

Gerhard Richter Abstraction

Hot, Cold, Heavy, Light, 100 Art Writings 1988–2018

Mute Painting

From Caspar David Friedrich to Gerhard Richter

Gerhard Richter

Inventing Abstraction, 1910-1925

Gerhard Richter

Rothko to Richter

Gerhard Richter

Patterns

Abstract Art

Gerhard Richter

Gerhard Richter

Gerhard Richter

Gerhard Richter

Joan Mitchell: I carry my landscapes around with me

Gerhard Richter

Gerhard Richter

The Daily Practice of Painting

Gerhard Richter

Gerhard Richter

Gerhard Richter

Looking at Photography

Gerhard Richter

Gerhard Richter: Landscape

Gerhard Richter

Gerhard Richter

Rembrandt's Orient

Landscapes

An Aesthetic 'picture' of Gerhard Richter

About Painting

September

Gerhard Richter

Gerhard Richter

Richter 858

Gerhard Richter: Drawings & Watercolors, 1957-2008

Blinky Palermo

Gerhard Richter

Gerhard Richter

Abstract painting now!

Picasso The Late Work

Gerhard Richter Abstraction

Downloaded from content.consello.com
by guest

MCCARTHY KALEIGH

[Hot, Cold, Heavy, Light, 100 Art Writings 1988–2018](#) National Geographic Books

This book explores the development of abstraction from the moment of its declaration around 1912 to its establishment as the foundation of avant-garde practice in the mid-1920s. The book brings together many of the most influential works in abstraction's early history to draw a cross-media portrait of this watershed moment in which traditional art was reinvented in a wholesale way. Works are presented in groups that serve as case studies, each engaging a key topic in abstraction's first years: an artist, a movement, an exhibition or thematic concern. Key focal points include Vasily Kandinsky's ambitious Compositions V, VI and VII; a selection of Piet Mondrian's work that offers a distilled narrative of his trajectory to Neo-plasticism; and all the extant Suprematist pictures that Kazimir Malevich showed in the landmark 0.10 exhibition in 1915. Exhibition: MoMA, New York, USA (23.12.2012-15.4.2013).

Mute Painting The Museum of Modern Art

Featured here are selected pictures from Gerhard Richter's new group of works entitled Strip Paintings. Published alongside an exhibition at Marian Goodman Gallery, New York (12 September - 13 October 2012), the works in this beautifully produced, representative, large-format catalogue are reprinted on full pages in 7 colour prints. In his essay, Glass Insurrection Benjamin H.D. Buchloh addresses Richter's glass pieces from 1967 to the present and in The Chance Ornament: Painting Progress Painting Loss he focuses on the new Strip Paintings group for the first time. Gerhard Richter was born in Dresden in 1932 and he lives and works in Cologne.

[From Caspar David Friedrich to Gerhard Richter](#) The Museum of Modern Art

"From Caspar David Friedrich to Gerhard Richter brings together a select group of paintings from the Galerie Neue Meister in Dresden--one of the most significant collections of German art from 1800 to the present--and new work from the renowned contemporary artist Gerhard Richter."--Page 4 of cover.

[Gerhard Richter](#) National Geographic Books

Catalog of the exhibitions Princeton University Art Museum, May 24-October 5, 2014 and the Cummer Museum of Art & Gardens, January 31-April 26, 2015.

[Inventing Abstraction, 1910-1925](#) Damiani Limited

The 20th century saw art go abstract. Where once clear certainties and indisputable forms prevailed, now anarchy seemed to reign supreme. Sensibilities diffused into strange new

shapes, colors assumed new significance, lines abandoned literal meaning. Dive in and discover some of the most dynamic and progressive art of modernity.

[Gerhard Richter](#) Tate

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

Rothko to Richter National Geographic Books

Gerhard Richter (*1932) is an exceptional personality - not because his pictures are world famous, but because he has demonstrated a new approach to painting. His art masterfully moves between abstraction and representation, sensuousness and denial - ambivalent attitudes which he demonstrated even in his early work. Gerhard Richter's oeuvre overcomes the division between abstract and representational art. His pictures neither cultivate a modest interplay of colours and forms nor do they deliver an intact picture of reality. Richter is a sceptical artist who questions the reality of his art even when the prime subject of his paintings is the tangible. This applies in particular to his door, curtain and window pictures of the 1960s, which form the central focus of this volume. They stage a playful examination of the illusory nature of art, which always questions what painting shows or conceals. This lavishly appointed volume is published to mark the artist's 85th birthday.

[Gerhard Richter](#) Abrams

Gerhard Richter is one of the foremost artists of his generation. Central to his work is a strong set of values which throughout his career he has expressed in extensive notes & writings, & in provocative & memorable public declarations. This book makes available a wider & more up-to-date selection of Richter's texts. *Patterns* Walther König Verlag

This work is an historical and critical study of Palermo's painting from the time he entered Joseph Beuys's now famous class at the Düsseldorf academy in 1964 to his death in 1977. It explores his significance for postwar and abstract art.

Abstract Art Scalo Publishers

An encounter with Gerhard Richter, the German artist who widened horizons in the relationship between painting and reality. From early photographic paintings, along with his famous RAF cycle, to late abstract paintings, experiencing Richter's work always offers us the unexpected and unseen. Where he once set out to liberate the medium from ideological ballast, today, faced with the overwhelming presence of digital images, he shows us the unsurpassed impact and intensity of painting. A definitive introduction to one of the greatest artists of our time spanning not only his entire career, but also 50 years of cultural, economic, and political events.

[Gerhard Richter](#) David Zwirner Books

For Gerhard Richter (born 1932), the category of drawing covers a

multitude of techniques, including graphite, ballpoint, ink, colored ink and watercolor on paper. Throughout his career, drawings have appeared in series that sometimes only consist of a few works: in the 1960s, representational and mechanical drawings from projected photographs; in the 1970s, abstract drawings; in the 1980s, drawings of people and objects; and in the 1990s, both figurative and abstract ink drawings. Nonetheless, Richter notoriously once expressed disdain for drawing's vaunted guarantee of authenticity and virtuosity--in part from his insistent and complete commitment to painting. Drawing therefore sits at a fascinating angle to his painting, and provides an arena for aspects of his thinking that rarely surface in his painting. *Lines Which Do Not Exist* was published for the artist's Fall 2010 exhibition at The Drawing Center in New York--his first overview in a public institution in New York since 40 Years of Painting at The Museum of Modern Art (2002). It presents more than 50 color reproductions of graphite, watercolor and ink on paper drawings made by Richter over a period of five decades, from 1966 to 2005.

[Gerhard Richter](#) National Geographic Books

How to read photographs: the new essential primer In 1973, John Szarkowski, the revered director of photography at the Museum of Modern Art, New York, published his classic volume *Looking at Photography: 100 Pictures* from the Collection of The Museum of Modern Art, offering a wide-ranging and accessible history of photography and an engaging primer. Now, American photographer and educator Stephen Frailey has borrowed Szarkowski's concept and format for his new book, *Looking at Photography: 100 great images and a page of text for each*. Frailey picks up where Szarkowski left off, updating the project to take stock of significant photographs from the early 1980s to the present day. Through a focused discussion on each individual work, Frailey articulates the themes and emerging sensibility of contemporary photography. Artists featured in this volume include Tina Barney, Jeff Wall, Steven Meisel, Nan Goldin, Helmut Newton, Martin Parr, Tim Walker and Wolfgang Tillmans, among others. Stephen Frailey (born 1957) is a photographer, writer, curator, editor and educator. His work has been shown, published and collected internationally. He served as the Chair of Photography at the School of Visual Arts in New York from 1998 to 2018, and is the co-chair of its MPS Fashion Photography Program. In 2003 he founded the Auction for Photographic Education in Afghanistan to create a photography department at Kabul University. In 2007 he founded the photography magazine *Dear Dave*, and is its Editor in Chief. He is currently the Director of Education at Red Hook Labs.

Gerhard Richter Hatje Cantz

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 National Geographic Books

Featuring rarely and never-before-seen works from the collection of Picasso's wife and muse, Jacqueline, this book celebrates the sheer force of Picasso's creativity in his final years. In his late years, Picasso embraced painting, drawing, and sculpture with renewed vigor. His obsession with the female form grew more intense as he portrayed Jacqueline Picasso, his second wife, in hundreds of works, more than any of his other muses. This book offers the public the first chance to view never-before exhibited works and many that are rarely seen, all dating from the late period of Picasso's career. Beautifully reproduced images reveal the ways Picasso continued to reinvent his art as he aged. This book also features fascinating insights into how Picasso's contemporaries reacted to this stage of his oeuvre, his relationships with younger artists and with popular culture, and the pivotal role played by Jacqueline Picasso within the artist's enduring legacy.

Joan Mitchell: I carry my landscapes around with me
University of Chicago Press

Gerhard Richter is one of the most influential artists of the second half of the 20th century and is still at the forefront of painting today. His painting 'September' is the response to the bombing of the World Trade Centre on September 11, 2001. This book

explores the painting and the event itself.

Gerhard Richter Mit Press

For years, Gerhard Richter (born 1931) hardly even spoke of his own drawings (which were rarely if ever featured in his museum exhibitions or numerous publications), and few knew how frequently or consistently he produced works on paper. On the heels of his major traveling retrospective, this volume compiles around 100 works including drawings, watercolors and an ink-on-paper series. The drawings range from ballpoint studies of exhibition spaces to delicate sketches of a woman breastfeeding, or the folds in a child's socks. Also included is the 1971 "Two Sculptures for a Room by Palermo," which consists of painted bronze busts of Palermo and Richter. Revealing a lesser-known aspect of Richter's work, and affirming his devotion to drawing, this catalogue gives an intimate view into the mental and aesthetic processes of one of our greatest contemporary painters.

Gerhard Richter Metropolitan Museum of Art

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.

The Daily Practice of Painting Distributed Art Publishers (DAP)

"Richter took an image of his work "Abstract Painting" (CR: 7244) and divided it vertically into strips: first 2, then 4, 8, 16, 32, 64, 128, 256, 512, 1,024, 2,048, up to 4,096 strips. This process, involving twelve stages of division, results in 8,190 strips, each of which is reproduced here at the height of the original image. With each stage of division, the strips become progressively thinner (a strip of the 12th division is just 0.08 millimeters; further divisions would only become visible by enlargement). Each strip is then mirrored and repeated, producing an incredibly detailed patterning. The number of repetitions increases with each stage of division in order to make patterns of consistent size. The resulting 221 patterns are reproduced here on landscape spreads"--Amazon.com

Gerhard Richter Hirmer Verlag GmbH

"Abstraction is considered as one of the significant formal articulations of modern art, and it is most closely associated with

painting. The relentless analysis of the medium, breaking it down to its zero point, by the avantgarde of the 1910s was followed by a recurrent burgeoning of nonrepresentational painting, particularly in Abstract Expressionism, Informalism, and Minimal Art. Aftermodern abstraction of the 1960s was informed by skepticism of painting and the very idea of creative authorship; this was counterpointed with sensuality and intuition in the postmodern phase from the 1980s. Featuring some sixty different art positions, this catalogue places the focus on the present-day international situation of the nonrepresentational easel painting, covering the full range of a still significant painterly practice. Featuring over 50 artists including: John M. Armleder, Wade Guyton, Peter Halley, Mary Heilmann, Callum Innes, Per Kirkeby, Imi Knoebel, Jason Martin, Sarah Morris, Sigmar Polke, Arnulf Rainer, Charline von Heyl, and Heimo Zobernig, among many others. Accompanies the exhibition, *Abstract Painting Now!* 2 July - 5 Nov 2017, Kunsthalle Krems, Austria. English and German text."

Gerhard Richter Dilecta Edition

I carry my landscapes around with me focuses on American abstract artist Joan Mitchell's large-scale multipanel works from the 1960s through the 1990s. Mitchell's exploration of the possibilities afforded by combining two to five large canvases allowed her to simultaneously create continuity and rupture, while opening up a panoramic expanse referencing landscapes or the memory of landscapes. Mitchell established a singular approach to abstraction over the course of her career. Her inventive reinterpretation of the traditional figure-ground relationship and synesthetic use of color set her apart from her peers, resulting in intuitively constructed and emotionally charged compositions that alternately evoke individuals, observations, places, and points in time. Art critic John Yau lauded her paintings as "one of the towering achievements of the postwar period." Published on the occasion of the eponymous exhibition at David Zwirner New York in 2019, this book offers a unique opportunity to explore the range of scale and formal experimentation of this innovative area of Mitchell's extensive body of work. It not only features reproductions of each painting in this selection as a whole, but also numerous details that allow an intimate understanding of the surface texture and brushwork. In the complementing essays, Suzanne Hudson examines boundaries, borders, and edges in Mitchell's multipanel paintings, beginning with her first work of this kind, *The Bridge* (1956), considering them as both physical and conceptual objects; Robert Slifkin discusses the dynamics of repetition and energy in the artist's paintings, in relation to works by Monet and Willem de Kooning, among others.