

# The Artwork Of Gerhard Richter Painting Critical

**Gerhard Richter** Robert Storr, Gerhard Richter. 2002 Tour of the exhibition: the Museum of Modern Art, New York, Feb. 14-May 21, 2002 and others.

**Painting** Beth Harland, Sunil Manghani. 2016 This is a multi-volume reference work that brings together seminal writings on the history, philosophy and practice of painting. The collected essays range across the domains of philosophy, history, aesthetics, literature, science, anthropology, critical theory, cultural studies and art practice. Each volume is arranged thematically and separately introduced by the editors. Together the volumes trace a chronology of painting from the pre-Renaissance onwards, addressing notions and techniques of the artist and the artwork before setting out the key critical perspectives, problematics and approaches that frame modern painting practice from the nineteenth century through to the contemporary period. With key essays from Michel Foucault, Gilles Deleuze and Felix Guattari, Michael Fried, Gerhard Richter, Hubert Damisch, Rosalind Krauss and many more, this set will be an essential resource for all students and scholars of fine art.

[A Conspiracy of Images](#) John J. Curley. 2013-12-03 An important new look at Cold War art on both sides of the Atlantic

*Gerhard Richter: 100 Abstract Pictures* Gerhard Richter. 2023-06-06 A new artist's book, created by

Gerhard Richter, that explores abstraction and chance in art and writing “The 100 Abstract Pictures shown here originated about five years ago, when I poured enamel paints on a fifty-by-fifty centimeter glass plate. The paints then flowed into one another without completely mixing. Thus they produced countless ephemeral abstract pictures, which I captured in photographs. These pictures are juxtaposed in the book with text formations that were generated at random.” —Gerhard Richter, 2023 With a career spanning more than sixty years, the renowned painter Gerhard Richter is one of the greatest artists of the twentieth and twenty-first centuries. Debuting alongside Richter's first exhibition at David Zwirner, featuring new abstract works created between 2016 and 2022, this book celebrates his continued dedication to experimentation and innovation. An artwork of its own, this intimate volume inspires both close looking and a beautiful interpretation of abstraction.

Gerhard Richter Gerhard Richter.1988

**Richter 858** Gerhard Richter.2002-01-01 Gerhard Richter's abstractions are profound and beautiful, though perplexing. After all these years, they still present a curious challenge: what, exactly, are they? Richter 858 explores this question by focusing on one suite of extraordinary pictures painted in 1999, soon after his return to work after a silence caused by a stroke. Both investigation and celebration, this book brings together image, music and text in a uniquely compelling way: contributors include the great guitarist and composer Bill Frisell, two sharp-eyed critics, and a baker's dozen of prominent, award-winning poets. Housed in an aluminum slipcase, this lavish, oversized volume features the largest, most sumptuous, and most accurate reproductions of any Richter work. The eight paintings of the suite are shown at more than half-scale, and also, quite untraditionally, presented unbound on heavy paper in a pocket at the back of the book -- allowing readers to mix, match, and re-present the work for themselves outside the confines of

the printed volume. Forty details from the paintings are also reproduced in large-format, accompanied by the poems and texts. These brilliant passages -- rich in incident and intervention, and ranging from the coolly sublime to the loudly riotous -- make fascinating pictures in their own right. Additionally, a double gatefold opens to show all eight paintings in panoramic view. In essence, Richter 858 presents an elegant, if raucous, meeting ground for our most important contemporary artist and a diverse chorus of American music, poetry, and criticism.

**Photography, Painting and the Real** Gertrud Koch, Luc Lang, Jean-Philippe Antoine. 1995  
Contributions by Gertrud Koch, Jacinto Lageira. Text by Robert Fleck.

*Gerhard Richter* Gerhard Richter. 2012 In 1988, Gerhard Richter created one of the most controversial and fascinating political painting-cycles of all time, with his Baader-Meinhof series. In 2002, he returned to the theme of media and political truth with his artist's book *War Cut*. For this project, Richter photographed 216 details of his abstract painting No. 648-2 (1987), and, working on a long table over a period of several weeks, combined these 4 x 6-inch details with 165 texts on the Iraq war, published in the German *Frankfurter Allgemeine Zeitung* newspaper on the dates of the war's outbreak (March 20 and 21, 2003). My method was to attach a number of texts to a number of images without having to think about whether something would be better positioned to the left or the right, above or below, Richter told an interviewer, for a *New York Times* feature on the publication. I placed these images so that a connection develops in terms of colors, structures and other characteristics. . . . Some images match the cruelty and the madness described in the texts shockingly well. And others can even serve as illustrations when the texts speak of deserts and other landscapes. Originally published only in German in 2004, this long-awaited English version of this important artist's book presents Richter's powerful attempt to accommodate the extremity of war.

For this edition, Richter applied the same process of text selection to The New York Times, using the same dates of the war's outbreak.

**Gerhard Richter** Benjamin H. D. Buchloh.2009 The Marian Goodman Gallery, New York presents a major show of works made by Richter from 2005 to the present, including an important new cycle of paintings titled Sindbad, 2008. Also included are individual paintings presenting medium to large format abstractions, and a new group of large scale near-monochrome paintings whose underlying chromatic structures are layered by translucent veils of white paint. In his essay, art historian Benjamin Buchloh traces the historical and aesthetic framework of Richter's abstract paintings and considers the artist's recent white non-representational works within the larger context of a postwar trajectory of reductivist painting in the US and Europe. Published on the occasion of the exhibition at The Marian Goodman Gallery, New York, 7th November 2009 - 9th January 2010. English and German text.

Gerhard Richter: Writings Gerhard Richter.2009 This volume makes available a comprehensive selection of Richter texts, several published for the first time. These texts come from all periods of his career: letters and interviews; public statements about specific exhibitions; private reflections drawn from personal correspondence; answers to questions posed by critics; and excerpts from journals discussing the intentions, subjects, methods and sources of his work from various periods. Complete with a comprehensive appendix, and accompanied by over a hundred photographs of artworks, works in progress, exhibition installations, and colleagues and family, this book forms a brilliantly illuminating commentary on Richter's art, as well as providing a thought-provoking discussion on the status of art and the artist in society today.--BOOK JACKET.

**Gerhard Richter** Christine Mehring,Jeanne Anne Nugent,Jon L. Seydl.2010 New scholarship

explores Gerhard Richter's often overlooked early work.

**Gerhard Richter: Abstract Paintings** Whitechapel Art Gallery.1979

Gerhard Richter Benjamin H. D. Buchloh.2022-09-06 The first full-scale monographic study in English of one of the most important artists of the second half of the twentieth century. In this first full-scale monograph in English on the German painter Gerhard Richter, the distinguished art historian Benjamin H. D. Buchloh maps the unfolding of Richter's ever more complex and contradictory lifework. A painter in an age that disdains painting, a German confronting the impossibility of representing the historical trauma inflicted by his country upon the world between 1933 and 1945, a European artist in dialogue with his American counterparts, Richter (b. 1932) is shown by Buchloh to be a unique and singular artist, outside and beyond every other formation contemporaneous with his own development and evolution. What emerges from Buchloh's detailed analysis of Richter's key works is a far more complex set of painterly strategies than has been previously assumed, strategies that have inverted and relativized all the principles of the modernist and even the postmodernist painterly aesthetic. In a series of essays that proceeds chronologically, Buchloh begins with *Elbe* (1957), seeing it as a foundational moment in Richter's confrontation with Socialist Realism, and goes on to consider such works as *October 18, 1977* (1988), the series of representational photo-based paintings of Baader-Meinhof members; Richter's glass works; and the late group of *Birkenau Paintings* (2014). Richly illustrated in color, dense with insights that represent half a lifetime of engagement with Richter's work, this book will stand as the definitive, essential examination of a major contemporary artist.

**Eight Gray 2002** Gerhard Richter.2002 In his investigations of the nature of the constructed image and the perception of truth versus fiction, Gerhard Richter, one of the most influential artists of the

20th century, has worked in numerous styles and playfully but astutely questioned our expectations of both photography and painting. Expanding on his study of the nature of looking, Richter has also experimented with windows, mirrors, and the frame throughout his career. This series of eight gray, mirrored panels, created on the occasion of a commission from the Deutsche Guggenheim Berlin, is part of the particular aspect of his oeuvre focused on in *Eight Gray: the importance of the Mirror series*, projects in glass, gray monochromes, and related works. More than 50 images of drawings and other works dating from 1965 to the present, as well as studies for the Berlin installation, are illustrated alongside an essay by Richter expert Benjamin H. D. Buchloh and a focused bibliography. No other publication has been dedicated to the understanding and analysis of this significant segment of the artist's career.

**Gerhard Richter Patterns** Gerhard Richter. 2012-10 Documents the author's experiment of taking an image of an original abstract painting and dividing it vertically into two. In this book, each divided part is divided again, mirrored and repeated, producing ever narrower strips, which results in patterns. It includes a total of 238 selected patterns.

**Gerhard Richter** Gerhard Richter, Armin Zweite, Anette Kruszynski. 2005 Over the past half-century, Gerhard Richter (born 1932) has built up a stylistically heterogeneous and conceptually complex body of painting, photography, sculpture and artist's books that firmly establishes his status as the most important living artist of our time: today, this diverse oeuvre totals in excess of 3,000 individual works. In February 2012, Hatje Cantz announced the first volume of their Gerhard Richter catalogue raisonné—the first of a projected five volumes, to be issued over the next seven years. Edited by Dietmar Elger, director of the Gerhard Richter Archive at the Staatliche Kunstsammlungen Dresden, who has spent years researching and preparing the publication, this third volume encompasses the

works Richter assigned numbers 389-651/2, which span the years 1976 to 1988. Alongside nearly 700 full-color plates (many of them full-page), it includes full technical specifications, information about the artist's handwritten notes, and the provenance, bibliography and exhibition history for each individual work. This information is further supplemented by commentary, quotations from the artist and comparison images.

Gerhard Richter Gerhard Richter.2005

**Gerhard Richter** Benjamin H. D. Buchloh,Dieter Schwarz,Robert Storr.2014-11-05

**Gerhard Richter** Gerhard Richter.2008 Gerhard Richter (1932) is certainly one of the most important artists of our time. His works are featured in all of the leading museums and collections around the world. Yet these kinds of superlatives hardly do justice to the artist's work. This publication features over eighty works from important private collections, including the artist's own, and thus provides a concise overview of a career spanning over forty years - which not only reflects the history of postwar Germany, but also the medium of painting.--BOOK JACKET.

Unconsolable Contemporary Paul Rabinow.2017-10-19 In Unconsolable Contemporary Paul Rabinow continues his explorations of a philosophic anthropology of the contemporary. Defining the contemporary as a moving ratio in which the modern becomes historical, Rabinow shows how an anthropological ethos of the contemporary can be realized by drawing on the work of art historians, cultural critics, social theorists, and others, thereby inventing a methodology he calls anthropological assemblage. He focuses on the work and persona of German painter Gerhard Richter, demonstrating how reflecting on Richter's work provides rich insights into the practices and stylization of what, following Aby Warburg, one might call the afterlife of the modern. Rabinow opens with analyses of Richter's recent Birkenau exhibit: both the artwork and its critical framing.

He then chronicles Richter's experiments in image-making as well as his subtle inclusion of art historical and critical discourses about the modern. This, Rabinow contends, enables Richter to signal his awareness of the stakes of such theorizing while refusing the positioning of his work by modernist critical theorists. In this innovative work, Rabinow elucidates the ways meaning is created within the contemporary.

**Gerhard Richter** Gerhard Richter, Peter Gidal. 1995-06

Gerhard Richter Portraits Paul Moorhouse. 2009 Appearance, semblance is the theme of my life." This statement by Gerhard Richter (b. 1932) suggests the importance of portraiture to his career. One of the greatest artists working today, Richter has been intensively engaged with portraiture since 1962. His portraits invite critical consideration of both portraiture and painting; they include images of specific people--whether sensational subjects of people in the media, icons of the popular imagination, or close friends and relatives. However, all are transformed when Richter puts them onto canvas, for they often become anonymous in the process or become significant simply for being included. Richter's investigation into how we understand what surrounds us is at the heart of all his work. In this large-scale book--ideal for Richter's portraits--Paul Moorhouse offers a major advance in the understanding and appreciation of the renowned artist's work. With keen insight, Moorhouse studies the portraits in close detail, examining the sophisticated ways in which Richter has challenged and extended the genre of portraiture and revealing the startling range of the artist's source material. Featuring never-before-published images, this book clearly eclipses any previous publication on Richter's portraiture.

*Gerhard Richter* Gerhard Richter, Hans Ulrich Obrist. 1996 Collection of 69 details of the surface of one abstract painting



Gerhard Richter: New York 2023 Gerhard Richter, Dieter Schwarz. 2023-11-21 This highly anticipated catalogue, accompanying Gerhard Richter's first exhibition with David Zwirner, presents Richter's last paintings along with his recent explorations in drawing, printing, and sculpture. "[His last paintings] can feel almost like exquisite texts to be read. . . . Their freshness and spontaneity feels like a new beginning." —Roberta Smith, *The New York Times* Known for his abstract and realist paintings, Gerhard Richter has pursued a diverse and influential practice characterized by a decades-long commitment to the medium and its formal and conceptual possibilities. This remarkable book celebrates the breadth of Richter's newest bodies of work and archives a historical moment in the artist's career. Full-color plates and installation views showcase a selection of the artist's final works on canvas—made just before he announced his retirement from oil painting in 2017—alongside an expansive suite of new drawings made with ink, graphite, and colored pencil on paper, a remarkable series of chromatic inkjet prints titled mood, and a stunning glass sculpture that debuted at the exhibition in New York. A newly commissioned essay by Dieter Schwarz, one of the foremost experts on Richter's oeuvre, illustrates the artist's path toward his newest bodies of work. Schwarz describes Richter in his studio, revealing the creative process behind his iconic practice.

*Gerhard Richter* Armin Zweite. 2020-02-25 This superbly illustrated, large format book is the definitive retrospective of Gerhard Richter's genre-defying, boundary-blurring, and constantly evolving oeuvre. One of the world's most revered visual artists, Gerhard Richter embraces many concepts in his work and continually thwarts categorization. In this expansive and authoritative overview, Armin Zweite leads readers through every phase of Richter's celebrated career including his early artistic education in East Germany and his later prolific output in West Germany: the black

and white photo paintings, the brilliantly conceived color charts and lush, inscrutable gray paintings, installations with glass and mirrors, his landscapes, portraits, and still lifes, and his monumental abstract paintings, which broke records at auction. Also included are selections from Richter's larger-scale thematic works, such as *Atlas*, his ongoing collection of photographs and newspaper clippings, and *October 18, 1977*, a series of paintings commemorating the lives and deaths of members of a German left-wing terrorist group. The beautiful plates sections feature exquisite reproductions of more than 250 of his most famous works, including *Ten Large Color-Charts* (1966), *Annunciation after Titian* (1973), *Faust* (1980), *Skull with Candle* (1983), *Funeral* (1988), *Strip* (2012), and *Double Gray* (2014). Throughout, Zweite's clear-eyed commentary offers an expert appraisal of the breadth of Richter's oeuvre. This six-decade monograph of Richter's work is a visually stunning and articulate appreciation by one of the world's foremost experts on the artist and his life.

**Gerhard Richter** Robert Storr, Gerhard Richter, Museum of Modern Art (New York, N.Y.). 2002  
Gerhard Richter is one of the most influential painters working today. Since the early 1960s, his work has received much attention and many international accolades. Richter's diverse body of work calls into question such widely held assumptions as the importance of stylistic consistency, individual artistic sensibility, spontaneous creativity, and the impact of technology and media imagery to traditional studio methods and formats. Unlike many artists today, he has explored these issues mainly through the medium of painting, challenging it to meet the demands posed by new forms of conceptual art. His varied output ranges from austere photo-based figurative realism of the early 1960s to brightly colored gestural abstractions of the early 1980s and encompasses such startling works as his brilliant cycle of black-and-white paintings of the Baader-Meinhof group,

thought-provoking monochrome abstractions and banal Pop images, delicate landscapes and intimate portraits. As an artist, Richter has assumed a critical distance from vanguardists and conservatives alike regarding what painting should be; and the result has been a vital renewal of painting itself. This book accompanies the first comprehensive exhibition of the seventy-year-old German artist's paintings ever to appear in New York and includes beautiful color plates and duotones of some two hundred canvases in a broad representation of his forty years of painting. In addition, this volume contains a substantial recent interview with Richter, a chronology, selected bibliography, and comprehensive exhibition history. The retrospective this book accompanies was organized by Robert Storr, Senior Curator of Painting and Sculpture at The Museum of Modern Art, New York. After its showing in New York, this extraordinary exhibition will be seen in Chicago, San Francisco, and Washington, D. C.

**Gerhard Richter: Obrist-O'Brist** Gerhard Richter, Hans Ulrich Obrist. 2009 Gerhard Richter and Hans Ulrich Obrist have known each other since 1985. Their collaboration began seven years later when the 24-year-old Obrist curated his first Richter exhibition. The following year he published a collection of his writings. Now Gerhard Richter has dedicated an artist's book to this long-standing relationship. The texts in the book have been created by rearranging interviews by Hans Ulrich Obrist using a random generator. These are set in blocks without defined passages or paragraphs. The colour plates are made up of photographs, both portraits and mementos, of Hans Ulrich Obrist from the past 15 years and close-ups of Richter's paintings, which Richter has then painted over using brushes and scrapers. Richter has arranged the image, text and interleaf pages into a composition that gives the book a thrilling dramaturgy. Upside down pages appear time and again meaning that the book, which has two different sleeves, can be viewed from both sides. Both of the

original sleeve designs, Obrist and O'Brist, are embossed, the motif standing out from the background. English text.

Gerhard Richter Gerhard Richter, Minoru Shimizu, Wakou Wākusu obu Āto. 2002

**The Artwork of Gerhard Richter** Darryn Ansted. 2017-07-05 By uniquely treating Gerhard Richter's entire oeuvre as a single subject, Darryn Ansted combines research into Richter's first art career as a socialist realist with study of his subsequent decisions as a significant contemporary artist. Analysis of Richter's East German murals, early work, lesser known paintings, and destroyed and unfinished pieces buttress this major re-evaluation of Richter's other well known but little understood paintings. By placing the reader in the artist's studio and examining not only the paintings but the fraught and surprising decisions behind their production, Richter's methodology is deftly revealed here as one of profound yet troubled reflection on the shifting identity, culture and ideology of his period. This rethinking of Richter's oeuvre is informed by salient analyses of influential theorists, ranging from Theodor Adorno to Slavoj Žižek, as throughout, meticulous visual analysis of Richter's changing aesthetic strategies shows how he persistently attempts to retrace the border between an objective reality structured by ideology and his subjective experience as a contemporary painter in the studio. Its innovative combination of historical accuracy, philosophical depth and astute visual analysis will make this an indispensable guide for both new audiences and established scholars of Richter's painting.

**Gerhard Richter** Gerhard Richter. 2008

*Gerhard Richter* Sheena Wagstaff, Benjamin H. D. Buchloh, Briony Fer, Hal Foster, Peter Geimer, Brinda Kumar, André Rottmann. 2020 Over the course of his acclaimed 60-year career, Gerhard Richter (b. 1932) has employed both representation and abstraction as a means of

reckoning with the legacy, collective memory, and national sensibility of post-WWII Germany, in both broad and very personal terms. This handsomely designed book spans the artist's rich and varied oeuvre from the early 1960s to the present, including photo paintings, portraits, large-scale abstract series, and works on glass. Essays by leading experts on the artist illuminate Richter's preoccupation with painting in relation to other modes of representation, and emphasize the ongoing importance of the medium's formal and conceptual possibilities in contemporary art.

Gerhard Richter, Editions 1965-2004 Gerhard Richter.2004 Compiled through intensive research over a period of many years by art historian Hubertus Butin, Richter's former assistant, this collection of full-color and black-and-white illustrations is accompanied by basic texts that shed new light on the significance of the German artist's work.

Gerhard Richter Roald Nasgaard, Gerhard Richter.1988

*Gerhard Richter* Gerhard Richter, Pier Luigi Siena, Peter Weiermair.1997

*For the Privileged Few* Gerhard Richter.2005 In 2004 a Danish newspaper revealed the provenance of the magazine-clipping source image for Gerhard Richter's 1965 painting *Three Sisters*, which had up until then been a mystery, even to the artist. The girls were in fact the three Danish princesses Margrethe (now Queen Margrethe II), Benedikte, and Anne-Marie. That newly topical work was brought to Copenhagen's Louisiana Museum of Art along with 80 others for the first comprehensive show in Denmark devoted to Richter, and this catalogue now provides an inviting overview of the important German artist's career. It also explores questions about the imagery from which Richter draws, which includes apparently anonymous material from newspapers and magazines, as well as snapshots by the artist himself and others. In addition to reproductions of his paintings, both figurative and abstract, this volume contains a biography, essays, and a selection of photographs of

Richter from 1967 to 1999 by Manfred Leve.

Gerhard Richter Ortrud Westheider,Uwe M. Schneede,Michael Philipp.2011 This volume presents and describes 50 of the artist's works with essays by leading Richter experts. It also includes personal testimonials in previously unpublished letters as well as a conversation between Gerhard Richter and Richter expert Uwe Schneede. This book provides new insight into the complexity of Richter's imagery in which banality and evil confront one another: the dreams and aspirations of the times, fast cars and new travel possibilities; personal memories; the oppressive past; contemporary politics; and both trivial and meaningful everyday objects. The cycle 18 Oktober 1977 (1988), which deals with the death of members of the Red Army Faction ('Baader-Meinhof gang') plays an important role in our understanding of the evocative power of these pictures from the 1960s.

Richter's intense preoccupation with this event concludes this group of paintings from photographs. This cycle, which was loaned to the Bucerius Kunst forum in Hamburg by the New York Museum of Modern Art, has led to a new interpretation and positioning of Richter's work.

**Gerhard Richter** Kentaro Ichihara.1993

**Gerhard Richter** Gerhard Richter,Whitechapel Art Gallery.1979

Gerhard Richter Terry Ann R. Neff.1988

Photography and Painting in the Work of Gerhard Richter B. H. D. Buchloh,Jean-François Chevrier,Armin Zweite,Rainer Rochlitz.2000 This publication brings together four texts which analyze Gerhard Richter's monumental project Atlas, an assemblage of photographs that he has collected since 1962. Atlas, which at present comprises more than 5,000 images -- ranging from political portraits to landscapes and from found photojournalistic pictures to photographs taken by the artist himself -- constitutes an ordered collection of personal visual memories from which Richter

draws the themes and motifs for his ongoing exploration of the possibilities of painting. Buchloh examines Atlas as a mnemonic device, comparing Richter's assemblage to Aby Warburg's 1927 monumental project on collective memory; Chevrier distinguishes European and American uses of photography and art and positions Richter's work in contrast to that of the Photorealists and American Pop artists; Zweite discusses Atlas as a response to the tension between semantics and semiotics in Modernism; and Rochlitz analyses the complex relationship between photography and painting in contemporary art with specific reference to Richter's works Ema and Betty.

#### Unveiling the Magic of Words: A Review of "**The Artwork Of Gerhard Richter Painting Critical**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is truly awe-inspiring. Enter the realm of "**The Artwork Of Gerhard Richter Painting Critical**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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### The Artwork Of Gerhard Richter Painting Critical Introduction

In this digital age, the convenience of accessing information at our fingertips has become a necessity. Whether its research papers, eBooks, or user manuals, PDF files have become the preferred format for sharing and reading

documents. However, the cost associated with purchasing PDF files can sometimes be a barrier for many individuals and organizations.

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