



Exposè
der
Lombardi Art Consulting AG

Konvolut von 3 Werken
von

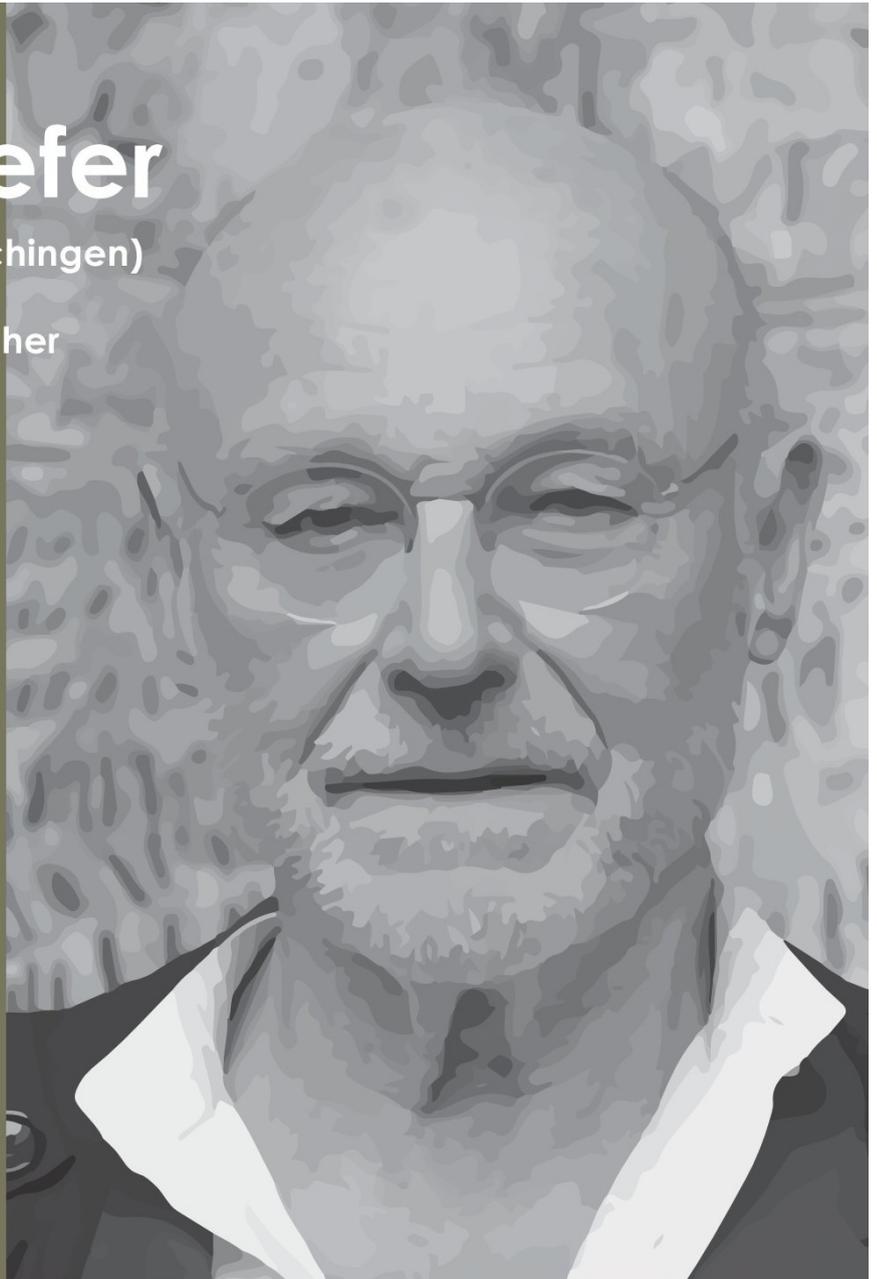
Anselm Kiefer

„ Waldsteig „
„ Mao Tse-Tung „
„ Lasst 1000 Blumen blühen „

Preis: 12 Mio Euro

Anselm Kiefer

(* 8. März 1945 in Donaueschingen)
ist ein deutscher und
seit 2018 auch österreichischer
Maler und Bildhauer



Anselm Kiefer
Waldsteig

Auftragsarbeit
für chinesische
Ausstellungen.

2016 – Shanghai

Ort: Long Museum West Bund

Typ: Große institutionelle Ausstellung mehr als 2000 qm

Bedeutung: Erste wirklich umfangreiche Präsentation Kiefers in China

2017 – China Beijing CAFA

In den Jahren 2016–2018 wurden weitere Projekte und Präsentationen vorbereitet bzw. geplant

Mehrere geplante Ausstellungen wurden später nicht realisiert oder verschoben, was sich mit den globalen Entwicklungen Richtung 2019/2020 überschneidet.

Ab 2020 wurden alle Ausstellungen abgesagt wegen Corona



Anselm Kiefer

Waldsteig

ÖL Acryl Emulsionen Schellack und Blattgold auf Leinwand
190 x 280 cm

Das großformatigen Leinwände hat Anselm Kiefer literarischen Vorbildern gewidmet. Sein Bild „Waldsteig (Für Adalbert Stifter)“ ist die poetische Analogie einer Literatur, die das Thema einer Erzählung in den Raum der Malerei überträgt. In dem Bild findet die gleichnamige Geschichte Stiferts (erschieden 1845) ihre Transzendenz im Aufenthalt des Protagonisten auf Pfaden und Lichtungen, untere dem grünen Dach des Waldes“ und des Waldes erhabenen Schauspiels.

Kiefers Bild ist die bildliche Evokation dieser Erzählung von einer Wandlung und Läuterung.

Dann wende den Blick nordwärts,, da ruhen die breiten Waldstücken und steigen lieblich schwarzblau dämmernd ab gegen den Silberblick der Moldau, westlich blauer der Forst an Forst in angenehmer Färbung und manche Zarte schöne blaue Rauchsäule steigt fern aus ihre zu dem heiteren Himmel auf. Es wohnt unsäglich viel Lieber und Wehmütiges in diesem Anblicke.

Waldsteig by Anselm Kiefer

Anselm Kiefer's painting „Waldsteig (for Adalbert Stifter)“ stands as a striking tribute to literary inspiration, translating the thematic essence of Stifter's 1845 story „Waldsteig“ into the visual realm. This large-format canvas, measuring 190 x 280 cm, employs a rich array of materials including oil, acrylic, emulsions, shellac, and gold leaf, to evoke the story's transformative and purifying journey through forest paths and clearings.

The painting's intricate surface, characterized by thick impasto and the luxurious shimmer of gold leaf, invites viewers into a complex visual narrative. This use of materials not only adds a textural depth to the work but also amplifies its emotional resonance. The brooding colors and layered textures suggest a sense of mystery and foreboding, deviating from Stifter's idyllic portrayal of nature and instead presenting a darker, more enigmatic interpretation.

Kiefer's artistic approach often intertwines with German history and literature, and „Waldsteig“ is no exception. While Stifter's story conjures images of serene forest landscapes, Kiefer's rendition introduces a more somber and introspective atmosphere. The gold leaf, reminiscent of the Romanticism movement's fascination with the sublime, here adds a layer of transcendence that is both beautiful and unsettling. This duality captures the viewer's attention, prompting a deeper reflection on the interplay between nature's beauty and its potential for darkness.

The narrative within Kiefer's „Waldsteig“ is further enriched by a poignant excerpt from Stifter's story, which speaks of the melancholic and love-infused vistas viewed under the forest's canopy. This literary reference deepens the painting's thematic exploration, merging visual and literary art to evoke themes of transformation, nature, and emotional depth.

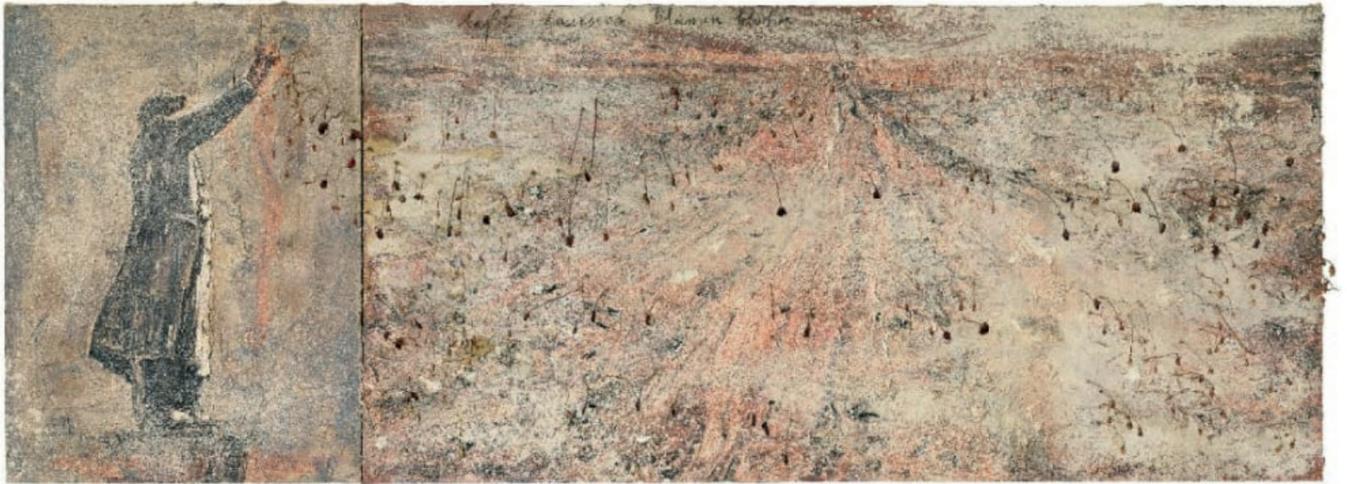
Ultimately, „Waldsteig“ by Anselm Kiefer is a powerful and evocative work that lingers in the viewer's mind. It exemplifies Kiefer's distinctive ability to blend expressive materials with profound historical and literary references, creating a piece that is both aesthetically compelling and intellectually stimulating. Through this painting, Kiefer invites us to explore the darker nuances of human history and nature, challenging us to find beauty within complexity and contemplation within foreboding landscapes.

Title: Waldsteig

Artist: Anselm Kiefer

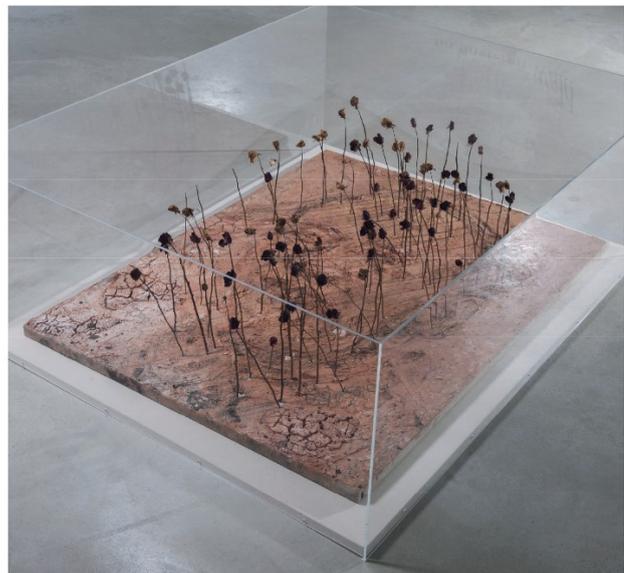
Medium: Oil, acrylic, emulsions, shellac, and gold leaf on canvas

Dimensions: 190 x 280 cm



Anselm Kiefer
Mao Tse-Tung

3 m x 5 m
speziell für eine Ausstellung
in China





Anselm Kiefer
Lasst 1000 Blumen blühen

70,5 x 152,5 x 192,5 cm
Gestell für die Rosen

The image is of Anselm Kiefer's installation titled „Lasst 1000 Blumen blühen“ („Let 1000 Flowers Bloom“). Here are the details and a description of the piece:

Title: Lasst 1000 Blumen blühen

Artist: Anselm Kiefer

Dimensions: 70.5 x 152.5 x 192.5 cm

Description: The artwork features an installation contained within a transparent plexiglass case. Inside, the base appears to be a cracked, parched earth-like surface with numerous withered flowers standing upright. The flowers are sparse and dry, creating a stark, almost desolate visual impact.

Themes:

- **Historical Reference:** The title references the Chinese political movement „Let a hundred flowers bloom“ initiated by Mao Zedong, which encouraged a variety of views and solutions but eventually led to a crackdown on dissent. The Hundred Flowers Campaign, also termed the Hundred Flowers Movement (Chinese: 百花齐放), the double hundred movement (双百方针) was a period from 1956 to 1957 in the People's Republic of China during which the Chinese Communist Party (CCP) led by Mao Zedong purposed to „let one hundred flowers bloom in social science and arts and let one hundred of view points be expressed in the field of science. It is a campaign that allowed citizens to offer criticism and advice to the government and the party. Hence, it intended to serve for an antibureaucratic purpose, at least on Maoists' part. The campaign resulted in a groundswell of criticism aimed at the Party and its policies by those outside its rank and represented a brief period of relaxation in ideological and cultural control.

- **Symbolism:** The withered flowers could symbolize the failed promise of the movement, highlighting themes of repression and the harsh realities of political campaigns.

- **Material and Presentation:** The cracked earth and dried flowers evoke a sense of decay and neglect, reinforcing the critical narrative on the consequences of political actions.

The installation blends historical and political commentary with poignant visual symbolism, characteristic of Kiefer's work, challenging the viewer to reflect on the intersection of nature and ideology.