

Anselm Kiefer



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出版者:Skira Editore

出版时间:2007-7-30

装帧:HRD

isbn:9788861301016

Writing about one of the most important and complex artists of our times requires the erudition, clarity, and broad view of a Daniel Arasse, author of the gorgeously illustrated Anselm Kiefer. Avoiding a straightforward chronological survey, Arasse

plunges directly into Kiefer's major themes and the ways they reflect the artist's subtly evolving perspectives on German history, the role of the artist, and the meaning of life. Arasse illuminates Kiefer's use of Jewish kabbalistic symbolism, his relationship to philosophers and writers from Nietzsche to Celan, and the rich trove of metaphor to be found in his use of lead, straw, books, and images of railroad tracks and artists' palettes. Never succumbing to art-speak, Arasse--whose French text has been deftly translated into English--marshals his arguments with lucid elegance. The approximately 400 full-color plates, including full views and close-ups, are magnificent. This is surely one of the major art books of our time. --Cathy Curtis --This text refers to an out of print or unavailable edition of this title.

Controversy has accompanied German artist Kiefer ever since his debut at the 1980 Venice Biennale, and now his challenging, wildly expressive, and theatrical paintings, sculptures, and installations receive all the space, high-quality reproductions, and fluent interpretation they demand in this superb, groundbreaking volume. Arasse begins by discussing the complexity of Kiefer's themes and iconography, noting that, taken as a whole, his work evinces a "labyrinthine quality," and addresses "the question of whether, and to what extent, it was possible to be a 'German artist' after the Holocaust and the appropriation of that country's national artistic and cultural traditions by the Third Reich." It isn't easy to grasp all that Kiefer is up to in his disturbingly ambiguous inquiry into Nazi imagery, blending of myth and history, depictions of scorched and blasted landscapes and buildings, and use of books as objects, so readers will greatly appreciate Arasse's lucidity, energetic intellectual engagement, and forthrightness in discussing the ethical problems and philosophical conundrums posed by Kiefer's undeniably powerful creations. Donna Seaman

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评论

基弗尔作为一名知识分子有思考问题抛出问题的权力，正因为作品里模糊的立场与意味，才会促进观看者的思考，将他们带入到每个人不能回避的国家、民族的历史责任与义务。而那些持对立立场的批评家，同样表现出知识分子应具备的良知与警惕性，他们之间的交锋，正是由基弗尔作品催生出的良性社会互动，反映出当代艺术的基本特征——文化责任。

世界末日风

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除了传统绘画颜料和他继承了的类似博伊斯曾经使用过的材料像铅、钢铁、乳剂、石块、木材等综合材料外，他又开始在其中混入灰尘、沙、泥土、麦秆甚至废料和垃圾。同时增进和渗透到其创作中的还有对于神话的介入，这让他的作品更多了些许神秘、空灵和玄幻之气。娴熟于海涅的民谣，以及保罗·策兰的诗歌。在《罗蕾莱》和《死亡赋格》之间寻找支点，用两者所具备的不同美感来表现浪漫、孤独、创伤、死亡等生命中最晦涩的命题。如果对于策兰来说，语言是战后留给其唯一未被损毁的事物，那么，绘画则一定成为治疗基弗那永远残留在记忆里的历史创伤和负罪感的最好药剂。

Diss e Mao也是醉了

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