



# Gerhard Richter War Cut

**Gerhard Richter, Haus der Kunst  
München, Museum Ludwig**



## **Gerhard Richter War Cut:**

**Gerhard Richter** Verlag der Buchhandlung Walther Konig, 2011-11-17 The artist's book *War Cut* designed by Gerhard Richter focuses on the eponymous abstract painting of 1987 which is located at Musée d'art moderne de la ville de Paris

*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 20 and 21 March 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 colours 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** Gerhard Richter, 1996 *Theory of Form* Florian

Klinger, 2022-06-24 A pragmatist conception of artistic form through a study of the painter Gerhard Richter In this study of the practice of contemporary painter Gerhard Richter Florian Klinger proposes a fundamental change in the way we think about art today In reaction to the exhaustion of the modernist postmodernist paradigm's negotiation of the essence of art he takes Richter to pursue a pragmatist model that understands artistic form as action Here form is no longer conceived according to what it says as a vehicle of expression representation or realization of something other than itself but strictly according to what it does Through its doing Klinger argues artistic form is not only more real but also more shared than non artistic reality and thus enables interaction under conditions where it would otherwise not be possible It is a human practice aimed at testing and transforming the limits of shared reality urgently needed in situations where such reality breaks down or turns precarious Drawing on pragmatist thought philosophical aesthetics and art history Klinger's account of Richter's practice offers a highly distinctive conceptual alternative for contemporary art in general *Unconsoleable Contemporary* Paul Rabinow, 2017-10-19 In *Unconsoleable 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.

*Dynamis of the Image* Emmanuel Alloa, Chiara Cappelletto, 2020-05-05 Images are not neutral conveyors of messages shipped around the globe to achieve globalized spectatorship. They are powerful forces that elicit very diverse responses and can resist new visual hegemonies of our global world. Bringing together case studies from the field of media art politics religion anthropology and science this volume breaks new ground by reflecting on the very power of images beyond their medial exploitation. The contributions by Hans Belting Susan Buck Morss Georges Didi Huberman W J T Mitchell and Ticio Escobar among others testify that globalization does not necessarily equal homogenization and that images can open up alternative ways of picturing what is to come.

**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.

*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.

**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

**Gerhard Richter** Gerhard Richter,Haus der Kunst München,Museum Ludwig,2008 Talking to art historian Benjamin Buchloh in 1988 Gerhard Richter cited the appearances of Jackson Pollock and Lucio Fontana at the second Documenta in Kassel in the late 50s as decisive encounters for his then incipient art Just a few years later Richter would style himself as a German Pop artist but in the 80s he returned to pure abstraction for its possibilities of bitter truth liberation and a completely different and new content expressing itself His abstract paintings present a heavily worked surface blurred and scraped to both veil and expose prior layers In other words they manage a tension between depth layer and strong horizontal activity blur Unlike much heavily worked abstraction and in spite of their scale their total effect is not heroic Richter s almost deadpan process oriented transparency cancels out such chest beating but the artist that responded to the direct energies of Pollock s work has clearly found a way some decades later to conjure both zest and detachment simultaneously Abstraction has made up a dominant portion of Richter s output since the 80s inaugurating a fruitful dialectic with figuration and *Large Abstracts* collects works produced between 1986 and 2006 For this volume Buchloh once described by former Museum of Modern Art New York curator and current Dean of the Yale School of Art Robert Storr as the artist s longtime sparring partner returns to the fray and along with Beate Stnngen and Gregor Stemmrich offers critical insight on this iconic oeuvre

**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 Cultivating Picturacy James A. W. Heffernan, 2006 While words typically frame and regulate our experience of art the study explains how pictures can contest the authority of the words we use to interpret art 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 Gerhard Richter, 2004 **Writing and Seeing** Rui Manuel G. de Carvalho Homem, Maria de Fátima Lambert, 2006 The essays in this volume are informed by a variety of theoretical assumptions and of critical methodologies but they all share an interest in the intersections of word and image in a variety of media This unifying rationale secures the present collection's central position in the current critical context defined as it predominantly is by ways of reading that are based on a relational nexus The intertextual the intermedial the intersemiotic are indeed foregrounded and combined in these essays conceptually as much as in the critical practices favoured by the various contributions Studies of literature in its relation to pictorial genres enjoy a relative prominence in the volume but the range of media and of approaches considered is broad enough to include photography film video television comic strips animated film public art material culture The backgrounds of contributors are likewise diverse culturally academically linguistically The volume combines contributions by prominent scholars and critics with essays by younger scholars from a variety of

backgrounds The resulting plurality of perspective is indeed a source of new insights into the relations between writing and seeing and it contributes to making this collection an exciting new contribution to word and image studies Designs on the Contemporary Paul Rabinow, Anthony Stavrianakis, 2014-05-21 *Designs on the Contemporary* pursues the challenge of how to design and put into practice strategies for inquiring into the intersections of philosophy and anthropology Drawing on the conceptual repertoires of Max Weber Michel Foucault and John Dewey among others Paul Rabinow and Anthony Stavrianakis reflect on and experiment with how to give form to anthropological inquiry and its aftermath with special attention to the ethical formation and ramifications of this mode of engagement The authors continue their prior explorations of the contemporary in past works *How to conceptualize test and give form to breakdowns of truth and conduct as well as how to open up possibilities for the remediation of such breakdowns* They offer a surprising and contrasting pair of case studies of two figures who engaged with contemporary breakdowns Salman Rushdie and Gerhard Richter Approaching Richter s artistic struggles with form and technique in the long wake of modernism and Rushdie s struggles to find a narrative form as well as a form for living to respond to the Iranian fatwa issued against him they show how both men formulated different new approaches to anthropology for the twenty first century **Unnatural Wonders** Arthur C. Danto, 2017-03-14 Arthur C Danto s essays not only critique bodies of work but reflect upon art s conceptual evolution as well drawing for the reader a kind of philosophical map indicating how art and the criteria for judging it has changed over the twentieth century In *Unnatural Wonders* the renowned critic finds himself at a point when contemporary art has become wholly pluralistic even chaotic with one medium as good as another and when the moment for the next thing has already passed So the theorist goes in search of contemporary art s most exhilarating achievements work that bridges the gap between art and life which he argues is now the definitive art of our time Danto considers the work of such young artists as John Currin and Renee Cox and older living masters including Gerhard Richter and Sol LeWitt He discusses artists of the New York School like Philip Guston and Joan Mitchell and international talents such as the South African William Kentridge Danto conducts a frank analysis of Matthew Barney s *The Cremaster Cycle* Damien Hirst s skeletons and anatomical models and Barbara Kruger s tchotchke ready slogans finds the ghost of Henry James in the work of Barnett Newman and muses on recent Whitney Biennials and art influenced by 9 11 He argues that aesthetic considerations no longer play a central role in the experience and critique of art Instead art addresses us in our humanity as men and women who seek meaning in the unnatural wonders of art a meaning that philosophy and religion are unable to provide *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 *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 i ek 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

The Recording Machine Joshua Shannon, 2017-07-11 A revealing look at the irrevocable change in art during the 1960s and its relationship to the modern culture of fact This refreshing and erudite book offers a new understanding of the transformation of photography and the visual arts around 1968 Author Joshua Shannon reveals an oddly stringent realism in the period tracing artists rejection of essential truths in favor of surface appearances Dubbing this tendency factualism Shannon illuminates not only the Cold War s preoccupation with data but also the rise of a pervasive culture of fact Focusing on the United States and West Germany where photodocumentary traditions intersected with 1960s politics Shannon investigates a broad variety of art ranging from conceptual photography and earthworks to photorealist painting and abstraction He looks closely at art by Bernd and Hilla Becher Robert Bechtle Vija Celmins Douglas Huebler Gerhard Richter and others These artists explored fact s role as a modern paradigm for talking thinking and knowing Their art Shannon concludes helps to explain both the ambivalent anti humanism of today s avant garde art and our own culture of fact



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