



GERHARD  
RICHTER  
DOUBT AND  
BELIEF IN  
PAINTING

# Gerhard Richter Doubt And Belief In Painting

**Christine Mehring, Jeanne Anne  
Nugent, Jon L. Seydl**



## **Gerhard Richter Doubt And Belief In Painting:**

**Gerhard Richter** Gerhard Richter, Lucas Schoormans (Gallery), 2000      **Gerhard Richter** Robert Storr, Gerhard Richter, 2003 By Robert Storr      **Gerhard Richter** Christine Mehring, Jeanne Anne Nugent, Jon L. Seydl, 2010 New scholarship explores Gerhard Richter's often overlooked early work      **The Art of Gerhard Richter** Christian Lotz, 2015-10-22 The Art of Gerhard Richter Hermeneutics Images Meaning presents the first philosophical investigation of arguably one of the most popular and important painters working today Gerhard Richter From monochrome painting and photo realism to conceptual art and gesture expressive painting Richter has transformed the spectrum of 20th Century painting Building upon Gadamer's notion of formed images the book outlines elements of a hermeneutics and a phenomenology of images and paintings Moreover the hermeneutic approach to art is combined with the crucial question of how paintings and photographs are related to each other for Richter The author suggests that paintings open up the fixed relation and intentionality of photographs by idealizing and essentializing the content of the photographs By relying upon a hermeneutical and phenomenological approach rather than working from abstract theory The Art of Gerhard Richter provides philosophical insights developed out of Richter's works of art Uncovering key philosophical aspects of Richter's work the author's reflections discuss the relation between appearance and essence the role of faith and hope the dialectic of distance and nearness the issues of death and terror and the role of beauty and landscapes in Richter's paintings      **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, Individualism, and Belonging in West Germany* Luke Smythe, 2022-07-29 This book reevaluates the art of Gerhard Richter from 1932 in relation to his efforts to achieve belonging in the face of West Germany's increasing individualism between the 1960s and the 1990s Richter fled East Germany in 1961 to escape the constraints of socialist collectivism His varied and extensive output in the West attests to his

greater freedom under capitalism but also to his struggles with belonging in a highly individualised society a problem he was far from alone in facing The dynamic of increasing individualism has been closely examined by sociologists but has yet to be employed as a framework for understanding broader trends in recent German art history Rather than critique this development from a socialist perspective or experiment with new communal structures like a number of his colleagues Richter sought and found security in traditional modes of bourgeois collectivity like the family religion painting and the democratic capitalist state The book will be of interest to scholars working in art history as well as German history culture and politics **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 *A Companion to Modern Art* Pam Meecham, 2018-02-13 *A Companion to Modern Art* presents a series of original essays by international and interdisciplinary authors who offer a comprehensive overview of the origins and evolution of artistic works movements approaches influences and legacies of Modern Art Presents a contemporary debate and dialogue rather than a seamless consensus on Modern Art Aims for reader accessibility by highlighting a plurality of approaches and voices in the field Presents Modern Art s foundational philosophic ideas and practices as well as the complexities of key artists such as Cezanne and Picasso and those who straddled the modern and contemporary Looks at the historical reception of Modern Art in addition to the latest insights of art historians curators and critics to artists educators and more

Religion and Art Davor Džalto, 2019-06-18 How can we think of the aura of sacred contexts and sacred works How to think of individual and collective esthetic religious experiences What to make of the manipulative dimension of religious and esthetic auratic experiences Is the work of art still capable of mediating the experience of the sacred and under what conditions What is the significance of the eschatological dimension of both art and religion the sense of ending Can theology offer a way to reaffirm the creative capacities of the human being as something that characterizes the very condition of being human This Special Issue aspires to contribute to the growing literature on contemporary art and religion and to explore the new ways of thinking of art and the sacred in their esthetic ideological and institutional dimensions in the context of contemporary culture *Beauty and the End of Art* Sonia Sedivy, 2016-04-21 *Beauty and the End of Art* shows how a resurgence of interest in beauty and a sense of ending in Western art are challenging us to rethink art beauty and their relationship By arguing that Wittgenstein s later work and contemporary theory of perception offer just what we need for a

unified approach to art and beauty Sonia Sedivy provides new answers to these contemporary challenges These new accounts also provide support for the Wittgensteinian realism and theory of perception that make them possible Wittgenstein's subtle form of realism explains artworks in terms of norm governed practices that have their own varied constitutive norms and values Wittgensteinian realism also suggests that diverse beauties become available and compelling in different cultural eras and bring a shared higher order value into view With this framework in place Sedivy argues that perception is a form of engagement with the world that draws on our conceptual capacities This approach explains how perceptual experience and the perceptible presence of the world are of value helping to account for the diversity of beauties that are available in different historical contexts and why the many faces of beauty allow us to experience the value of the world's perceptible presence Carefully examining contemporary debates about art aesthetics and perception *Beauty and the End of Art* presents an original approach Insights from such diverse thinkers as Immanuel Kant Hans Georg Gadamer and Arthur Danto Alexander Nehamas Elaine Scarry and Dave Hickey are woven together to reveal how they make good sense if we bring contemporary theory of perception and Wittgensteinian realism into the conversation *On Art and War and Terror* Alex Danchev, 2009-07-06 This book a collection of Alex Danchev's essays on the theme of art war and terror offers a sustained demonstration of the way in which works of art can help us to explore the most difficult ethical and political issues of our time war terror extermination torture and abuse It takes seriously the idea of the artist as moral witness to this realm considering war photography for example as a form of humanitarian intervention War poetry war films and war diaries are also considered in a broad view of art and of war Kafka is drawn upon to address torture and abuse in the war on terror Homer is utilised to analyse current talk of barbarisation The paintings of Gerhard Richter are used to investigate the terrorists of the Baader Meinhof group while the photographs of Don McCullin and the writings of Vassily Grossman and Primo Levi allow the author to propose an ethics of small acts of altruism This book examines the nature of war over the last century from the Great War to a particular focus on the current Global War on Terror It investigates what it means to be human in war the cost it exacts and the ways of coping Several of the essays therefore have a biographical focus

**Archives of the Insensible** Allen Feldman, 2015-12-08 In *Archives of the Insensible* anthropologist Allen Feldman presents a genealogical critique of the sensibilities and insensibilities of contemporary warfare Feldman subjects the law to a strip search interrogating diverse trials and revealing the intersecting forms of bodily and psychic subjugation that they display Throughout ethnographic specificities are treated philosophically and political philosophy is treated ethnographically through deconstructive description Among the cases he examines are the interrogation of Ashraf Salim at the Combatant Status Review Tribunal at Guantanamo the kangaroo court of American soldiers who murdered Gul Mudin an Afghani noncombatant Gerhard Richter's forensic paintings of the disputable suicides of a Red Brigade cell in Stammheim prison Radovan Karadzic's forensic allegations against the corpses attributed to his shelling of a market in Sarajevo the trial of the

police officers who beat Rodney G King and the latter's judicial lynching by video montage Jean Luc Godard's film class at Sarajevo where visual facts are indicted for no longer speaking for themselves and Jacques Derrida standing naked before his cat while awaiting apocalyptic judgment Through his analysis of these and several other cases Feldman shows how state power arises ex nihilo in the chasm between violent events themselves and the space where political meaning is made He aims to reverse sovereign logic the whole task of which is to transform what Foucault called the enigmatic dispersion of human events into certified facts on which state violence is grounded In contrast Feldman relies on the disorientation that arises from micrological description as theory in an attempt to retard the hyperaccelerated time of war and media

Poetic Thinking Today Amir Eshel, 2019-11-05 Thinking is much broader than what our science obsessed utilitarian culture often takes it to be More than mere problem solving or the methodical comprehension of our personal and natural circumstances thinking may take the form of a poem a painting a sculpture a museum exhibition or a documentary film Exploring a variety of works by contemporary artists and writers who exemplify poetic thinking this book draws our attention to one of the crucial affordances of this form of creative human insight and wisdom its capacity to help protect and cultivate human freedom All the contemporary works of art and literature that Poetic Thinking Today examines touch on our recent experiences with tyranny in culture and politics They express the uninhibited thoughts and ideas of their creators even as they foster poetic thinking in us In an era characterized by the global reemergence of authoritarian tendencies Amir Eshel writes with the future of the humanities in mind He urges the acknowledgment and cultivation of poetic thinking as a crucial component of our intellectual pursuits in general and of our educational systems more specifically

**Postmodernism. What moment?** Pelagia Goulimari, 2024-06-04 This collection assembles many of the major theorists of postmodernism across the humanities and the social sciences to reconsider the nature and significance of the postmodern moment as historical phase and as theoretical field The authors look back on their own contributions to the postmodernism debate of the 1980s and 1990s and address the ways in which the contemporary world and their own concerns have developed and the continuing validity or otherwise of postmodern as a master designator of the contemporary Following a substantial introductory survey the 15 compact articles include contributions from Linda Hutcheon Robert Venturi Zygmunt Bauman Douglas Kellner Arthur and Marilouise Kroker Lawrence Grossberg Gianni Vattimo and Ernesto Laclau The collection provides an important testimonial source for researchers interested in contemporary theoretical developments whether in the arts and humanities or the social sciences It will be a useful text for teachers leading classes with a focus on postwar intellectual history and cultural theory

Creation John-Paul Stonard, 2021-10-14 SELECTED AS A BEST ART BOOK OF THE YEAR BY THE SUNDAY TIMES Stonard traverses the sweep of human history moving between cultures and hemispheres His book consists of myriad flashes of brilliance and inventiveness LITERARY REVIEW A worthy and richly illustrated successor to Ernst Gombrich's fabled *The Story of Art* SUNDAY TIMES This bountifully illustrated book is a

history of connections Lucid and thoughtful COUNTRY LIFE \_\_\_\_\_ A fully illustrated panoramic world history of art from ancient civilisation to the present day exploring the remarkable endurance of humankind's creative impulse Fifty thousand years ago on an island in Indonesia an early human used red ochre pigment to capture the likeness of a pig on a limestone cave wall Around the same time in Europe another human retrieved a lump of charcoal from a fire and sketched four galloping horses It was like a light turning on in the human mind Our instinct to produce images in response to nature allowed the earliest Homo sapiens to understand the world around them and to thrive Now art historian John Paul Stonard has travelled across continents to take us on a panoramic journey through the history of art from ancient Anatolian standing stones to a Qing Dynasty ink handscroll from a drawing by a Kiowa artist on America's Great Plains to a post independence Congolese painting and on to Rachel Whiteread's House Brilliantly illustrated throughout with a mixture of black and white and full colour images Stonard's Creation is an ambitious thrilling and landmark work that leads us from Benin to Belgium China to Constantinople Mexico to Mesopotamia Journeying from pre history to the present day it explores the remarkable endurance of humankind's creative impulse and asks how and why we create

### **Guerrilla Aesthetics**

Kimberly Mair, 2016-05-01 The violent operations performed in the 1970s by West German urban guerrillas such as the Red Army Faction RAF were so vivid and incomprehensible that it seemed to be more urgent to produce spectacle than to be politically successful In Guerrilla Aesthetics Kimberly Mair challenges the assumption that these guerrillas sought to realize specific political goals Instead she tracks the guerrilla fighters plunge into an avant garde inspired negativity that rejected rationality and provoked the state Focusing on the Red Decade of 1967 to 1977 which was characterized not only by terrorism and police brutality but also by counterculture aesthetics Mair draws from archives grey literatures popular culture art and memorial and curatorial practices to explore the sensorial aspects of guerrilla communications performed by the RAF as well as the 2nd of June Movement and the Socialist Patients Collective Turning to cultural and artistic responses to the decade and its legacy of raw public feelings Mair also examines works by Eleanor Antin Erin Cosgrove Christoph Draeger Bruce LaBruce Gerhard Richter and others Reconsidering an enigmatic period in the history of terrorism Guerrilla Aesthetics innovatively engages with the inherent connections between violence performance the senses and memory

### **Uncertain**

**Histories** Kate Palmer Albers, 2015-07-21 The compulsion to dwell on history on how it is recorded stored saved forgotten narrated lost remembered and made public has been at the heart of artists engagement with the photographic medium since the late 1960s Uncertain Histories considers some of that work ranging from installations that incorporate vast numbers of personal and vernacular photographs by Christian Boltanski Dinh Q L and Gerhard Richter to confrontations with absence in the work of Joel Sternfeld and Ken Gonzales Day Projects such as these revolve around a photographic paradox that hinges equally on knowing and not knowing on definitive proof coupled with uncertainty on abundance of imagery being met squarely with its own inadequacy Photography is seen as a fundamentally ambiguous medium that can be evocative of the

historical past while at the same time limited in the stories it can convey Rather than proclaiming definitively what photography is the work discussed here posits photographs as objects always held in suspension perpetually oscillating in their ability to tell history Yet this ultimately leads to a new kind of knowledge production uncertainty is not a dead end but a generative space for the viewer's engagement with the construction of history

Art, Death and Lacanian Psychoanalysis Efrat Biberman, Shirley Sharon-Zisser, 2017-09-18 Art Death and Lacanian Psychoanalysis examines the relationship between art and death from the perspective of Lacanian psychoanalysis It takes a unique approach to the topic by making explicit reference to the death drive as manifest in theories of art and in artworks Freud's treatment of death focuses not on the moment of biological extinction but on the recurrent moments in life which he called the death drive or the compulsion to repeat the return precisely of what is most unbearable for the subject Surprisingly in some of its manifestations this painful repetition turns out to be invigorating It is this invigorating repetition that is the main concern of this book which demonstrates the presence of its manifestations in painting and literature and in the theoretical discourse concerning them from the dawn of Western culture to the present After unfolding the psychoanalytical and philosophical underpinnings for the return of the death drive as invigorating repetition in the sphere of the arts the authors examine various aspects of this repetition through the works of Gerhard Richter Jeff Wall and contemporary Israeli artists Deganit Berest and Yitzhak Livneh as well as through the writings of Virginia Woolf and James Joyce First to articulate the stimulating aspect of the death drive in its relation to the arts and the conception of art as a varied repetition beyond a limit Art Death and Lacanian Psychoanalysis will be indispensable to psychoanalysts scholars of art theory and aesthetics and those studying at the intersection of art and psychoanalysis

**PhotographyDigitalPainting** Carl Robinson, 2020-08-11 This anthology explores the connections between photography the digital and painting in contemporary art practices While there is much research being undertaken into the mediums under discussion as discrete concerns in the digital age there is little investigation into these in combination As photography the digital and painting frame the contemporary visual discourse a rigorous investigation into this relationship is much needed This book which continues the investigations begun with PaintingDigitalPhotography undertakes this by leading the research into questions of medium fluidity in contemporary visual art practices The contributors here are renowned artists senior academics theorists and younger researchers contributing to the field of study Their essays address a wide range of interrelated topics including AI generation of digital imagery hyperreal photographic visions of the world the embodied experience of the painter and art practice that synthesises the three mediums amongst others This book will be of particular interest to scholars academics and researchers studying the associations of these mediums in the digital age

Brain and Art Idan Segev, Luis M. Martinez, Robert J. Zatorre, 2014-12-18 Could we understand in biological terms the unique and fantastic capabilities of the human brain to both create and enjoy art In the past decade neuroscience has made a huge leap in developing experimental techniques as well as theoretical



frameworks for studying emergent properties following the activity of large neuronal networks. These methods including MEG fMRI sophisticated data analysis approaches and behavioral methods are increasingly being used in many labs worldwide with the goal to explore brain mechanisms corresponding to the artistic experience. The 37 articles composing this unique Frontiers Research Topic bring together experimental and theoretical research linking state of the art knowledge about the brain with the phenomena of Art. It covers a broad scope of topics contributed by world renowned experts in vision audition somato sensation movement and cinema. Importantly as we felt that a dialog among artists and scientists is essential and fruitful we invited a few artists to contribute their insights as well as their art. Joan Mir said that art is the search for the alphabet of the mind. This volume reflects the state of the art search to understand neurobiological alphabet of the Arts. We hope that the wide range of articles in this volume will be highly attractive to brain researchers artists and the community at large.

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