

Artist Resources – Anselm Kiefer (German, b. 1945)

[Kiefer at Gagosian](#)

[Kiefer at Thaddaeus Ropac](#)

[Kiefer at White Cube](#)

[Kiefer at the Tate](#)

[Kiefer at MoMA](#)



Kiefer, 2021 Photograph: Sylvain Heraud

See installation shots of Kiefer's 1988 [solo exhibition](#) at the Museum of Modern Art in New York.

In 2004, Pirelli Hangar Bicocca installed [Anselm Kiefer: The Seven Heavenly Palaces](#) as a site-specific installation with seven towers of reinforced concrete.

[Anselm Kiefer: Heaven and Earth](#) was on view at the Hirshhorn in 2006 as the first American survey of the artist's work in over 20 years, featuring 40 large paintings, books, and sculptures created between 1969 and 2006.

Read an [essay](#) by Ian Alteveer about Kiefer's career, written in 2008 and published by the Metropolitan Museum of Art's Department of Modern and Contemporary Art.

The Buffalo AKG Art Gallery launched [Anselm Kiefer: Beyond Landscape](#) in 2013, illustrating the interplay of history, identity, and landscape. That same year, [MASS MoCA](#) installed a long-term exhibition and installation by Kiefer, on view until 2025. The exhibition includes an 82-foot-long cast concrete sculpture, exposed rebar, and lead; twenty lead beds with photographs and wall text; and a steel pavilion of 30 paintings.

[Anselm Kiefer](#) at the Royal Academy was the most significant exhibition of Kiefer's work to date in the UK, covering forty years of his practice in 2014.

In 2016, [Regeneration Series: Anselm Kiefer from the Hall Collection](#) was organized by the Nova Southeastern University Art Museum in Fort Lauderdale. Six years later, the Hall Art Foundation installed [Anselm Kiefer: Early Works](#), featuring 40 works created between 1969 and 1982.

[Anselm Kiefer: Uraeus](#) was the first site-specific outdoor sculpture to be commissioned to the United States at the top of Rockefeller Center's Channel Gardens in 2018. Read [Smithsonian Magazine's](#) coverage of Kiefer's Southern French installation that "took 30 years and 200 acres to create."

In 2023, [Anselm Kiefer: Exodus](#) was on display at Gagosian Marciano Art Foundation in Los Angeles. Read an [interview](#) with the artist in BOMB Magazine about the exhibition.

[Anselm Kiefer: Finnegans Wake](#) was at White Cube Bermondsey in London in 2023, taking inspiration from the James Joyce novel. Read an [interview](#) with the artist in The Guardian and a [review](#) in the Times Literary Supplement, plus watch a [conversation](#) between Kiefer and Rod Mengham.

Fondazione Palazzo Strozzi installed [Anselm Kiefer: Fallen Angels](#) in 2024, featuring both new and historical works in dialogue with the Palazzo's Renaissance architecture.



Kiefer in his studio
Photograph: Georges Poncet

Anselm Kiefer (German, b. 1945)

Cetus, 2003

Oil, emulsion, and mixed media

Private Collection; L2025:62.5

Anselm Kiefer was born and raised in West Germany in the immediate aftermath of World War II. His work grapples with the legacies of German mythology, history, and identity, creating conceptually and materially dense compositions with a wide range of materials. **Cetus** brings together Kiefer's interest in mythology, nature, and astronomy. It features a detailed map of the constellation Cetus, which references the large sea monsters that appear throughout Ancient Greek mythology. As Kiefer has said, he "ties the invisible threads between things" and "dives into history, be it the history of mankind, the geological history of the Earth or the beginning and end of the manifest cosmos."

On view November 12, 2025 – February 17, 2026





Anselm Kiefer (German, b. 1945)

Das Wölundlied (mit Flügel) [Wayland's Song (with Wing)], 1982

Oil, emulsion, and straw on photograph mounted on canvas, with lead wing

Private Collection; L2024:5.1

Born and raised in post-World War II West Germany, Anselm Kiefer grapples with the legacies of German mythology, history, and identity in his work. This superb example of his work is one of several versions of **Das Wölundlied (mit Flügel)** Kiefer produced in the early 1980s as his work rose to international prominence. The painting takes inspiration from an Old Norse saga about a blacksmith named Wölund who was captured by the greedy King Nidud and had the tendons in his feet severed to prevent his escape. In revenge, Wölund murders the king's sons and forges wings for himself to fly away. Kiefer's rendition of this story is fraught with contradiction and anxiety. A single leaden wing hovers over a scorched field covered with ashen straw, looking like a burned and ravaged battlefield. Commentary on Kiefer's work often draws parallels between his use of mythological narratives of brutality, the German Nazi propaganda machine's embrace of those narratives, and the catastrophic violence Adolf Hitler's Nazi regime produced in World War II. Although it does not directly link to Germany's wartime record, **Das Wölundlied (mit Flügel)** offers sobering food for thought about mythologies of violence and their potential impact on history.

On view May 1 – August 4, 2024