marian Goodman Gallery, New York / Galeria Foksal, Varsovie. *Anselm Kiefer* * / The Art Institute, Chicago. *Anselm Kiefer* * [exhibition also shown at the Museum of Art de Philadelphia, Museum of Contemporary Art in Los Angeles and the Museum of Modern Art in New York]

1989 Anthony d'Offay Gallery, London. *Anselm Kiefer: The High Priestess Zweistromland* * / Galerie Paul Maenz, Cologne. *Anselm Kiefer : Der Engel der Geschichte* / Galeria Foksal / Warsaw. *Anselm Kiefer: Mohn und Gedachtnis* *

1990 Marian Goodman Gallery, New York. *Lilit* * / The Douglas Hyde Gallery, Dublin. *Jason* * / Kunsthalle Tübingen. *Anselm Kiefer: Bücher 1969-1989* * / Mönchehaus Museum, Goslar. *Kaiserring Goslar 1990 : Anselm Kiefer* *

1991 Kunstverein Munich. *Anselm Kiefer : Bücher 1969-1990* / Kunsthau Zürich. *Anselm Kiefer : Bücher 1969-1990* / Neue Nationalgalerie, Berlin. *Anselm Kiefer* * / Galerie Yvon Lambert, Paris. *Nachtschattengewächse* *

1992 Fuji Television Gallery, Tokyo. *Anselm Kiefer* * / Anthony d'Offay Gallery, London. *The Women of the Revolution* / Lia Rumma Gallery, Naples

1993 Sezon Museum of Art, Tokyo. *Anselm Kiefer – Melancholia* * / Kyoto National Museum of Art. *Anselm Kiefer – Melancholia* * / Hiroshima Museum of Contemporary Art. *Anselm Kiefer – Melancholia* *

1995 Kukje Gallery, Seoul. *Anselm Kiefer* *

1996 Centro Cultural Arte Contemporaneo, Mexico. *Anselm Kiefer* * / Galerie Yvon Lambert, Paris. *Cette obscure clarté qui tombe des étoiles* * / Anthony d'Offay Gallery, London. *I hold all Indias in my hand* *

1997 Museo Correr, Venice. *Himmel-Erde* * / Museo Capodimonte, Naples

1998 Gagolian Gallery, New York. *Dein und mein Alter und das Alter der Welt* * / The Museum of Modern Art, São Paulo / Galeria Camargo Vilaca, São Paulo / Shoshana Wayne Gallery, Los Angeles. *Woodcuts* / The Metropolitan Museum of Modern Art, New York. *Works on paper* *

1999 Galleria d'Arte Moderna, Bologna, Italie. *Stelle cadenti* * / Galerie Yvon Lambert, Paris. *Die Frauen der Antike* * / Lia Rumma Gallery, Milan. *Die Frauen der Antike*

2000 Stedelijk Museum voor Actuele, Ghent / Gagolian Gallery, New York / Galleria Lia Rumma, Naples. *Die Frauen der Antike* / Chapelle de la Salpêtrière, Paris. *Chevirat Ha-Kelim* * / Anthony d'Offay Gallery, London. *Lasst tausend Blumen blühen* *

2001 Le Rectangle, Lyon. *Les Reines de France* * / Louisiana Museum of Modern Art, Humlebaek (Denmark). *Lasst tausend Blumen blühen* * / Fondation Beyeler, Bâle. *Die Sieben Himmelspaläste* * / Royal Academy, London / Kukje Gallery, Seoul

2002 Musikfestival, Salzburg / Galerie Yvon Lambert, Paris. *La vie secrète des plantes* / Gagolian Gallery, New York. *Merkaba*

2003 *Costumes and Decoration: Ödipus auf Kolonos* Klaus Michael Grüber / Burgtheater, Vienna "Elektra" / Teatro di San Carlo, Naples / Galerie Thaddaeus Ropac, Salzburg. *Am Anfang*

2004 Museo Archeologico Nazionale, Naples / Hangar Bicocca, Fondazione Pirelli, Milan *. *I sette palazzi celesti* / Kunsthalle Würth, Schwäbisch Gmünd

2005 Villa Medici, Rome. *Die Frauen* / White Cube, London. *Für Chlebnikov* / Galerie Thaddaeus Ropac, Salzburg. *Für Paul Celan* / Museum of Modern Art, Fort Worth, Texas. *Heaven and Earth*

2006 Galleria Lia Rumma, Naples / Odi Navali Galleria Lorcan O'Neill, Rome. *Dein und mein Alter und das Alter der Welt* / Musée d'Art contemporain de Montréal. *Heaven-Earth* / The Aldrich Contemporary Art Museum, Ridgefield. *Anselm Kiefer: Velimir Chlebnikov* / Hirshhorn Museum and Sculpture Garden, Washington. *Heaven-Earth*

SELECTED GROUP EXHIBITIONS

1969 Kunstverein, Hanover. *Deutscher Künstlerbund 17 : Ausstellung* * / Karl-Arnold-bildungsstätte, Bad Godesberg. *Staatliche Akademie der bildenden Künste, Karlsruhe*

1973 Staatliche Kunsthalle, Baden-Baden. *14 mal 14* * / Galerie du Goethe-Institut, Amsterdam. *Bilanz einer Aktivität*

1976 Kunstverein, Frankfurt-am-Main. *Beuys und seine Schüler* *

1977 Louisiana Museum of Modern Art, Humlebaek (Denmark) / Pejling af tysk kunstMuseum Fridericianum, Kassel. *Documenta 6* * / Musée d'Art Moderne de la Ville de Paris. *10e Biennale de Paris* *

1978 Museum of Contemporary Art, Teheran. *The Book of the Art of Artists' Books* *

1979 Badischer Kunstverein, Karlsruhe. *Malerei auf Papier* *

1980 Neue Galerie/Sammlung Ludwig, Aachen. *Les nouveaux Fauves/Die Neuen Wilden* * / Musée d'Art et d'Industries, Saint-Étienne. *Après le classicisme* *

1981 Royal Academy of Arts, London. *A new spirit in Painting* * / ARC/ Musée d'Art Moderne de la Ville de Paris. *Art Allemagne aujourd'hui* * / Société des expositions du Palais des beaux-Arts, Bruxelles. *Schilderkunst in Duitsland/Peinture en Allemagne* * / Messehallen, Cologne. *Westkunst : Zeitgenössische Kunst seit 1939* * (organised by the City of Cologne Museums)

1982 Stedelijk Museum, Amsterdam. '60 '80 : *Attitudes/Concepts/Images* / Studio Marconi, Milan. *La nuova pittura tedesca* / Centre d'Art contemporain, Geneva. *De la catastrophe* / Mura Aureliane da Porta Metronia a Porta Latina, Rome. *Avanguardia Transavanguardia* / Groninger Museum, Groningen (Pays-Bas). *Kunst van nu in het Groninger Museum: Aanwasten 1978-82* / Württembergischer Kunstverein, Stuttgart. *Vergangenheit, Gegenwart, Zukunft: Zeitgenössische Kunst und Architektur* / Galleria Christian Stein, Turin. *Anselm Kiefer, Jannis Kounellis, Mario Merz* / Malborough Gallery, New York. *The Pressure to Paint* / Museum Fridericianum, Kassel. *Documenta 7* / Anthony d'Offay Gallery, London. *New Paintings* / Musée d'Art et d'Industries, Saint-Étienne. *Myth, drama, tragedy in the Trans-Avant-Garde* / Städtische Kunsthalle, Düsseldorf. *Bilder sind nicht verboten* / Martin-Gropius-Bau, Berlin. *Zeitgeist* / Milwaukee Art Museum, Milwaukee. *New Figuration from Europe*

1983 Frederick Wight Art Gallery, University of California at Los Angeles. *New Figuration: Contemporary Art from Germany* / Kunstmuseum, Bâle. *Neue Zeichnungen aus dem Kunstmuseum Basel* [exhibition also shown at the Kunsthalle in Tübingen and the Neue Galerie in Kassel / Kunsthhaus, Zürich. *Der Hang zum Gesamtkunstwerk* [exhibition also shown at the Städtische Kunsthalle and the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, at the Museum Moderner Kunst and the Museum des 20 Jahrhunderts in Vienna, and the Orangery at Schloss Charlottenburg, Berlin] / Central House of Artists, Moscow. *Mensch und Landschaft in der zeitgenössischen Malerei und Graphik* (organised by the Kunstverein für die Rheinlande und Westfalen in Düsseldorf) [exhibition also shown at the Central Exhibition Hall, Leningrad] / Espace Lyonnais d'Art contemporain, Lyon. *Adamah: la Terre* / The Saint Louis Art Museum, Saint Louis. *Expressions: New Art from Germany* [exhibition also shown at the Institute for Art and Urban Resources, PS1, New York, the Institute of Contemporary Art, University of Pennsylvania in Philadelphia, the Contemporary Arts Center in Cincinnati, the Museum of Contemporary Art in Chicago, Newport Harbour Art Museum, Newport Beach and the Corcoran Gallery of Art in Washington] / Louisiana Museum of Modern Art, Humlebaek (Denmark). *Tysk Maleri Omkring 1980: Den Nye Ekspressionisme* [exhibition also shown at the Nordjyllands Kunstmuseum, Ålborg (Denmark)] / The Tate Gallery, London. *New Art at the Tate Gallery* / The Art Museum of the Ateneum, Helsinki. *Ars 83* / Kunsthalle, Hamburg. *Luther und*

die Folgen für die Kunst / Museum of Contemporary Art, Los Angeles. *The First Show: Paintings and Sculpture from eight Collections, 1940-1980* / Museum Folkwang, Essen. *Die Sammlung Fer/The Fer Collection*.

1984 Palais des Beaux-Arts, Charleroi. *Références* / Neuer Berliner Kunstverein, Berlin. *Deutsche Landschaft heute* / Kunstmuseum, Winterthur. *A collective imagination* / Caixa de Pensions Cultural Centre, Barcelona. *Origen y visión: Nueva pintura alemana* [exhibition also presented at the Palacio Velázquez, Madrid] / Art Gallery of New South Wales, Sydney. *The 5th Biennale of Sydney: Private Symbol, Social Metaphor* / Schloß Loersfeld, Kerpen. *Paravents* / The Museum of Modern Art, New York. *International Survey of Recent Painting and Sculpture* / Villa Campolieto, Herculaneum. *Terrae Motus* / Scottish National Gallery of Modern Art, Edinburgh. *Creation: Modern Art and Nature* / Messehallen, Düsseldorf. *Von hier aus* (organised by the Gesellschaft für Aktuelle Kunst, Düsseldorf) / Hirshhorn Museum and Sculpture Garden, Washington. *Content : A Contemporary Focus 1974-1984* / Stedelijk Museum, Amsterdam. *La Grande Parade : Highlights in Paintings after 1940'*

1985 Villa Vauban, Luxembourg. *Raum und Mythos: Six Peintres allemands* / Grande Halle du Parc de la Villette, Paris. *Nouvelle Biennale de Paris* / Galerie Beyeler, Bâle. *Schwarz auf Weiss : Von Manet bis Kiefer* [exhibition also shown at Galerie Wittrock, Düsseldorf] / Museum für 40 Tage, Hamburg. *Museum? Museum!* / Museum Staatsgalerie Moderner Kunst, Munich. *Deutsche Kunst seit 1960: Aus der Sammlung Prinz Franz von Bayern* / Anthony d'Offay Gallery, London. *Unique Books* / Nationalgalerie, Staatliche Museen, Berlin. 1945-1985 : *Kunst in der Bundesrepublik Deutschland* / Royal Academy of Arts, London. *German Art in the 20th Century: Painting and Sculpture 1905-1985* [exhibition also shown at the Staatsgalerie, Stuttgart] / Moore College of Art, Philadelphia. *Memento Mori* / Museum of Art, Carnegie Institute, Pittsburgh.

1985 Carnegie International / Castello di Rivoli, Turin. *Ouverture*

1986 Marian Goodman Gallery, New York. *A Drawing Show* / The Queens Museum, Flushing (USA). *The Real Big Picture ** / The Tate Gallery, London. *Forty Years of Modern Art 1945-1985* / Art Gallery of South Australia, Adelaide. *Wild Visionary Spectral: New German Art ** [exhibition also shown at the Art Gallery of Western Australia, Perth and at the National Art Gallery, Wellington (New-Zealand)] / Kunsthalle, Basel. Joseph Beuys, Enzo Cucchi, Anselm Kiefer, Jannis Kounellis * / Museum Ludwig, Cologne. *Europa/Amerika : Die Geschichte einer künstlerischen Faszination ** / The Saatchi Collection, London. Anselm Kiefer - Richard Serra / Kettle's Yard Gallery, Cambridge. *Turning over the Pages: Some Books in Contemporary Art ** / Neue Galerie im Alten Museum, Berlin-Est. *Positionen: Malerei aus der Bundesrepublik Deutschland ** [exhibition also shown at the Staatliche Kunstsammlungen, Dresden] / Museum of Contemporary Art, Los Angeles. *Individuals: A Selected History of Contemporary Art 1945-1986 **

1987 ARC/Musée d'Art Moderne de la Ville de Paris. *L'époque, la mode, la morale, la passion : Aspects de l'art d'aujourd'hui 1977-1987 ** / Museum Fridericianum, Kassel. *Documenta 8 ** / 19e Biennale, São Paulo *

1988 Art Gallery of New South Wales, Sydney. *The Seventh Biennale of Sydney ** / Musée de Strasbourg, Strasbourg. *Saturn in Europe ** / The Carnegie Institute, Pittsburgh. 1988 Carnegie International * / Museum of Art, Toledo (Ohio). *Refigured Painting: The German Image 1960-88 ** [exhibition also shown at the Solomon Guggenheim Museum, New York City, the Kunstmuseum, Dusseldorf and the Kunsthalle Schirn, Frankfurt]

1989 Centre Georges Pompidou and the Grande Halle de La Villette, Paris. *Magiciens de la Terre ** / Künstlerhaus Stuttgart an der Staatlichen Akademie der Bildenden Künste, Stuttgart. *Lehrstunde der Nachtigall ** / Helsingfors Konsthall, Helsinki. *Modern Masters '89' ** / Germanisches Nationalmuseum, Nuremberg. *Freiheit, Gleichheit, Brüderlichkeit – 200 Jahre Französische Revolution Deutschland ** / Künstlerhaus Bethanien. *Ressource Kunst – Die Elemente neu gesehen ** / The National Museum of Art, Osaka. *Drawing as Itself **

1990 Stedelijk Museum, Amsterdam. 1990 – *Energieën ** / Museet for Samtidskunst, Oslo. *Threshold ** / The Israel Museum, Jerusalem. *Life Size ** / Städel, Frankfurt. Anselm Kiefer in *Raume und Volker*

1993 Marian Goodman Gallery, New York. *Works on paper*

1995 Ludwig Forum. *Deutsche Kunst Nach 1945 ** / Museum Fur Neue Kunst. *Tag um Tag = 30 Jahre – Ehemalige der Klasse Peter Dreher **

1996 Anthony d'Offay Gallery, London. *Portrait of the Artists* / Marian Goodman Gallery, New York. *Recaptured Nature*

1997 Biennale di Venezia, Venice * / Guggenheim Museum, Bilbao

1999 Stedelijk Museum voor Actuele Kunst, Gand.2003 / Marian Goodman Gallery, New York. *Recaptured Nature* / Museum für Moderne Kunst, Ostende. *Marinen in Konfrontation* / Galerie Beyeler, Bâle. *The Spirit of White*

2005 Galerie Nationale du Grand Palais, Paris. *Mélancolie*

APPENDIX 2: MONUMENTA 2008, MONUMENTA 2009...

MONUMENTA is annual event, with participants scheduled for the next two years:

2008: RICHARD SERRA

*Richard Serra is one of the leading figures in American sculpture of the past 30 years. His monumental steel works, conceived in the minimalist tradition, express a raw power, highlighting the importance of the physical process of their making, and the environment in which they are presented. Working with industrial materials, Serra's art is devoid of symbolic content, focusing solely on the physical, material forces at play within each individual work. Richard Serra's sculptures are often conceived on a truly monumental scale, enabling the visitor to explore them fully 'in the round,' walking through and around them and experiencing their dizzying capacity to alter our perception of our surrounding environment. The essence of sculpture itself is metamorphosed through their seamless association of the material weight of the sculptural medium with the tension inherent in its relationship to its surrounding space. Serra's work 'realises' the fundamental principles of balance and gravity, as in his 1969 manifesto sculpture *One Ton Prop (House of Cards)*, consisting of four sheets of lead, maintained upright against one another by nothing but the balance of forces. Richard Serra's work explores a variety of forms – ellipses, curves, voluptuous torsions – through the creation of new, spectacular perspectives. In the central nave of the *Grand Palais*, Serra's installations are experienced as a destabilising force, disrupting the visitor's relationship with his or her surroundings.*

The exhibition is curated by Alfred Pacquement, Director of the Centre Pompidou, Paris.

Born in California in 1939, Richard Serra lives and works in New York.

Recent exhibitions

- *Dia Center for the Arts, New York (1997-98)*
- *Museum of Contemporary Art, Los Angeles (1998)*
- *Guggenheim Museum, Bilbao (1999)*
- *Museo Archeologico / Piazza Plebiscito, Naples (2004)*
- *Guggenheim Museum, Bilbao (2005)*

2009: CHRISTIAN BOLTANSKI

*Christian Boltanski is acclaimed worldwide as one of the most important artists on the contemporary French scene. Fascinated by history, memory, and the processes by which each of us creates our own personal mythology, he explores the realm of individual and collective memory with a journey through the many strata that make up our identity. Christian Boltanski's installations at the *Grand Palais* encourage the visitor to confront the universality of individual experience, through the presentation of – among other things – inventories, or accumulations of objects collected together like relics from the past. The objects used to compose the installations invade and impregnate the surrounding space, forming a single, coherent work – a narrative path through which the visitor moves, a reflection on the parallel progress of individual lives and the forces of history, and an intensely personal reflection on the part of Boltanski himself, on the nature of individual destiny.*

Born in Paris in 1944, Christian Boltanski lives and works in the Paris region.

Recent exhibitions

- *Musée d'Art Moderne de la Ville de Paris (1998)*
- *Museum of Fine Arts, Boston, Massachusetts (2000)*
- *Museo de Arte Popular Poblano, Puebla, Mexico (2002)*
- *Musée d'Art et d'Histoire du Judaïsme, Paris (2004)*
- *A.V. Schusev State Museum of Architecture, Moscow (2005)*
- *MACRO, Museo d'Arte Contemporanea, Rome (2006)*

APPENDIX 3: THE WORK OF THE DELEGATION AUX ARTS PLASTIQUES

The Délégation aux Arts Plastiques (DAP: the Department for the Visual Arts) – under the remit of the French Ministry of Culture and Communication – contributes to the definition and implementation of French state policy on the plastic and visual arts, notably through the coordination and evaluation of de-centralised services, national resources and the public institutions for which it is responsible.

It promotes the creation and diffusion of contemporary art in all its forms: painting, sculpture, the graphic arts, photography, fashion, design, video, new media... The DAP also works to develop and promote traditional craft skills and techniques through its subsidiary section, the Mission des Métiers d'Art,

The DAP promotes French government policy to encourage the presence of artworks in public spaces, by working to define and coordinate procedures for the commissioning of public artworks in accordance with the provisions of a French law stipulating that 1 per cent of the cost of new public works projects should be devoted to artworks for the site in question. The DAP works to ensure that contemporary art and related cultural institutions and activities remain open and accessible to the widest possible public.

The DAP contributes to the enrichment, promotion and conservation of French public collections of contemporary art (the Fonds National d'Art Contemporain and Fonds Régionaux d'Art Contemporain), and collections in the care of the institutions under its control.

It also defines and implements regulations for the specialist teaching of the visual arts, through regular inspections of France's 57 higher art schools. The DAP is working to ensure that French national diplomas are recognised at the European level, as part of the project to harmonise degree-level qualifications throughout the European Union.

The DAP keeps abreast of professional developments in its sector and serves as a active partner for artists and art professionals, providing support for all aspects of their professional lives, as well as advising on their social and fiscal status, and offering financial support for the development of their work.

The DAP is responsible for overseeing the management of the Manufacture Nationale de Sèvres (the Sèvres porcelain factory), the Administration Générale du Mobilier National (the French state collection of furniture) and the national tapestry and carpet-weaving factories at the Gobelins, Beauvais and the Savonnerie, all of which have now been designated as national skills centres. The DAP also oversees the management of twelve public institutions, including the national art schools (now designated as Etablissements Publics Administratifs), the French School in Rome, and the CNAP (Centre National des Arts Plastiques). It also supports the work of not-for-profit associations involved in the promotion of contemporary art, including the Palais de Tokyo in Paris (designated as a Site de Création Contemporaine), and the Jeu de Paume gallery in the Tuileries gardens.

The DAP works with visual arts advisers and councils at regional and departmental level (the DRAC) to promote the creation of centres, and the assessment of existing facilities, for the promotion of contemporary visual art, drawing on a network of 50 centres for contemporary art throughout France, and the 22 regional funds for contemporary art (FRAC), the CNAP and numerous public and private-sector partners (local institutions and organisations, not-for-profit associations, CulturesFrances, private foundations etc.).

Most recently, the DAP has been charged with coordinating national and international events designed to promote French art – including the triennial Force de l'Art / Rendez-vous avec la création en France and MONUMENTA, the new annual event inviting leading figures in the contemporary art world to work in the context of the Grand Palais, in Paris.

PRACTICAL INFORMATION

MONUMENTA 2007
Anselm Kiefer
Falling Stars

www.monumenta.com

Installation open to the public from 30 May to 8 July 2007

Address

*Nave of the Grand Palais – Main entrance
Avenue Winston Churchill 75008 PARIS*

Opening hours

*Daily except Tuesdays
From 10 a.m. to 7 p.m. Monday and Wednesday
Noon to midnight, Thursday to Sunday*

Access

*Metro: lines 1, 9, 13 / stations : Franklin Roosevelt, Champs-Élysées-Clémenceau
Bus: lines 28, 32, 42, 72, 73, 80, 83, 93*

Admission

*Standard: 4 euros
Concessions: 2 euros
Groups: 200 euros with a guide (max. 30 people)
Groups: 80 euros without a guide (max. 30 people)*

Entrance tickets also give access to the full programme of associated events

CORPORATE SPONSORS AND INSTITUTIONAL PARTNERS

MONUMENTA est une manifestation artistique d'envergure internationale qui a pour vocation de sensibiliser un large public au travail des plus grands artistes de notre temps. MONUMENTA bénéficie du soutien de:

Partenaires institutionnels:

Ministère de la Culture et de la Communication (Délégation aux Arts Plastiques), Centre National des Arts Plastiques, Réunion des Musées Nationaux.



Avec la collaboration du Palais de Tokyo - site de création contemporaine, de l'EMOC, et de l'Établissement Public du Grand Palais.



Mécènes:

Audi, Neufilze OBC, LVMH / Moët Hennessy - Louis Vuitton, The Boston Consulting Group, Antenna Audio, RATP.



Partenaires médias:

TF1 Publicité, TF1, LCI, La chaîne Histoire, Le Figaro, Le Figaro Magazine, Le Figaro Madame, Le Figaroscope, Europe 1, Métrobus, Cart'Com.



Partenaires

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