

1: Anselm Kiefer and the Philosophy of Martin Heidegger by Matthew Biro

Anselm Kiefer and the Philosophy of Martin Heidegger is a work of cultural history that situates the art works of one of the most important contemporary painters in relation to the existential, phenomenological and hermeneutic philosophy of Heidegger.

The term itself suggests that grappling with the past is absolutely necessary in order to overcome it and, implicitly, to move beyond it. Writing in the Swiss psychologist C. Jung described the nature of collective guilt: It is a psychic phenomenon, and it is therefore no condemnation of the German people to say that they are collectively guilty, but simply a statement of fact. The *Nachgeborenen* faced, and continue to face, the challenge of living in a physically reconstructed but psychically reeling country. What attitude is required if I am able to live in spite of evil? As the artist has observed: The *Heroic Symbols* photographic series courted shock in part by examining tropes of National Socialist ideology that themselves stemmed from discourses developed in Germany in the *Wilhelmine* and *Weimar* eras – and – respectively. The explicit focus of the *Wilhelmine* reform movement that lay at the root of this theory was the rejuvenation of the arts and crafts by such organisations as the *Werkbund*, founded in 1907. The movement insisted on a new national aesthetic as a normative value with salvific potential in both the cultural and political arenas. Illustrating this schism, particularly from the *Weimar Republic*, was crucial to framing the new National Socialist state as at once both a progression from and the return to a past, more pure Germany. The work of sculptors *Arno Breker* and *Josef Thorak* had its cinematic pendant in the films of *Leni Riefenstahl* and its propagandistic manifestation in the photographs of *Heinrich Hoffman*. Investing art with the capacity to illuminate this new method of inclusion and exclusion based on physical attributes invested with signifiers of racial lineage had the effect of granting both art and the artist significant authority and power. Within this doctrine the trope of the artist-genius was reconfigured, his or her hand guided instinctively and naturally by blood, instead of by intention, tradition, skill or schooling. The response to *Heroic Symbols* has shifted significantly from the immediate reaction in the late 1970s and the 1980s, when Kiefer was accused of ambivalence to Hitler at best. It is this highly sensitised and politicised audience that Kiefer confronts with symbols laden with emotional and historical significance, deliberately creating situations in which the viewer must take a position. *Shukow* of the Soviet Union, field marshal *B. Montgomery*, General *Joseph T. The original text is of particular significance.* With regard to the latter, many critics seem to have concluded that the performance of the salute as a German could mean only that. This function was not to express individual experience but rather to reflect a common, national cultural experience or spirit of the times. He is properly critical. Are irony and satire really the appropriate mode for dealing with fascist terror? Their paintings of damaged bodies in derelict urban landscapes placed their audiences into a similarly fraught position, asking them to engage with ironic caricatures and fragmented distortions rife with sarcasm and bitterness. This title has become a catchall used to sum up the post-war phenomenon and describe the difficulty faced by the *Nachgeborenen* generation. In Jung identified such a figure as critical to the specific nature of the events in National Socialist Germany. By using the body as a performative instrument, Kiefer engages explicitly with these notions. This challenges the idea that the sentiments motivating the populace during the so-called *Third Reich*, here represented by a learned physical motion, were left behind in 1945. It suggests instead that they, like the *Sieg Heil* salute, were deeply entrenched in the collective and its muscle memory, lying dormant and ready to be performed. The viewer encounters the photographs and is unsure what to make of the image, how to respond, and what context might inform the narrative. As Jung observed in 1928: When I saw him with my own eyes, he suggested a psychic scarecrow with a broomstick for an outstretched arm rather than a human being. Kiefer has joined in this chorus, giving the perspective of the *Nachgeborenen* generation: And what would Hitler be without us? Despite the scale of his narrative he sought an intimate, personal connection, addressing the audience directly: Inviting the viewer to participate as an artist is a tacit acknowledgement of the importance of the arts to National Socialism. As the character *Hermann* exclaims: Our cultural revolution is for a more popular art, an art of the people. Art is an exalted mission, which demands fanaticism – We pay with our lives for art. How

to explain, tell, understand it. All of us, whether or not we have lived through the Hitler era, have partaken of its sights and sounds in a host of documentary and feature films. History it would seem has become widely accessible, but the power over memory has passed into the hands of those who create these images. It is not surprising that in recent years we have witnessed a virulent struggle over the production and administration of public memory. Writing on the events unfolding in Germany in , Jung described archetypes as: An archetype is like an old watercourse along which the water of life has flowed for centuries, digging a deep channel for itself. The longer it has flowed in this channel the more likely it is that sooner or later the water will return to its old bed. Meese performed it again in Mannheim on 26 June , during a two-hour performance entitled *Generaltanz den Erzschiller*. *Neuen Kritische Modelle*, vol. Anne Harrington, *Re-enchanted Science: The full text can be viewed at:*

2: Anselm Kiefer : memorabilia - ECU Libraries Catalog

While previous scholars have acknowledged the impact of Heidegger's thought on Kiefer's work, Matthew Biro's Anselm Kiefer and the Philosophy of Martin Heidegger is the first book-length comparison between these two titans of 20th-century German culture. [1].

Quotes of Anselm Kiefer[edit] sorted chronologically, after date of the quotes of Anselm Kiefer Kiefer: Heaven and Earth, p. A ruin is not a catastrophe. It is the moment when things can start again. Quoted in Huffington Post What fascinates me about Duchamp is the idea of tearing down the wall between the art object and reality. But I prefer Jean Fautrier [French painter-artist; -] with his suffering and self-absorption. And his purpose on bringing about changes was just as strong. As a result I see in Fautrier a stronger paradigm than in Kandinsky.. I perceive existentialism as a necessity of decision. This is the essential aspect of existentialism and simultaneously the most subversive factor.. Perspective and Impressionism were tentative attempts to deal with the world of appearance because of a fear to look inside. Cubism is structure and order. Now both epidermis and order are no longer possible.. The accidental aspects of Impressionist composition are to be understood as a reaction. One cannot simply disregard Impressionism. As a dialectic antithesis it was important. The Impressionists had the idea of dissolution; they wanted to represent light, not bodies and not shadows, but light for itself. Frequently I find this tedious, but there is an idea behind it: Atomization is a modern idea.. Mondrian began with his paintings of the seashore, with blue trees and the cathedral. These paintings were totally symbolist paintings.. Until the very end Mondrian remains a Symbolist and an Expressionist. I do not believe that there is an external element to be disrupted now. The situation is different from the period of the Dadaists. There is nothing to overthrow now, because everything has been co-opted. To be subversive now in the sense of Dadaism would be reactionary, because now it would be the attitude of model students.. In the end of art was announced, but this was for political reasons and for the wrong reasons. At that time it was believed that as long as there were only formal relationships, one did not have to deal with a luxury such as art. When I went to school [art-school - Joseph Beuys was one of his art teachers and a very inspiring one] there was Pop Art. The Americans dismissed us from our responsibilities. They mailed us Care packages and Democracy. The search for our own identity was postponed. But that is not possible; this is nonsense. The past is tabulated because to confront it would necessitate denial and disgust.. The Germans always had difficulties with their identity. Either it was too much and too loud, or it was hidden and too subservient. The French always had a healthy self-confidence. De Gaulle could say on Martinique: There is a reciprocal action between the work of art and the viewer. The river changes the work of art and criticism can also change the artist.. There are so many ideas afloat; any of them could have triggered the work of art. It is impossible to determine exactly if the idea has been transmitted by the critic, or if the work itself has determined its outcome.. I am only able to do what stirs me. I want to perceive with my senses things which at the moment are not generally perceived. I am of the opinion that there are artists and non-artists. I think that this is the way it always was and always will be. I do not believe that we are in the center of the world. It is possible that there are gods who do not relate to human. As an artist, I believe that it is possible to depict these forces. I know it sounds absurd when I say that man can perceive some things and adumbrate powers, which do not relate to him. But perhaps the artist, unlike the non-artist, is able to do just that. I want to say something about Picasso as a revolutionary. A revolution in the history of art is a reflection of the history of society. Art cannot revolutionize society. It is a reflection of that revolution.. But I do not see that you have revolutionized society directly. You have depicted what has not yet existed.. Why have our standards fallen so low? Why do we have all these ugly things which nobody needs? Industrial manufacture and new materials have led to truly unlimited possibilities of forms. There are no longer any natural constraints which depend on materials such as wood and stone. We simply manufacture everything that is technically possible and lack new structures on which to base our decisions. Until the artist is dead, we are not able to determine his work in all its dimensions. I think it was much more natural.. I Thought " when I was a child " the only method to be not in the world but outside of the world is to be an artist. I feel me outside, yes.. I used my self, my body [in his

art] as an instrument.. It is a man in his own universe. So this is a quotation: Jeder Mensch soll nach seine Himmel gucken.. I meant there is no objective truth. So as I discovered later, there is no objective history. There is no history; each human being made its own history â€” has his own thoughts and his own world. And sometimes two domes touch each other, or cross each other, but everyone is alone with its own illusions and methods.. This time during the Second World War is part of my history, part of my memory, but it is the latest part of my memory, so the memories of each human being goes much more back, it goes to the dinosaurs, even later [Kiefer means: I think we even remember geological times. Quotes about Anselm Kiefer[edit] For German critics [not for the American] the issue was rather how Kiefer went about dealing with this past. His paintings as well as the sculptures of w: Georg Baselitz created an uproar at the Venice Biennale: Kiefer worked with the conviction that art could heal a traumatized nation and a vexed, divided world. He created epic paintings on giant canvases that called up the history of German culture with the help of depictions of figures such as Richard Wagner or Goethe , thus continuing the historical tradition of painting as a medium of addressing the world.

3: Anselm Kiefer - Wikiquote

Art, Technology, Death: A Study of the Works of Martin Heidegger and Anselm Kiefer. Matthew Nicholas Biro - - *Dissertation, State University of New York at Stony Brook* *Fire on the Earth: Anselm Kiefer and the Postmodern World.*

In 1965, his family moved to Ottersdorf, and he attended public school in Rastatt, graduating high school in 1971. He entered University of Freiburg, and studied pre-Law and Romance languages. In Karlsruhe, he studied under Peter Dreher, an important realist and figurative painter. In 1973, he moved to Hornbach, in southwestern Germany, where he established a studio. He remained there until 1978; his output during this first creative time is known as The German Years. In 1978, he relocated to France. Photography[edit] Kiefer began his career as a photographer with performances in which he, in paramilitary costume, mimicked the Nazi salute on various locations in France, Switzerland and Italy calling for Germans to remember and to acknowledge the loss to their culture through the mad xenophobia of the Third Reich. In 1979, at Galerie am Kaiserplatz, Karlsruhe, he presented his first single exhibition "Besetzungen Occupations" with a series of photographs about controversial political actions. Painting and sculpture[edit] Kiefer is best known for his paintings, which have grown increasingly large in scale with additions of lead, broken glass, and dried flowers or plants, resulting in encrusted surfaces and thick layers of impasto. He worked with glass, straw, wood and plant parts. The use of these materials meant that his art works became temporary and fragile, as Kiefer himself was well aware; he also wanted to showcase the materials in such a way that they were not disguised and could be represented in their natural form. The fragility of his work contrasts with the stark subject matter in his paintings. This use of familiar materials to express ideas was influenced by Beuys, who used fat and carpet felt in his works. It is also typical of the Neo-Expressionist style. Kiefer returned to the area of his birthplace in 1981. In the years that followed, he incorporated German mythology in particular in his work, and in the next decade he studied the Kabbalah, as well as Qabalists like Robert Fludd. Besides paintings, Kiefer created sculptures, watercolors, photographs, and woodcuts, using woodcuts in particular to create a repertoire of figures he could reuse repeatedly in all media over the next decades, lending his work its knotty thematic coherence. His work became more sculptural and involved not only national identity and collective memory, but also occult symbolism, theology and mysticism. The theme of all the work is the trauma experienced by entire societies, and the continual rebirth and renewal in life. During the 1980s his paintings became more physical, and featured unusual textures and materials. His paintings of the 1990s, in particular, explore the universal myths of existence and meaning rather than those of national identity. Since 2000, Kiefer has worked with concrete, creating the towers destined for the Pirelli warehouses in Milan, the series of tributes to Velimir Khlebnikov paintings of the sea, with boats and an array of leaden objects, 2001, a return to the work of Paul Celan [17] with a series of paintings featuring rune motifs "6", and other sculptures. The work consists of 30 large 2 x 3 meters paintings, hanging in two banks of 15 on facing walls of an expressly constructed corrugated steel building that mimics the studio in which they were created. A series of forest diptychs and triptychs enclosed in glass vitrines, many filled with dense Moroccan thorns, was titled Karfunkelfee, a term from German Romanticism stemming from a poem by the post-war Austrian writer Ingeborg Bachmann. In The Fertile Crescent, Kiefer presented a group of epic paintings inspired by a trip to India fifteen years earlier where he first encountered rural brick factories. Over the past decade, the photographs that Kiefer took in India "reverberated" in his mind to suggest a vast array of cultural and historical references, reaching from the first human civilization of Mesopotamia to the ruins of Germany in the aftermath of the Second World War, where he played as a boy. Early examples are typically worked-over photographs; his more recent books consist of sheets of lead layered with paint, minerals, or dried plant matter. For example, he assembled numerous lead books on steel shelves in libraries, as symbols of the stored, discarded knowledge of history. Scenes of the unspoiled river are interrupted by dark, swirling pages that represent the sinking of the battleship Bismarck in 1941, during an Atlantic sortie codenamed Rhine Exercise. A derelict silk factory, [26] his studio is enormous and in many ways is a comment on industrialization. He created there an extensive system of glass buildings, archives, installations, storerooms for materials and paintings, subterranean chambers and corridors. One critic wrote of the film: Nowhere is it

clear where the finished product definitively stands; perhaps it is all work in progress, a monumental concept-art organism. A caretaker looks after it. Uninhabited, it quietly waits for nature to take over, because, as we know, over our cities grass will grow. He was also featured in the Venice Biennale with a one-man show held at the Museo Correr, concentrating on paintings and books. Several of his works were exhibited in for the first time in the Balearic Islands, in the museum Es Baluard in Palma de Mallorca. In , the Art Gallery of Hamilton presented some of his paintings. The room was reconfigured to accommodate the work. In Next Year in Jerusalem at Gagosian Gallery, Kiefer explained that each of the works was a reaction to a personal "shock" initiated by something he had recently heard of. In , the Foundation landscaped the area surrounding this building in order to present long-term installations of outdoor sculpture. The Uraeus sculpture was inspired in part by the religious symbols of Egypt and Thus Spoke Zarathustra.

5: Anselm Kiefer - Wikipedia

A work of cultural history that situates the art works of one of the most important contemporary painters in relation to the philosophy of Heidegger.

Cambridge University Press, Amid the staggering groups of partying adolescents and tourists, one could spot the occasional expression of concern, usually on an older face. At the time I convinced myself that these were expressions of conscience and reflection within the jubilation. I assumed that these might even be looks of worry, as some of the celebrants pondered the intimidating task that lay before them. For theirs was the task of not only integrating two sides of a country that had for decades been divided along political and economic lines, but also of initiating a new phase of remembering and mourning. An entire country could now finally face in unison the horrific acts that had led to its division in the first place. Although organized before the Wall came down, by its opening the show had become a symbol for the ambivalent position in which Germany found itself that year. In the wake of this confluence of events, two American art historians began and have now completed studies that look at Kiefer specifically in relationship to the past and continuing complexities of German culture and history. Biro compares the art of Kiefer to the philosophy of Martin Heidegger in a sustained attempt to locate deep cultural constants that have historically operated within German modernism. One is hard pressed to recall the last time a mere conjunction carried such a burdensome methodological load. The ground of this comparison is sometimes finessed by linguistic shortcuts in the body of the text. But beyond these more superficial verb choices, Biro offers a more intricate set of explanations for the reciprocal action he charts between these two figures. Even after the war he demonstrated an egregious lack of remorse for his Nazi collaboration. As an artist of the generation born just after the Second World War, Kiefer has frequently referenced Nazism and its impact on German culture, albeit in rather ambiguous terms. In his early work, Kiefer had himself photographed in his studio and outdoor locations as he raised his right arm in the "Heil Hider" gesture. In subsequent decades, he has produced "expressionistic" canvases of epic magnitude that, in both tide and pictorial content, evoke narratives of Nazi Germany and the Holocaust. For secondary sources on Heidegger, Biro does wisely look to material written in the s, the better to re-create a reading of Heidegger with which Kiefer would have been ostensibly familiar. And Biro mentions, if only in passing, direct though cagey references to Heidegger Kiefer has made in interviews and his art. Nor does Biro attempt to prove that Kiefer was by any means an expert on all things Heideggerian. Rather, Biro is after a deeper resonance between Kiefer and Heidegger that works on a cultural level, rather than on the level of direct influence. To put Heidegger and Kiefer on a level playing field, Biro challenges the usual distinction between the modern and postmodern eras, as it seems only a dissolution of this historical boundary will allow a comparison between two figures who occupied such disparate moments in the course of German history. He argues that both Kiefer and Heidegger are prototypically modern in that they created works that present and then question any stable representation of cultural truths. Both artist and philosopher worked in the abyss opened up in the modern era, a chasm once occupied by the solid terrain of theological and philosophical belief systems that grounded human choice and action. Notably, however, Biro points to the common interests of the philosopher and artist if often only to demonstrate differences between the two.

6: Anselm Kiefer and the philosophy of Martin Heidegger - ECU Libraries Catalog

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7: Anselm Kiefer and the philosophy of Martin Heidegger - Denver Public Library

Anselm Kiefer and the philosophy of Martin Heidegger April 8th, - Anselm Kiefer and the philosophy of Martin Heidegger Matthew Biro  Contemporary artists and their critics  Cambridge.

8: Kiefer's Paradox | Andres Zervigon - www.enganchecubano.com

Anselm Kiefer and the Philosophy of Martin Heidegger by Matthew Biro, Donald Kuspit (Editor) starting at \$ *Anselm Kiefer and the Philosophy of Martin Heidegger* has 2 available editions to buy at Alibris.

9: Matthew Biro | University of Michigan - www.enganchecubano.com

Matthew Biro is Professor of Modern and Contemporary Art and Chair of the Department of the History of Art at the University of Michigan. An expert in twentieth-century art, he is the author of Anselm Kiefer and the Philosophy of Martin Heidegger (), and has also published in Art History and Artforum.

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