

Anselm Kiefer

Photography
in the beginning

6 October 2023 – 3 March 2024



L@M

Lille Métropole
Musée d'art moderne
d'art contemporain
et d'art brut

Visitor's Guide

EN



Sahara, 1996

Photo: Anselm Kiefer.

© Anselm Kiefer

Cover

Donaueschingen, 2017

Photo: Waltraud Forelli.

© Anselm Kiefer

One of his generation's most important German artists, Anselm Kiefer was born in March 1945, a few months before the end of the Second World War. He has lived in France since 1992. His work is celebrated worldwide, not just for its visual power, but also for the poetic and philosophical aspects of his practice. In the late 1960s, marked by the ravaged landscapes of his childhood, he embarked on an intimate exploration of the tragedy of Nazism, which resulted in a major series of actions and photographs. After this radical start, he turned his attention to painting, sculpture and producing books, working on extraordinarily diverse subjects, informed by his extensive knowledge of literature and grounded in German history, including myths, architectures, destruction and creation, alchemy, the Kabbalah, and geophysics.

Photography is at the heart of Anselm Kiefer's creative process. Entering his studio near Paris is enough to understand the medium's decisive role. It is everywhere: in steel frames along the walls, on the floor awaiting intervention, or in the form of old photos of everyday life thrown into containers, photocopies pinned to wheeled panels next to a half-finished painting, strips of film enclosed in countless rolls of lead, and images glued onto large metal panels several metres long. Although Anselm Kiefer claims to think in images and always uses photography to create his paintings (even describing it as his "sainted assistant"), he has only rarely and partially presented this essential component of his practice. This exhibition is the first to take stock of his photography, which has always been his work's discreet companion.

1.



Images of another time, but which? Is this a soldier in the Wehrmacht (the German army) photographed in the days of the 3rd Reich (the German Nazi state)? In fact, Kiefer is deliberately sowing confusion. These photos date from 1969, and the young man standing stiffly in front of the lens and making the Nazi salute in various places symbolising power and authority is none other than the artist himself. Born in 1945, at the very end of the War, Kiefer belongs to a generation haunted and traumatised by his country's recent history. While his elders, who had lived through Nazism, indulged in silence and refused to look their past squarely in the face, Kiefer questioned his own responsibility: what would he have done? "I'm one of the executioners, theoretically speaking at least, because I can't know today what I would have done at the time." Certain that temptation to Evil and the abhorrent is in all of us, that "human beings are capable of anything", Kiefer decided to embody Evil in his turn, to live it in the flesh: "I don't identify with Nero or Hitler... but I must walk part of the way with them in order to understand madness. That's why I made these attempts to become a fascist."

Kiefer's action was certainly radical, not only because making the Nazi salute had been an imprisonable offence in Germany since 1945, but also because the artist risked being misunderstood, which was indeed the case in the 1970s.

Photographic subjects: the body

When Anselm Kiefer took his first photographs in the late 1960s, it was his own body that he started off by portraying. The *Occupations* (1969) document a series of actions in which he integrates history's stigmata into his body. The same year, he portrayed himself once again, this time in his studio, and went on to use the resulting photos in books dedicated to Jean Genet, one of his favourite authors. He also photographed himself in front of a mirror, in a series of unpublished self-portraits, as well as in the nude, with sunflowers, and in the water. Most of the photographs in which Kiefer portrays his own body date from the late 1960s and mid-1990s.

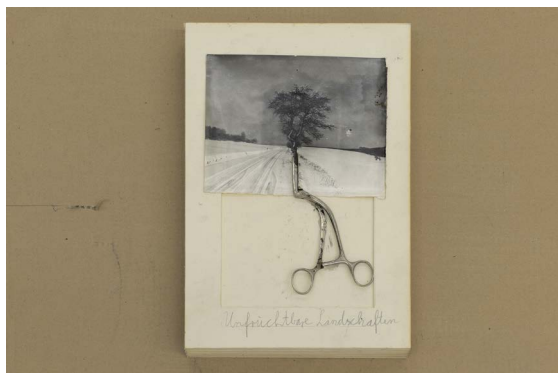
When it's present, though, the body is never the real subject. Whether it's evanescent, as in a number of documentary photographs of landscapes where his drop shadow appears, fragmentary, like those parts of women's bodies pasted onto each page of his book *Die Frauen* [The Women, 1969], or symbolic, it is often the embodiment of an idea. Hence, the recumbent body crossed by a branch embodies rebirth through death, while workingwomen's bodies illustrate reconstruction after disaster.

Besetzungen (See)
[Occupations (Lake)], 1969

8 silver gelatin prints on cardboard, 79,5 × 116,8cm.

© Anselm Kiefer

2.



The book's thick cover appears to have been cobbled together: a black-and-white photo with poorly trimmed edges, too big for the frame it seems intended for, a surgical instrument, and an apparently provisional title pencil-written in a childish hand. As is often the case with Kiefer's works, the assemblage of images, motifs, objects, materials and writings contains a part of the mystery, inviting us to follow the twists and turns in the artist's thought. It's specifically in his books that Kiefer documents his reflections and carries out his work on memory.

Here, the landscape keeps the memory of the past alive. German soil, so often celebrated in romantic painting and honoured by nationalist pride, is depicted as a silent, snow-laden landscape under a leaden sky. The heavy snow covers up shame and imposes silence, but the land beneath still bears the traces of destruction and the horrors of the Shoah. By prolonging the wounds of the tree in the depths of the soil, does the surgical clamp make this land barren once and for all? Or, on the contrary, is it there to heal this ravaged landscape and bring forth life once more?

Photographic matter: the books

Right from the start, in the late 1960s, Kiefer used his books to integrate photography as visual material, and it has been in books that he has continued to use and reuse it ever since. In this remarkably varied corpus of works, images are deployed and transformed with uncommon vitality and freedom. There are historical photographs, photos of *Occupations*, views of his studio, railway tracks, sunflowers, farmlands, and snow-covered furrows. He uses photographs in a variety of ways, sometimes taking up the whole page, sometimes clearly defined within paper or cardboard frames, and sometimes crowded together in heterogeneous collages.

In his books, photographs are seldom reproduced alone: here too, the image is metamorphosed by the transformations that the photograph is subjected to. Whether it's juxtaposed with gouaches or dried flowers, whether it's covered in text, drawings, coal, earth or sand, whether it's associated with gynaecological instruments or electric cables, whether it includes organic components, the image is constantly opening new doors, to the eye and to the imagination.

Unfruchtbare Landschaften **[Barren Landscapes], 1969**

Black-and-white photograph, surgical instruments and graphite on cardboard.
Bound book, 14 pages; 36 × 25 × 4,5 cm.
© Anselm Kiefer. Photo: Charles Duprat

3.



Kiefer likes to lie down in the midst of the Japanese sunflowers he's planted in the village of Barjac (Gard, Southern France), where one of his studios is located. Body in contact with the earth and eyes looking up at a shifting sky dotted with those "black suns", the artist bridges the gap between earth and sky, between the human world and cosmic immensity. "For me, the sunflower, when it's heavy and mature, when it turns its face to the sun with blackened seeds in its crown, that's where I see the firmament and the stars." Captivated by the sunflowers' movements, which are akin to cosmic movements, Kiefer revives the notion of the universal analogy so much in vogue in the Renaissance (15th – 16th centuries), before humankind established itself as master and possessor of nature. The world according to Kiefer is powered by irrational, magical and poetic connections: in his eyes, as in those of the English physician and mystic Robert Fludd (1574-1637), whose works he has delved into, "there is no plant that does not have its corresponding star in the sky."

Photographic matter: drawings and paintings

Kiefer documents his daily life by photographing it, his travels, discoveries and experiments, capturing whatever draws his eye and holds his attention. Hence, photography acts as his visual memory and occasionally as preparatory groundwork. Sometimes, decades after taking them, he makes prints of his photos, using a variety of processes to transform them. This metamorphosis of the image, which adds multiple references to its subject, may be achieved by direct application of pigment onto the printed photo or by juxtaposing photographs and gouaches. Finally, Kiefer uses photography to provide material for his canvases, which he sometimes bases on photos he took a few days, weeks, months or years earlier. As a result, some of his paintings depict landscapes and architectures painted on the basis of photographs and images of reference. However, in such cases, the photographs concerned shouldn't be regarded simply as preparatory snaps: they're part of a lengthy image migration and transformation process operating in time and through a wide range of material means.

Sonnenblumen [Tournesols], 2014.

Tinted silver photographic print under
glass in a steel frame; 103,5 × 160,5 cm.
© Anselm Kiefer. Photo: Charles Duprat

4.



In front of us, an assembly of objects and materials frequently found in Kiefer's body of work: ravaged, cracked earth, a bicycle,

cascading rolls of film that become entangled with each other, and handwritten quotations and dedications. Trapped within its glass walls, the work seems frozen in time and space; it offers itself up to us to be assessed and interpreted in whatever way we wish.

For Kiefer, the creative work involved was carried out earlier, in his studio. It was there that the materials were aggregated and severely tested by the artist: the rolls of film, which document Kiefer's life and keep its memory, are transformed into heavy garlands under the effect of the lead, the clay composing the ground has been cracked, and the bicycle's wheels battered and then repaired. With Kiefer, all creation involves prior destruction, in accordance with a perpetual cyclical movement. Isn't that what this bicycle reminds us of as it "Calmly Unendingly Moves", as the quotation on top of the display case has it? So is the work a metaphor for the creative act, which includes stages of destruction, transformation and rebirth?

Photographic matter: sculptures

Of key importance to the development of his paintings, photographs are also to be found in many of his sculptures, inserted between the pages of large books fashioned from lead, or affixed to long ribbons of lead hanging from the ceiling. One of his first display cases, *Weltzeit-Lebenszeit* [World Time-Life Time – 1988], contains rolls of lead with photographs laminated onto them. Such rolls have become a recurrent feature of his visual vocabulary: photographs occupy space and provide his paintings with volume as in *Am Anfang* [In the Beginning, 2008] and *Entrance to Paradise* (2010), as well as enriching his sculptures with images, as more recently in *Der verlorene Buchstabe* [The Lost Letter, 2019].

Calmly Unendingly Moves (Für J.J.), **2023**

Metal glass; lead and photograph on lead,
clay, linen and acrylics; 385 × 145 × 145 cm.

© Anselm Kiefer. Photo: Georges Poncet

5.



This huge canvas provides us with a bird's-eye view of a gigantic, inorganic modern city. The eye searches in vain for a path in the midst of these austere skyscrapers. The horizon line is so high that the sky is absent: the entire canvas is saturated, the atmosphere stifling. The impression of asphyxia is further heightened by the earthy hues and dirty whites, and the artist's use of ashes and clay. You can make out windows here and there but no trace of life in this urbane landscape, which seems to be suffocating under a thick pall of smoke.

In the middle of the canvas, the name Lilith is written. In Hebrew, it means "woman of the night" or "demon". According to Jewish mythology, Lilith was a rebellious, free-spirited woman who also brought misfortune and chaos. Is it she we can make out behind those strands of black hair that form a ghostly outline lurking above the city and looking down at all that desolation? Haunted by the War, Kiefer explores the theme of the decline of civilisations and the disasters that punctuate history; in his work, Lilith is its symbol. In spite of everything, nature takes back control: the dried poppies affixed to the canvas' surface start to cover the devastated metropolis.

Photographic subjects: architectures

For Kiefer, architectural remains hold the promise of new departures, as did the ruins of the German cities of his childhood. Just like landscapes, architectures keep the memory of the past alive and open up perspectives towards the future.

Architecture is one of the most recurrent subjects in Kiefer's photographs. Take his travel photos (the pyramids in Egypt, Mexico and Yemen) for example, or the images he captured in India (brick production sites and the Jantar Mantar Astronomical Observatory in Jaipur), or the urban photographs he took in São Paulo in 1987 and which he used to frame a number of paintings in the cycle devoted to *Lilith*.

The idea of destruction is also at the heart of Kiefer's own architectures, including the towers he raised in his studio in Barjac (Gard) or at the Grand Palais (Paris) for his "Monumenta" exhibition in 2007.

On the brink of ruin, they rise heavenwards while also referring to the walls of Jericho, destroyed by the sound of trumpets as described in the Bible (Book of Joshua, Old Testament). Instruments that prefigure the trumpets of the Apocalypse that herald the end of time.

***Lilith*, 1987-1990**

Oil, emulsion, shellac, charcoal, ashes, clay, hair, lead and poppy on canvas. 380 × 560 cm.

Grothe Collection at Kunsthalle Mannheim, Germany

© Anselm Kiefer. Photo: Atelier Anselm Kiefer

6.



In the beginning (“Am Anfang”) was the sky or the sea? As in many of art history’s seascapes, the one seems to be the mirror of the other: the rolling waves are answered by the roiling clouds, dense, heavy, loaded down with matter. The only link between the two: the ladder. Consecrating the marriage of heaven and earth, humanity and the cosmos, the ladder provides a two-way journey: at the same time that the soul rises to heaven, the individual withdraws into their innermost depths.

Here, Kiefer offers us a message of hope, a form of redemption. Despite the leaden sky, an invitation to melancholy, despite a memory haunted by the past, whose images pile up on the ground in ribbons of lead, the individual can change thanks to their reading and philosophical meditation, thanks to artistic creation. The human soul can attain a form of limitless wisdom, in the same way that lead is turned into gold.

Photographic matter: lead

Among the various metals that Kiefer uses to transform photographic images, lead is certainly the most recurrent. It made its first appearance in the mid-1970 and has since become characteristic of his output.

Although he started off by using it to cover and alter images, Kiefer went on to develop a variety of techniques, his favourite consisting of laminating photographic paper onto lead sheets. He sometimes combines it with other components, such as plants. In the 2010s, he set about altering it using electrolysis (chemical reaction brought about by electrical activation).

Whether the lead is poured onto images or images are laminated onto it, it always transforms them. Capable of bringing about changes and used since the Bronze Age despite its toxicity, lead has extraordinary physical and symbolic properties; it's the material of metamorphosis. For alchemists, it was their spiritual work's departure point, the element to transform into gold – the search for the Philosopher's Stone. By bringing lead and photography together, Kiefer metamorphoses a material already transformed by light: the image is endlessly recreated through each of its changes.

Am Anfang [In the Beginning], 2008

Oil, emulsion, lead and photograph on canvas, 380 × 560 cm.

Grothe Collection at Kunsthalle Mannheim, Germany

© Anselm Kiefer. Photo: Charles Duprat

7.



Among other mediums, Kiefer uses photography to keep alive the memory of the creative act, a ritual that takes place in the studio. It's there that everything comes together, where he creates his stagings, combines his materials and summons up the writers and texts he cherishes in spirit. So equipped, materially and spiritually, the artist-manufacturer can bring his works into being.

This photo reworked with gouache and lead seems to be a perfect metaphor for such creative work, containing as it does so many references to themes and motifs dear to Kiefer's heart. Ferns, one of the oldest plants on earth, testify to his fascination for an age-old nature, immediately providing the subject with historical depth. The little lead dresses, which symbolise Lilith, remind us that, for Kiefer, all destruction is a promise of life to come. And finally, the presence of lead, which we know has the power to transform and metamorphose itself, remind us that, in Kiefer's eyes, art is a quest, a long spiritual road enabling access to a world that's inaccessible to us.

Photographic subjects: the studios

For Anselm Kiefer, the studio is a laboratory, an area for experiment, construction and transformation that has become one of his photographs' main subjects. He first incorporated views of his student's studio into some of his books, including *Die Überschwemmung Heidelbergs* [The Flooding of Heidelberg] and *Koll bei Kiefer* [Koll Visiting Kiefer], in 1969, and has continued the practice over the years in his studios in Hornbach and Buchen, in an abandoned brickfield (Germany), and in La Ribaute (France). A place of key importance, the studio is also alchemical: it's an area in which matter is transmuted and the great work developed. This is what the flames (creative energy that enables alchemical transformation) that he sometimes paints refer to, as in *Des Malers Atelier* [The Painter's Studio – 1980].

***Manipeplia Upsidownia,*
Die Ungeborenen
[The Unborn], 1987**

Gouache and lead on black-and-white
photograph; 126,6 × 60,5 cm.

© Anselm Kiefer. Photo: Atelier Anselm Kiefer

8.



Wearing an overcoat and standing facing the river, Kiefer has his back to us. We too contemplate what his gaze embraces. The Rhine unfurls like a long ribbon, taking up almost all the photo's surface. In the background, the other bank is covered with the German forests the artist hold so dear. Unlike *The Wanderer above the Sea of Fog* in Gaspard Friedrich's famous painting (1818), Kiefer isn't standing on a promontory overlooking the landscape: feet in the water, he has become one with the river. He grew up beside the Rhine and sees it as symbolising the heritage of German culture; he cherishes the tales and legends that shaped his childhood. The Rhine is also two banks across from one another, two ways of seeing the world. And finally, the Rhine is a border that Kiefer long wanted to cross, dreaming of other possibilities. He also takes the idea further, identifying himself, as an artist, with this border river: "When I speak of border, I'm speaking of our very essence. We are the membrane between the macrocosm and the microcosm, between the interior – what we are – and the exterior, what we also are."

Photographic subjects: natures

Nature is undoubtedly the photographic subject most frequently found in Kiefer's body of work. To his eye, nature means landscape. In other words, it's pictorial and sensitive; in short, it's image. And like any image, it contains all the history and beliefs assigned to it. So nature harbours memories, as is shown in the *Unfruchtbare Landschaften* [Barren Landscapes] from 1969 and 2010, and the gouache *Eis und Blut* [Ice and Blood] in 1971.

For Kiefer, there are no innocent landscapes. Steeped in history, nature is also symbols, myths and ideas. It's philosophical matter, referring in particular to Heidegger and his concept of clearing and clarified. It's magical matter, like the ferns in Slavic mythology and Estonian folklore. It's alchemical matter, like the sunflower ever since the works of Arnaldus de Villa Nova (13th century). And finally, it's poetic matter, like Ingeborg Bachmann's roses, repeatedly portrayed in *Gewitter der Rosen* [In the Storm of Roses, 1987].

***Der Rhein* [The Rhine], 1969-2012**

Electrolysis on photographic print
mounted on lead, 380 × 1100 cm.

© Anselm Kiefer. Photo: Georges Poncet

Biography

1945

Birth in Donaueschingen, Germany, on 8 March 1945. The Second World War is nearing its end (8 May) but the town, located close to the French and Swiss borders, is still being bombed, which obliges his mother to deliver him in the hospital's cellar. Anselm Kiefer is raised by his grandmother up to the age of six.

1951

Young Kiefer joins his parents in Ottersdorf, a town near the Black Forest and the Rhine, on the French border.

1966

Stay in France at the Sainte-Marie de la Tourette monastery in Eveux (designed by the architect Le Corbusier). Beginning of his fascination for working with raw materials.

He abandons his law studies and enrolls at the School of Fine Arts in Fribourg-en-Brisgau.

1968

At the age of 24, his artistic practice takes the form of "books". These are composed of collages of images from magazines and photographs that he sometimes reworks with gouache or watercolour. These compilations, which already show his interest in combining different mediums, would become a constant in his work.

He moves into his very first studio, in the city of Karlsruhe.

1969

He starts on his series of *Besetzungen* [Occupations], for which he explores various cities in France, Switzerland and Italy: he photographs himself wearing his father's old Wehrmacht uniform and making the Nazi salute. Kiefer takes this artistic approach as a kind of exploration of and emotional outlet for Germany's dark past, to which he is heir. Most of all, it's an uncompromising approach and earns him a good deal of criticism.

1975

The first time the artist includes lead in his works. Kiefer has developed a special interest in this material as, according to alchemical tradition, it preserves memory. His fascination for alchemy asserts itself later, in the 1980s.

Publication of his *Occupations* in one of post-war Europe's most influential art magazines causes a scandal and he's accused of fascism by many of his peers.

1980

Anselm Kiefer represents Germany at the 39th Venice Biennale, along with Georg Baselitz, a German artist born, like him, during the Second World War.

They both reappropriate nationalist imagery in order to make a subversive exploration of the question of German memory. The public and German critics accuse them of fascist aberrations, complaining that they've awakened the demons of a painful past that Germany wishes to distance itself from.

1981

Kiefer continues his exploration of Nazi imagery, using architectures built under the 3rd Reich in transgressive compositions. He reappropriates these ruined buildings, stripped of their symbolic grandeur, and invites the beholder to reflect on their value in the face of history.

1983

The theme of alchemy comes to the fore in such works as *Athanos*, a term from the alchemist's vocabulary referring to the furnace in which metals are transformed into gold. By assimilation, this alchemical concept can be likened to Kiefer's studio, from which all his creative ideas emerge.

1984

Kiefer's first trip to Israel. His work incorporates themes from the mythology and history of pre-Christian Egyptian and Mesopotamian civilisations.

1985

Kiefer purchases part of Cologne Cathedral's roof during its restoration with a view to using the lead it contains. Lead becomes his preferred material.

1990

His second visit to Israel leads him to deepen his knowledge of the Kabbala, a complex esoteric Judaic tradition that is to become a major source of inspiration.

1992

The BBC (British Broadcasting Corporation) devotes a documentary film to him titled *Operation Sea Lion*, in reference to the Nazi regime's plan for an invasion of the United Kingdom in the early days of the Second World War. In the documentary, Kiefer talks about his artistic approach and carries out experimental performances in various European cities, including writing the operation's name in chalk on the White Cliffs of Dover.

He visits the La Ribauté locality in Barjac, Gard, for the first time. He turns this former magnanery (silk farm) into his studio-residence, leaving Germany for the South of France.

1998

The Metropolitan Museum of Art in New York acquires and exhibits 54 works on paper in an exhibition titled Anselm Kiefer. Works on Paper, 1969-1993.

2007

The Louvre asks Kiefer to take over an area in the Museum. The artist creates a painting titled *Athanas* and two sculptures, *Danaé* and *Hortus Conclusus*, true to his dark world peopled with alchemical and mythological references.

2008

He sets up a new studio in a former warehouse in Croissy Beaubourg, in the Paris region.

2009

For its 20th birthday, the Bastille Opera House (Paris) commissions an opera from him. He draws on the Old Testament for its subject and titles the resulting musical work *Am Anfang / Au commencement* [In the Beginning]. Taking charge of every aspect of his creation (direction, sets and costumes) he turns it into a spectacular event occupying the Opera House's nine levels and extending backstage, occupying some 4,000 m² in all.

2010

He's appointed Holder of the Chair of Artistic Creation at the Collège de France and names his academic cycle "*L'art survivra à ses ruines*" [Art will Survive its Ruins].

2015-16

Two simultaneous exhibitions in Paris: the Bibliothèque Nationale de France presents *Anselm Kiefer – L'Alchimie du Livre* [The Alchemy of the Book], devoted to the artist's books that Kiefer created between 1968 and 2015, while the Centre Pompidou presents the retrospective Anselm Kiefer, the first in France since the 1984 exhibition at the City of Paris Museum of Modern Art.

2020

Six monumental showcases were chosen as permanent installations for the Panthéon in Paris, alongside Pascal Dusapin's musical compositions, on the occasion of the interment there of Maurice Genevoix, a writer known for his chronicling of the Great War.

2022

He opens his studio-residence in Barjac to the public, under the name of the Eschaton Foundation.

2023

First exhibition devoted to the role of photography in his work, held at the LaM – Lille Métropole Musée d'Art Moderne, d'Art Contemporain et d'Art Brut.

Alongside the exhibition

The LaM organises guided tours on Saturdays at 3 p.m. and Sundays at 4:30 p.m.

Guided tour of the Anselm Kiefer exhibition, led by its co-curator Grégoire Prangé

Saturday 7 October 2023, 11 a.m.

Prices: €14 / €11 / €3

Info and reservations
+33 (0)3 20 19 68 51
or accueil@musee-lam.fr

Visit in French sign language

Saturday 4 November at 3:30 p.m.

Price: €5 / participant

Info and reservations
+33 (0)6 20 04 42 87
or ctomczak@musee-lam.fr

Friends of the LaM Lecture

Saturday 4 November 2023, 10:30 a.m.

L'apocalypse grandiose d'Anselm Kiefer by Isabelle Lefebvre

Prices: €8/€5/free for students

Info and reservations
+33 (0)3 20 04 78 75
or amisdulam@musee-lam.fr

Workshops for adults and teenagers in connection with the Anselm Kiefer exhibition

Price: €25/ participant

Info and reservations:
+33 (0)3 20 19 68 51/
musee-lam.fr

Sunday 15 October 2023, from 2:30 p.m. to 5 p.m.

The Little View Camera

Alongside filmmaker and photographer Anja Hess, observe the trees in the LaM's park with the help of a small view camera and a tripod. Capture the light and the plants' shapes – and then comes the moment of revelation in the dark room!

Saturday 25 November 2023, from 10 a.m. to 12:30 p.m.

Rayography

How on earth do you take photographs without a camera? It's possible! In 1922, Man Ray discovered the photogram process, which fascinated and inspired the surrealist avant-gardes. His photographic technique will be employed in dialogue with the artist Anselm Kiefer's work.

Saturday 9 December 2023
From 10 a.m. to 12:30 p.m.

Writing Workshop

Assisted by the writer Jean-Marc Flahaut and a guide, try your hand at writing: describe the works, make up stories, play on forms and with words, observe... And dream! After a visit to the Anselm Kiefer exhibition, set your impressions down on paper.

Saturday 17 February 2024
From 10 a.m. to 12:30 p.m.

Book-object

It's possible to appropriate a book in other ways than simply reading it! Create your own book-object, a true artwork, drawing inspiration from the treasures in the Museum's library. There's a whole range of possible techniques accessible to all.

Autonomous Artistic Practice Workshop (CréaLaM)

Museum opening hours

Inspired by the artist's world, the workshop invites participants to create their own family portraits in diorama form and transfer photographic images with the help of a variety of materials and techniques.

Free, open access

“Pochette Surprise!”

Saturday 18 and Sunday
19 November 2023,
from 10 a.m. to 6 p.m.

From 2 y/o upwards

No need for us to tell you about Pochette Surprise! again. One of the LaM's unmissable highlights, with performances, workshops and a host of other activities over a festive weekend entirely devoted to families!

Free except for some ticketed shows

Info and reservations:
musee-lam.fr

And also

Documentary
by Wim Wenders,
Anselm (The Sound of Time),
in UGC cinemas of Lille
metropolis, from
18 October 2023.

Preview on Sunday
8 October 2023, at 6pm,
at UGC Ciné Cité Lille.

Curatorship

Jean de Loisy, art historian, art critic
and freelance exhibition curator,

Grégoire Prangé, exhibition curator,
responsible for conservation
coordination,

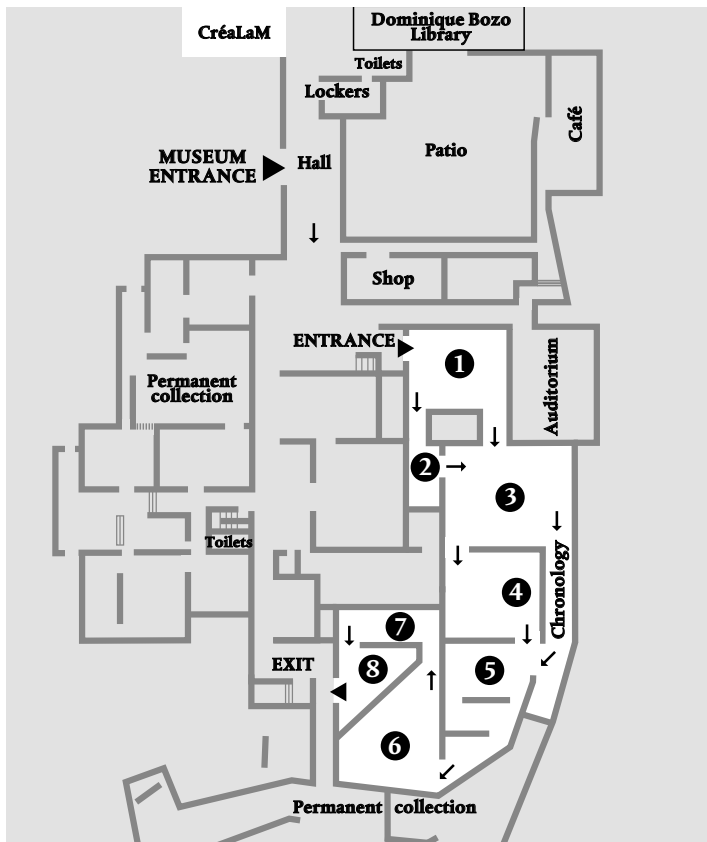
In collaboration with Maurine Roy,
art historian.

Visit Guide

LaM's Audience Development
Department

Graphics
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The exhibition and all the programming relating to the LaM's 40th birthday enjoy the exceptional support of the MEL (Métropole européenne de Lille) and the sponsorship of the Fondation Crédit Mutuel, major sponsor of the LaM's 40th birthday celebrations.



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