



# Gerhard Richter 18 Oktober 1977

**Christina Gerhardt**



## **Gerhard Richter 18 Oktober 1977:**

**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, Gerhard Richter, 2000  
Publikacja towarzysząca wystawie Museum of Modern Art Nowy Jork 5 listopada 2000 30 stycznia 2001 r. *Gerhard Richter*  
Gerhard Richter, 1989 **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 **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 *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

**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

**Gerhard Richter, 18. Oktober 1977** Gerhard Richter, Benjamin Buchloh, Stefan Germer, Gerhard Storck, Jan Thorn-Prikker, 1989 **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 **Flesh of My Flesh** Kaja Silverman, 2009-10-28 What is a woman What is a man How do they and how should they relate to each other Does our yearning for wholeness refer to something real and if there is a Whole what is it and why do we feel so estranged from it For centuries now art and literature have increasingly valorized uniqueness and self sufficiency The theoreticians who loom so large within contemporary thought also privilege difference over similarity Silverman reminds us that this is but half the story and a dangerous half at that for if we are all individuals we are doomed to be rivals and enemies A much older story one that prevailed through the early modern era held that likeness or resemblance was what organized the universe and that everything emerges out of the same flesh Silverman shows that analogy so discredited by much of twentieth century thought offers a much more promising view of human relations In the West the emblematic story of turning away is that of Orpheus and Eurydice and the heroes of Silverman's sweeping new reading of nineteenth and twentieth century culture the modern heirs to the old analogical view of the world also gravitate to this myth They embrace the correspondences that bind Orpheus to Eurydice and acknowledge their kinship with others past and present The first half of this book assembles a cast of characters not usually brought together Friedrich Nietzsche Sigmund Freud Marcel Proust Lou Andr   as Salom Romain Rolland Rainer Maria Rilke Wilhelm Jensen and Paula Modersohn Becker The second half is devoted to three contemporary artists whose works we see in a moving new light Terrence Malick James Coleman and Gerhard Richter **Toward Fewer Images** Philipp Ekardt, 2019-03-26 The first English language monograph devoted to the full oeuvre of Alexander Kluge the prolific German filmmaker television producer digital entrepreneur author thinker and public intellectual Alexander Kluge born 1932 is a German filmmaker author television producer theorist and digital entrepreneur Since 1960 he has made fourteen feature films and twenty short films and has written more than thirty books including three with Marxist philosopher Oskar Negt His television production company has released more than 3 000 features in which Kluge converses with real or fictional experts or creates thematic montages He also maintains a website on which he reassembles segments from his film and television work To call Kluge prolific would be an understatement This is the first English language monograph devoted to the full scope of Kluge's work from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter In *Toward Fewer Images* Philipp Ekardt offers both close analyses of Kluge's individual works and sustained investigations of his overarching and perpetual production Ekardt discusses Kluge's image theory and practice as developed across different media and considers how in relation to this theory Kluge returns to varies expands and modifies the practice of montage including its recent manifestations in digital media noting Kluge's counterintuitive claim that creating montages

results in fewer images Kluge's production Ekardt argues allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of temporalized reworking and redifferentiation

**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

**Electronic Monuments** Gregory L. Ulmer, 2005 While corporations governmental groups and public relations firms debated the best way to memorialize the event of 9/11 sites of commemoration could be seen across the country and especially on the Internet Greg Ulmer suggests that this reality points us to a new sense of monumentality one that is collaborative in nature rather than iconic From a do it yourself Mount Rushmore to an automated tribute to the devastating annual toll of traffic deaths in the United States *Electronic Monuments* describes commemoration as a fundamental experience joining individual and collective identity and adapting both to the emerging apparatus of electracy or digital literacy Concerns about the destruction of civic life caused by the society of the spectacle are refocused on the question of how a collectivity remembers who or what it is Ulmer proposes that the Internet makes it possible for monumentality to become a primary site of self knowledge one that supports a new politics ethics and dimension of education The Internet thus holds the promise of bringing citizens back into the political equation as witnesses and monitors Gregory L. Ulmer is professor of English and media studies at the University of Florida Gainesville

**Modernism in Dispute** John Harris, Paul Wood, Francis Frascina, Jonathan Harris, Charles Harrison, 1993-01-01 This volume is part of a four volume series about art and its interpretation in the 19th and 20th centuries The books provide an introduction to modern European and American

art and criticism that should be valuable both to students and to the general reader      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

**Documenta IX, Kassel** Roland Nachtgäller, Nicola von Velsen, 1992      A Decade of Negative Thinking Mira Schor, 2010-01-25 Writings on the changing relationship between feminism and art production and criticism and the impact of intergenerational struggle in the contemporary art world      The Violent Muse Jana Howlett, Rod Mengham, 1994 Presents an analysis of the phenomenon of the aesthetics of sexual and political violence a central theme in European culture of the early 20th century      **Don DeLillo after the Millennium** Jacqueline A. Zubeck, 2020-07-06 Don DeLillo after the Millennium Currents and Currencies examines all the author's work published in the 21st century The Body Artist Cosmopolis Falling Man Point Omega and Zero K the plays Love Lies Bleeding and The Word for Snow and the short stories in The Angel Esmeralda What topic doesn't DeLillo tackle Cyber capital and currency markets ontology and intelligence global warming and cryogenics Don DeLillo continues to ponder the significance of present cultural currents and to anticipate the waves of the future Performance art and ethics drama and euthanasia space studies and the constrictions of time DeLillo perspicaciously reads our culture giving voice to the rhythms of our vernacular and diction Rich and resonant his work is so multifaceted in its attention that it accommodates a wide variety of critical approaches while its fine and filigreed prose commends him to a poetic appreciation as well Don DeLillo after the Millennium brings together an international cast of scholars who examine DeLillo's work from many critical perspectives exploring the astonishing output of an author who continues to tell our stories and show us ourselves

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