



Gerhard Richter 198889

Luke Smythe



Gerhard Richter 198889:

Gerhard Richter October 18, 1977 : [published on the occasion of Gerhard Richter: October 18, 1977 at] **The Museum of Modern Art, New York [November 5, 2000 - January 30, 2001 ...]** Robert Storr, 2000 Gerhard Richter b 1932 is one of the most highly regarded of contemporary artists and his series of 15 paintings known as October 18 1977 is one of the 20th century's most famous works on a political theme It commemorates the day on which three young German radicals members of the militant Baader Meinhof group were found dead in a Stuttgart prison they were pronounced suicides but many people suspected that they had been murdered Richter's paintings created 11 years after this traumatic event are among the most challenging works of the artist's career These hauntingly powerful images derived from newspaper and police photography are now in the collection of the Museum of Modern Art New York and will be on view beginning in September 2000 as part of the MoMA2000 series of exhibitions In this book Robert Storr provides necessary political background to the series but his approach is art historical offering insight into the complexities of history painting in the modern era **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 *Gerhard Richter, Individualism, and Belonging in West Germany* Luke Smythe, 2022-07-29 This book reevaluates the art of Gerhard Richter b 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 Dietmar Elger, 2009 This fascinating book offers unprecedented insight into artist Gerhard Richter's life and work From his childhood in Nazi Germany to his time in the West during the turbulent 1960s and 70s this work presents a complete portrait of the often reclusive Richter Art Of The Postmodern Era Irving Sandler, 2018-05-30 Sandler discusses the major and minor artists and their works movements ideas attitudes and styles and the social and cultural context of the period He covers post modernist art theory the art market and consumer society American and European art and artists are included **Gerhard Richter** Gerhard Richter, 2009 Gerhard Richter born in Dresden in 1932 is one of the foremost painters of his generation A great deal has been written about the remarkable heterogeneity of Richter's work his seemingly wilful and defiant movement between abstract and figurative modes of representation and his use of a variety of methods of applying

paint to canvas Central to his work is a strong set of values which throughout his career he has expressed in extensive notes and writings and in provocative and memorable public declarations in which he shows himself to be the master of the paradoxical statement This volume makes available a comprehensive selection of Richter's 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 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

After the Red Army Faction Charity Scribner, 2014-12-16 Masterminded by women the Red Army Faction RAF terrorized West Germany from the 1970s to the 1990s Afterimages of its leaders persist in the works of pivotal artists and writers including Gerhard Richter Elfriede Jelinek and Slavoj Žižek Why were women so prominent in the RAF What does the continuing cultural response to the German armed struggle tell us about the representation of violence power and gender today Engaging critical theory Charity Scribner addresses these questions and analyzes signal works that point beyond militancy and terrorism This literature and art discloses the failures of the Far Left and registers the radical potential that RAF women actually forfeited After the Red Army Faction maps out a cultural history of militancy and introduces postmilitancy as a new critical term As Scribner demonstrates the most compelling examples of postmilitant culture don't just repudiate militancy these works investigate its horizons of possibility particularly on the front of sexual politics Objects of analysis include as yet untranslated essays by Theodor Adorno and Jürgen Habermas as well as novels by Friedrich Dürrenmatt and Judith Kuckart Johann Kresnik's Tanztheaterstück Ulrike Meinhof and the blockbuster exhibition Regarding Terror at the Berlin Kunst Werke Scribner focuses on German cinema offering incisive interpretations of films by Margarethe von Trotta Volker Schlöndorff and Fatih Akin as well as the international box office success The Baader Meinhof Complex These readings disclose dynamic junctures among several fields of inquiry national and sexual identity the disciplining of the militant body and the relationship between mass media and the arts

A Hunger for Aesthetics Michael Kelly, 2012-05-15 For decades aesthetics has been subjected to a variety of critiques often concerning its treatment of beauty or the autonomy of art Collectively these complaints have generated an anti aesthetic stance prevalent in the contemporary art world Yet if we examine the motivations for these critiques Michael Kelly argues we find theorists and artists hungering for a new kind of aesthetics one better calibrated to contemporary art and its moral and political demands Following an analysis of the work of Stanley Cavell Arthur Danto Umberto Eco Susan Sontag and other philosophers of the 1960s who made aesthetics more responsive to contemporary art Kelly considers Sontag's aesthetics in greater detail In On Photography 1977 she argues that a photograph of a person who is suffering only aestheticizes the suffering for the viewer's

pleasure yet she insists in *Regarding the Pain of Others* 2003 that such a photograph can have a sustainable moral political effect precisely because of its aesthetics Kelly considers this dramatic change to be symptomatic of a cultural shift in our understanding of aesthetics ethics and politics He discusses these issues in connection with Gerhard Richter's and Doris Salcedo's art chosen because it is often identified with the anti aesthetic even though it is clearly aesthetic Focusing first on Richter's Baader Meinhof series Kelly concludes with Salcedo's enactments of suffering caused by social injustice Throughout *A Hunger for Aesthetics* he reveals the place of critique in contemporary art which if we understand aesthetics as critique confirms that it is integral to art Meeting the demand for aesthetics voiced by many who participate in art Kelly advocates for a critical aesthetics that confirms the power of art *Bulletin of the City Art Museum of St. Louis* St. Louis Art Museum, 1991

Theory in Contemporary Art since 1985 Zoya Kocur, Simon Leung, 2012-09-11 Updated and reorganized to offer the best collection of state of the art readings on the role of critical theory in contemporary art this second edition of *Theory in Contemporary Art since 1985* brings together scholarly essays artists statements and art reproductions to capture the vibrancy and dissonance that define today's art scene Incorporates new and updated topics that have become central to art theory and practice over the past decade New and updated chapters cover such topics as international biennials historicizing of the term contemporary art aesthetics art and politics feminism and pornography ecology and art the Middle East and conflict studies Eastern European art and politics gender and war and technology Features a thematic reconfiguration of sections and new introductions to make readings user friendly Extensively illustrated throughout with an expanded color plate section New contributions to this edition include those by Alexander Alberro Claire Bishop T J Demos Anthony Downey Liam Gillick Marina Grunin Mary Kelly Chantal Mouffe Beatriz Preciado Jacques Ranciere Blake Stimson and Chin Tao Wu

Moving Frames Carrie Collenberg-González, Martin P. Sheehan, 2022-02-14 As the building blocks of moving pictures photographs have played an integral role in cinema since the dawn of the medium a relationship that has grown more complexly connected even as the underlying technologies continue to evolve *Moving Frames* explores the use of photographs in German films from Expressionism to the Berlin School addressing the formal and narrative roles that photographs play as well as the cultural and historical contexts out of which these films emerged Looking beyond and within the canon the editors gather stimulating new insights into the politics of surveillance resistance representation and collective memory functioning through photographic rupture and affect in German cinema *Screening the Red Army Faction* Christina Gerhardt, 2018-07-12 *Screening the Red Army Faction* Historical and Cultural Memory explores representations of the Red Army Faction RAF in print media film and art locating an analysis of these texts in the historical and political context of unfolding events In this way the book contributes both a new history and a new cultural history of post fascist era West Germany that grapples with the fledgling republic's most pivotal debates about the nature of democracy and authority about violence its motivations and regulation and about its cultural afterlife Looking back at the history of representations of the

RAF in various media this book considers how our understanding of the Cold War era of the long sixties and of the RAF is created and re created through cultural texts

The Epoch of Universalism 1769-1989 / L'époque de l'universalisme 1769-1989 Franck Hofmann, Markus Messling, 2020-11-23 2019 witnessed the 30th anniversary of the German reunification But the remembrance of the fall of the Berlin Wall coincided with another event of global importance that caught much less attention the 250th anniversary of Napoleon Bonaparte's birth There is an undeniable historical and philosophical dimension to this coincidence Napoleon's appearance on the scene of world history seems to embody European universalism soon thereafter in the form of a modern imperial project whilst scholars such as Francis Fukuyama saw in the events of 1989 its historical fulfilment Today we see more clearly that the fall of the Berlin Wall stands for an epistemic earthquake which generated a world that can no longer be grasped through universal concepts Here we deal with the idea of Europe and of its relation to the world itself Picking up on this contingency of world history with an ironic wink the volume analyses in retrospect the epoch of European universalism It focusses on its dialectics polemically addressing and remembering both 1769 and 1989 L'ann e 2019 a t marqu e par le 30e anniversaire de la r unification de l Allemagne clipsant un autre v nement d envergure mondiale le 250e anniversaire de Napol on Bonaparte La dimension philosophico historique de cette co ncidence ne peut pourtant pas tre n glig e si l arriv e de Bonaparte sur la sc ne de l histoire mondiale semble incarner l av nement de l universalisme europ en bient t amen prendre sa forme moderne et imp riale certains penseurs ont sugg r avec Francis Fukuyama que 1989 marquait son accomplissement historique Aujourd'hui il appara t au contraire que la chute du mur de Berlin a t un v ritable tremblement de terre pist mique et rendu inop rants les concepts universels Dans le monde d apr s c est l id e d Europe et sa relation au monde que nous avons affaire Revenant par un geste ironique sur cette contingence historique le pr sent volume se veut une analyse r trospective de l poque de l universalisme dans toute la dialectique que les comm morations de 1769 1989 ont fait surgir

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 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

Wet Mira Schor,1997 Taking aim at the mostly male bastion of art theory and criticism Mira Schor brings a maverick perspective and provocative voice to the issues of contemporary painting gender representation and feminist art Writing from her dual perspective of a practicing painter and art critic Schor s writing has been widely read over the past fifteen years in *Artforum* *Art Journal* *Heresies* and *M E A N I N G* a journal she coedited Collected here these essays challenge established hierarchies of the art world of the 1980s and 1990s and document the intellectual and artistic development that have marked Schor s own progress as a critic Bridging the gap between art practice artwork and critical theory *Wet* includes some of Schor s most influential essays that have made a significant contribution to debates over essentialism Articles range from discussions of contemporary women artists Ida Applebroog Mary Kelly and the Guerrilla Girls to *Figure Ground* an examination of utopian modernism s fear of the goo of painting and femininity From the provocative *Representations of the Penis* which suggests novel readings of familiar images of masculinity and introduces new ones to *Appropriated Sexuality* a trenchant analysis of David Salle s depiction of women *Wet* is a fascinating and informative collection Complemented by over twenty illustrations the essays in *Wet* reveal Schor s remarkable ability to see and to make others see art in a radically new light The Truth Is Always Grey Frances Guerin,2018-01-30 Changing how we look at and think about the color grey Why did many of the twentieth century s best known abstract painters often choose grey frequently considered a noncolor and devoid of meaning Frances Guerin argues that painters including Jasper Johns Cy Twombly Agnes Martin Brice Marden Mark Rothko and Gerhard Richter select grey to respond to a key question of modernist art What is painting By analyzing an array of modernist paintings Guerin demonstrates that grey has a unique history and a legitimate identity as a color She traces its use by painters as far back as medieval and Renaissance art through Romanticism to nineteenth and twentieth century modernism to show how grey is the perfect color to address the questions asked by painting within art history and to articulate the relationship between painting and the historical world of industrial modernity A work of exceptional erudition

breadth and clarity presenting an impressive range of canonical paintings across centuries as examples The Truth Is Always Grey is a treatise on color that allows us to see something entirely new in familiar paintings and encourages our appreciation for the innovation and dynamism of the color grey History Painting Reassessed David Green, Peter Seddon, 2000 **New Spirit, New Sculpture, New Money** Richard Cork, 2003-01-01 Overzicht van de moderne beeldende kunst in Groot Brittanni in de jaren 80 **Department of the Interior and related agencies appropriations for 1990** United States. Congress. House. Committee on Appropriations. Subcommittee on Department of the Interior and Related Agencies, 1989

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