

The background features a stylized illustration of two sunflowers with large, textured orange and yellow heads and black outlines. Their stems are thick black lines. To the right, a thin, grey, leafless tree branch is visible. The overall style is graphic and modern.

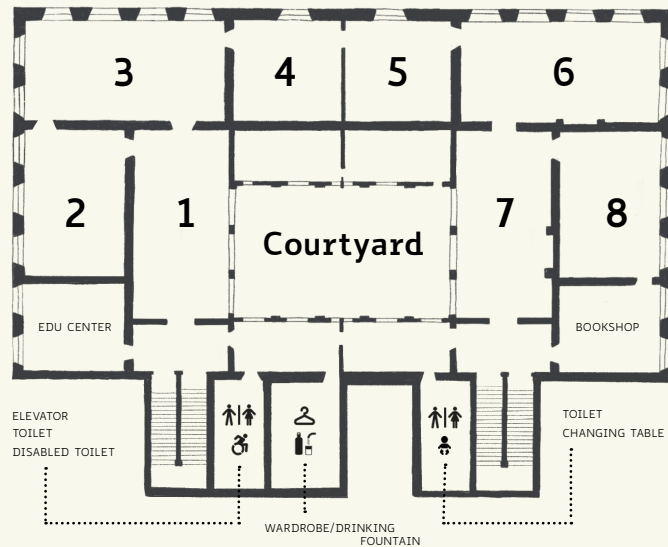
TEEN AGERS KIT

A dedicated tool for girls and teens
ages 12 to 19 to explore the exhibition

**Anselm Kiefer
Fallen Angels**

What is the Teenagers Kit?

The Teenager Kit is a dedicated tool for teens to explore the exhibition *Anselm Kiefer. Fallen Angels*, on their own or with friends. The insights into the artworks allow them to discover Kiefer's work and reflect on the value of art in our lives.



The Anselm Kiefer exhibition

Anselm Kiefer was born in Germany in 1945, shortly before the conclusion of World War II, one of the most important events that marked the history of the twentieth century. Kiefer spent his childhood playing among the rubble of bombed-out buildings, an experience that influenced him to such an extent that he considered the ruins to be "the most beautiful thing there is" precisely because they symbolize a new beginning, where anything is possible.

Over the years, Kiefer has kept diaries in which he wrote his memories and reflections on themes that he later explored through painting and sculpture, such as the eternal struggle between Good and Evil. The exhibition *Fallen Angels* at Palazzo Strozzi begins precisely from this reflection: it starts with the war between the archangel Michael, Lucifer, and the rebellious angels, and concludes with images that bring us back to the years of Nazism.

How to use the Kit?

Follow the path on the map starting with the painting in the courtyard. The numbers correspond to the rooms. Remember to keep the right distance from the artworks. While using the Kit you can sit on the steps under the windows.



COURTYARD

Engelssturz (Fall of the Angel), 2022-2023

In the courtyard of Palazzo Strozzi is located a large painting that measures more than eight meters wide and seven meters high. The artwork *Engelssturz* (Fall of the Angel) is inspired by the expulsion of Lucifer from heaven, the rebellious angel who dares to defy God. The work is divided into two parts: in the upper part with a golden background appears the archangel Michael, holding a sword and pointing the index finger of his left hand upward, while the lower part is populated by a chaos of characters who have fallen from heaven, transformed from divine creatures into earthly beings.

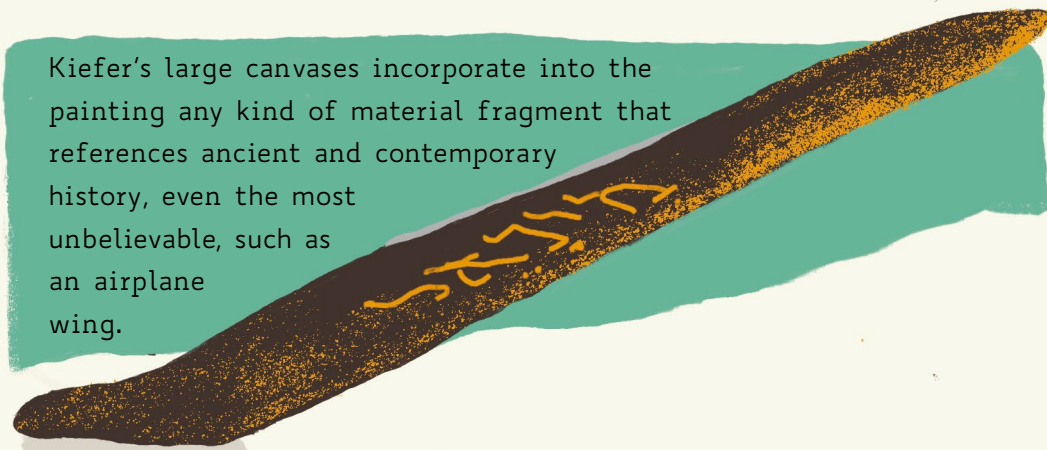
Kiefer's paintings often contain real objects, with which the artist creates three-dimensional surfaces by exploiting the qualities of materials. Observe the canvas from different distances and try to decipher what lies in the lower part of the painting.



ROOM 1

Luzifer (Lucifer), 2012-2023

Kiefer's large canvases incorporate into the painting any kind of material fragment that references ancient and contemporary history, even the most unbelievable, such as an airplane wing.



The words written in the artwork, *Luzifer* (Lucifer) and *לאכימ* (Michael), are a biblical reference to the fierce war that broke out in the sky.

The lead reproduction of a wing sticking out above our heads and the pile of empty clothes at the bottom of the painting were chosen by Kiefer as symbolic objects, representing all the conflicts of recent history.

"I cannot see a landscape in which war has left no trace" with this sentence Kiefer suggests that the territories tell the story. Among the cities and places you have visited, have you ever come across the traces that bear witness to a conflict?



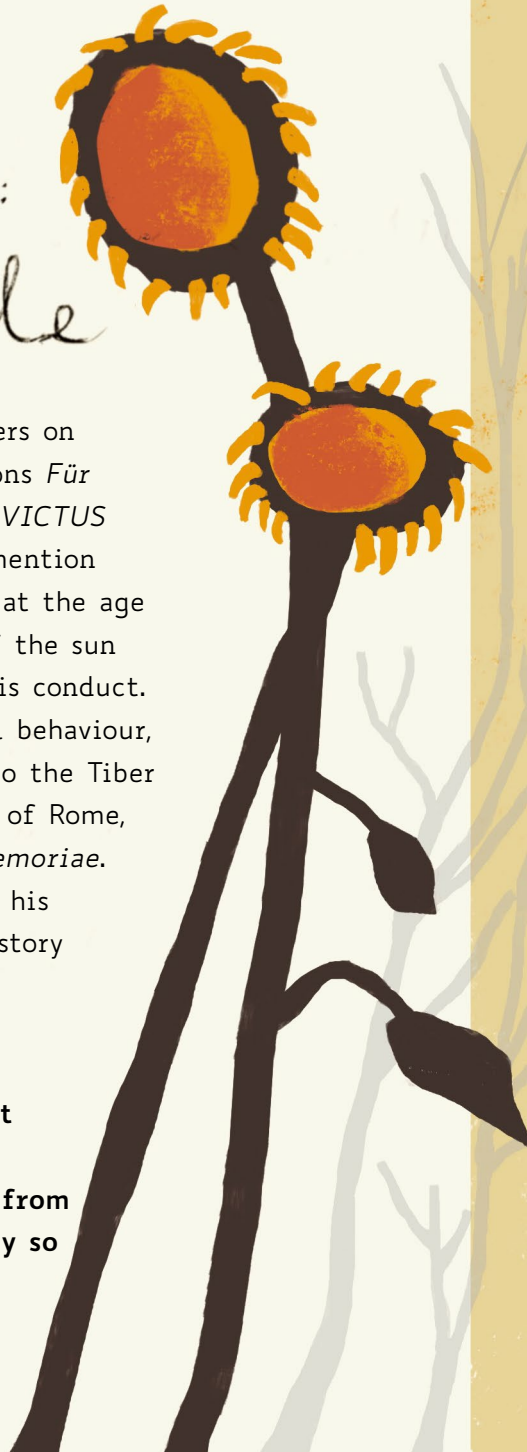
ROOM 2

Für Antonin Artaud: Helagabale
(For Antonin Artaud: Heliogabalus), 2023
SOL INVICTUS Heliogabal
(SOL INVICTUS Heliogabalus), 2023

für Antonine Artaud:
Helagabale

Two canvases depicting wilting sunflowers on a gold background feature the inscriptions *Für Antonin Artaud: Helagabale* and *SOL INVICTUS Heliogabal*, respectively. The paintings mention Heliogabalus, a Roman emperor crowned at the age of 14, who reigned imposing the cult of the sun god and destabilising the empire with his conduct. To put an end to his considered immoral behaviour, he was assassinated, his body thrown into the Tiber and his memory erased from the history of Rome, undergoing the practice of *damnatio memoriae*. The French writer Antonin Artaud wrote his biography and Kiefer, fascinated by the story of this 'crowned anarchist' keeps his memory alive.

What we know of the past is the result of a process of selection and removal. Imagine if we could imprint an event from recent history in our collective memory so that it would never be forgotten, what would be important for all of us to remember in the future?



ROOM 3

The School of Athens, 2022
Vor Sokrates (Before Socrates), 2022
Ave Maria, 2022

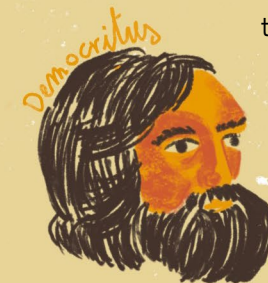
**IT IS NOT THE EYES
THAT SEE, BUT WE WHO SEE
THROUGH THE EYES**



**WE MUST LIVE
AND NOT JUST EXIST**



**WATER IS
THE SUBSTANCE FROM
WHICH ALL THINGS
ORIGINATE**



How does the world come into being and what are the principles that govern its functioning? How is knowledge formed? What lies at the foundation of thought? These are some of the questions upon which the birth of philosophy is founded, the Greek term, first used by Pythagoras, which literally means "love of knowledge". Since the 6th century B.C., philosophers have built systems of thought, organizing ideas according to an order that would allow answers to the great questions of each age.

**MAN IS THE MEASURE OF
ALL THINGS**

As early as 1509 Raphael dedicated a fresco in the Vatican Rooms to the philosophers of the School of Athens (58!). Kiefer too is fascinated by the origins of philosophy and in the paintings in this room he pays homage to the many thinkers such as Socrates, Plato, Aristotle and Pythagoras, who laid the foundations of this science.

The term pre-Socratics refers to those philosophers born before Socrates (470-399 BC) or contemporaries of him who were not influenced by his thought. Little is known about the pre-Socratics, since mostly only short fragments of their works have survived. Their reflections are united by the attempt to understand the origin of the world and the essence of nature.

**ONLY WHO KNOWS
THAT HE DOES NOT
KNOW IS WISE**



**GEOMETRY
IS KNOWLEDGE
OF WHAT EXISTS
IN ETERNITY**



**THE PRINCIPLES
OF ALL THINGS ARE
ATOMS AND THE VOID**



ROOMS 4-5

En Sof (The Infinite), 2016

Das Balder-Lied (Balder's Song), 2018


Danae, 2016

Locus solus (The Lonely Place), 2019-2023

In this and the next room, there are four display cases in which Kiefer has enclosed symbolic objects belonging to religion, mythology, and literature, creating sometimes mysterious associations. The ladder is a symbol of the union between earth and sky, while the snake is associated with sin, but also with renewal due to its ability to mutate the skin. Mistletoe, in Norse mythology, is the only plant that could have killed Balder, son of the god Odin. Lead books, which preserve the knowledge of the world, and the sunflower, which embodies the cyclical conception of life, belong to the artist's imagery.



For Kiefer, display cases are containers of meanings and are able to pass on memory. Do you also collect words and objects that represent your interests in order to remember them in the future? Where do you keep them?



ROOM 6
Verstrahlte Bilder
(Irradiated Paintings)
1983-2023

Sixty paintings created by Kiefer over the last 40 years completely cover the walls and ceiling of the room. The works testify to the ways in which the artist tries to accelerate the natural transformation of materials: he leaves canvases outdoors exposed to rain and wind, buries them or even sets them on fire. In addition to using the weather to trigger oxidation processes and colour variations, the artist immerses his canvases in acids by subjecting them to electrolysis, a

process that uses electrical energy to initiate chemical transformations.

Kiefer's canvases are never finished, they continue to "mature" and change over time like living organisms.

Even on us we can notice small or large changes, take a photograph a day for a year, always in the same position, and try to record this transformation.

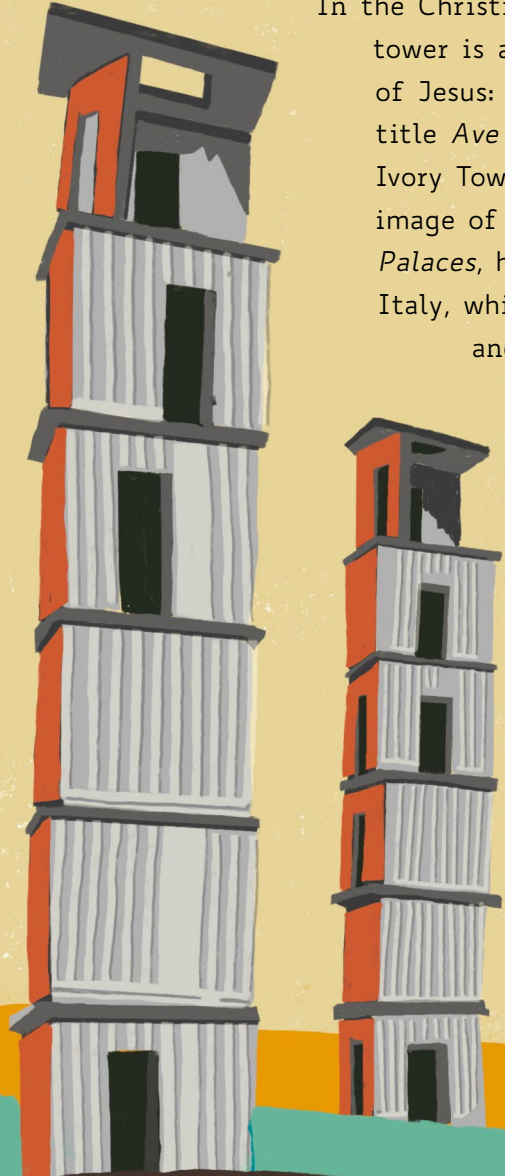
ROOM 7

Ave Maria turris eburnea
(Hail Mary, Ivory Tower), 2017

The sculptures in the room evoke female figures from antiquity: they all share a long dress made of plaster, but differ by having a tower, a stone, or a laurel plant in place of their heads.

In the Christian sacred scriptures, the ivory tower is associated with Mary, the mother of Jesus: the reference from which the title *Ave Maria turris eburnea* (Hail Mary, Ivory Tower) derives. Kiefer also used the image of the tower in *The Seven Heavenly Palaces*, his most famous installation in Italy, which draws its inspiration from an ancient Hebrew treatise where the palaces refer to the path of man's approach to the divine. The work was realised in Milan in 2004 and consists of seven reinforced concrete towers up to 19 metres high, assembled by stacking shipping containers.

To discover Kiefer's largest installation in an exhibition space, visit Hangar Bicocca in Milan.



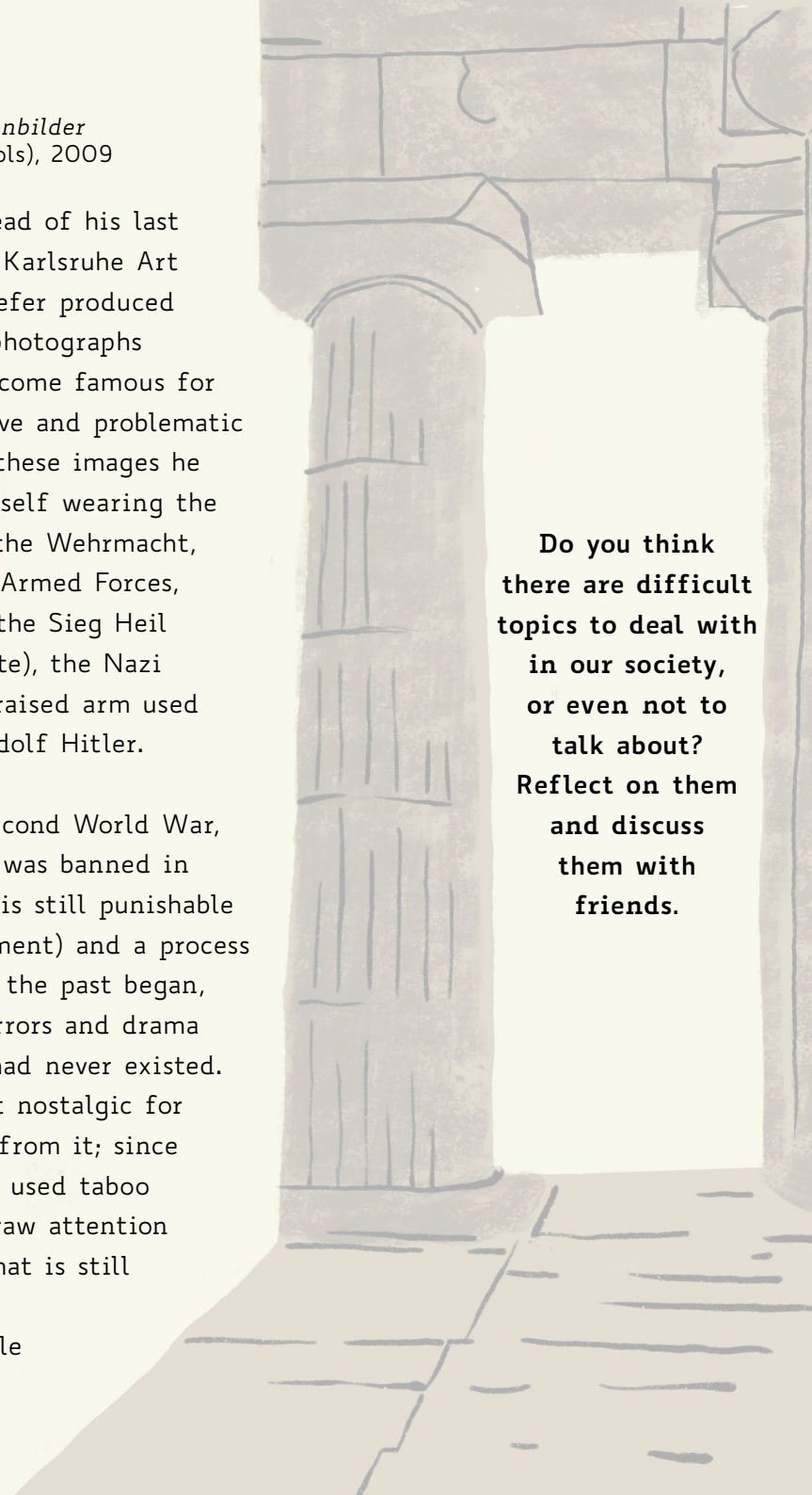
SALA 8

Heroische Sinnbilder
(Heroic Symbols), 2009

In 1969, ahead of his last exam at the Karlsruhe Art Academy, Kiefer produced a series of photographs that have become famous for their sensitive and problematic content. In these images he portrays himself wearing the uniform of the Wehrmacht, the German Armed Forces, performing the Sieg Heil (victory salute), the Nazi salute with raised arm used to glorify Adolf Hitler.

After the Second World War, this gesture was banned in Germany (it is still punishable by imprisonment) and a process of removing the past began, as if the horrors and drama of the war had never existed. Kiefer is not nostalgic for Nazism, far from it; since 1969, he has used taboo images to draw attention to a topic that is still delicate and uncomfortable today.

Do you think there are difficult topics to deal with in our society, or even not to talk about? Reflect on them and discuss them with friends.



Kiefer's places

Donaueschingen is the town in the Black Forest where he was born. **Karlsruhe** is the town where he attended the Art Academy and where he began his career. **Hornbach** is where he moved with his wife, transforming the attic of their home into a workspace. In **Buchen** he transforms a former garage into his third studio. He buys an abandoned furnace in Höpfingen and turns it into his fourth studio. He moved his studio to **Barjac**, in the south of France, where he built a park dedicated to his art. In **Milan**, for an important exhibition centre, he created one of his best-known works *The Seven Heavenly Palaces*.



Teenagers at Palazzo Strozzi

Palazzo Strozzi develops specific activities for teenagers who want to approach the languages of art. As part of **Plurals**, the annual PCTO (Percorsi per le Competenze Trasversali e l'Orientamento) project dedicated to high school students, Palazzo Strozzi produces the **Teenagers Kit** and the **No Grown-Ups project**. These activities are carried out with students from the Liceo Alberti Dante in Florence and the Liceo Virgilio in Empoli.

No Grown-Ups

No Grown-Ups is a cycle of self-guided tours by teenagers for teenagers to explore the exhibition *Anselm Kiefer. Fallen Angels*. During the appointments, the students will talk about Kiefer's art from their own point of view.

Friday 26 April

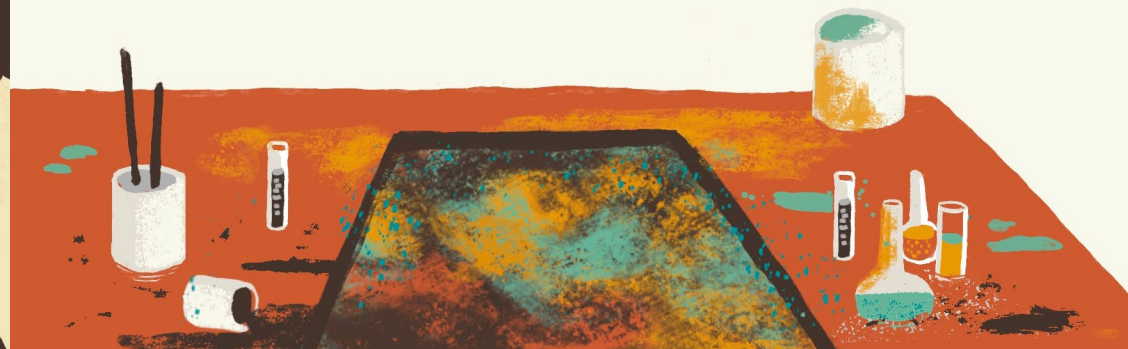
Friday 3, 10, 17, 24, 31 May

Friday 7 June

All appointments are at 16.00

Free visits with exhibition entrance ticket.

Booking required through the Palazzo Strozzi website.



You are in Palazzo Strozzi, the building that Filippo Strozzi decided to build in 1489 to become the residence of his family. Today it is an art centre where exhibitions are held, ranging from ancient to modern and contemporary art, such as the one dedicated to the artist Anselm Kiefer.



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The Teenager Kit
is a project of the Fondazione Palazzo Strozzi

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