

polke/richter

Gerd Richter

Polke Richter Richter Polke

Götz Adriani



Polke Richter Richter Polke:

Gerhard Richter Christine Mehring, Jeanne Anne Nugent, Jon L. Seydl, 2010 New scholarship explores Gerhard Richter's often overlooked early work 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 *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 *Daphne* Sigmar Polke, Reiner Speck, 2004 In Greek mythology Daphne is the nymph who runs from Apollo's love determined not to marry She ends up a Laurel tree In contemporary art mythology Sigmar Polke is a magician who transforms seemingly unrelated imagery and techniques into whirlwind idiosyncratic collages that astonish the expectant eye And then there is this object Daphne an artist's book created by Sigmar Polke An oversize anthology of sources of visual inspiration a photocopied book that paradoxically reveals the artist's hand a sketchbook for the machine age Daphne runs and runs is caught by the photocopier and runs some more only to be bound in the end Created directly by Polke himself Daphne is a book with 23 chapters illustrated in large format photocopies Each copy of the book differs as each has been photocopied and manipulated individually pulled from the machine by the hand and watchful eye of the artist Process is revealed over and over again Motifs accumulate page after page as do small graphic cycles The printed dot the resolution the subject and the speed all determine and are determined by the apparently unpredictable and often impenetrable secret of a picture whose drafts are akin to the waste products of a copying machine Even if the motifs in this book provide but a brief insight into the artist's hitherto secret files and archives it is still a significant one For the first time we witness an artist's book with such an aura of authenticity that Walter Benjamin's seminal essay *Art in the Age of Mechanical Reproduction* bears consequent re-reading Produced in a limited edition of 1 000 copies each of which has been numbered and signed by Sigmar Polke Sigmar Polke, Arnulf Rainer, Gerhard Richter ,2000 *How it all began* ,2004 **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.

Leben mit Pop Manfred Kuttner, Christopher Williams, M. Darsie Alexander, Städtische Kunsthalle Düsseldorf, 2013. Gerhard Richter, Konrad Lueg, Sigmar Polke and Manfred Kuttner coined the term Capitalist Realism on the occasion of their self-organised exhibitions in Düsseldorf in 1963. Although they only used the term themselves for a short period and quickly distanced themselves from their perception as a group of artists, Capitalist Realism represented a specific conception of art in post-war West Germany that has remained controversial to this day. This exhibition publication is the first fully dedicated to this important phenomenon. The main exhibitions and actions are documented in image and text and the international art historical and social context is illuminated from different perspectives. Both exhibition and catalogue substantiate the topicality of one of the most intense and influential tendencies of the postwar period.

Sigmar Polke

Stefan Gronert, 2019-08-13. An illustrated exploration of *Girlfriends* 1965-66, one of Sigmar Polke's important early paintings. The artist Sigmar Polke (1941-2010) worked across a broad range of media including photography, painting, printmaking, sculpture and film and in styles that varied from abstract expressionism to Pop. This volume in Afterall's One Work series offers an illustrated exploration of *Freundinnen* *Girlfriends* 1965-66, one of Polke's important early paintings. Taken from a found image of two young women and using the raster dots also found in mass media reproductions, *Girlfriends* offers a statement about the use and social function of images. Stefan Gronert approaches *Girlfriends* through its deliberate and elusive ambiguity, providing technical detail and historical background that allow some of the work's motivation and depth to become clearer. Gronert analyzes Polke's relationship to his tutors and peers, especially Gerhard Richter, describes the art historical context in which Polke worked and discusses some of the social and political issues to which *Girlfriends* refers. Considering such topics as the distinction between Polke and Alain Jacquet in their use of photographed material, between Polke's use of the raster technique and that of Roy Lichtenstein and the feminist discourse of the time, Gronert draws on a variety of critical interpretations of Polke's work, including some material that has not yet been translated into English.

After Modern Art David Hopkins, 2018-06-20. Contemporary art can be baffling and beautiful, provocative and disturbing. This pioneering book presents a new look at the controversial period between 1945 and 2015 when art and its traditional forms were called into question. It focuses on the relationship between American and European art and challenges previously held views about the origins of some of the most innovative ideas in art of this time. Major artists such as Jackson Pollock

Robert Rauschenberg Andy Warhol Joseph Beuys Gerhard Richter Louise Bourgeois Cindy Sherman Jeff Koons and Shiran Neshat are all discussed as is the art world of the last fifty years Important trends are also covered including Abstract Expressionism Pop Art Minimalism Conceptualism Postmodernism and Performance Art This revised and updated second edition includes a new chapter exploring art since 2000 and how globalization has caused shifts in the art world an updated Bibliography and 16 new colour illustrations

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

Baselitz, Richter, Polke, Kiefer Götz Adriani, 2019 Four artists from Germany known globally who have each attained a level of fame that is unique in the history of German art Their renown was cemented by their early work of the 1960s that decade of reaction and rebellion of confrontation and upheaval of utopias and a new social compass In conversations with Gotz Adriani the artists talk frankly about their work during this time when German society East and West may have got over the Nazi regime and the worst of the devastation of the war but not the cultural and intellectual roots of Germany s fascist past The book offers a fresh and comprehensive look at the early works of Baselitz Richter Polke and Kiefer at how each one variously tackled the aesthetic dominance of abstract art and the unique social and political environment of their newly founded country the Federal Republic of Germany

How to Live with Pop Lauren Elizabeth Hanson, 2010 On October 11 1963 artists Gerhard Richter and Konrad Lueg held the event *Leben mit Pop Eine Demonstration fu r den kapitalistischen Realismus* Living with Pop A Demonstration for Capitalist Realism at the Berges furniture store in D sseldorf Germany Many scholars have treated this event as an image useful only in outlining the trajectories of the later successful careers of Gerhard Richter Konrad Lueg and Sigmar Polke Few have attempted to contextualize this event in its social historical and political settings or to consider its effects on and relationship to the audience at the event In this thesis I resituate Living with Pop in terms of its experiential effects and its socio historical context and extend my investigation of Living with Pop to the contemporaneous paintings and drawings of Richter Lueg and Polke I argue that their artworks which parody and question domestic tropes of the postwar era reveal the complexities and

ambiguities underlying the notion of West Germany's Wirtschaftswunder or economic miracle I examine how Polke Richter and Lueg explored artistic and national identities a postwar culture of consumerism contemporary modes of communication and theories of culture and aesthetics in the late 1950s and early 1960s To investigate the relationships between artistic creation artistic identity and contemporary daily life I use domestic design exhibitions advertisements the journal *Magnum* and a few select texts on contemporary society and culture by Jürgen Habermas and Theodor W. Adorno as relevant sources

Difference and Democracy Kolja Raube, Annika Sattler, 2011-11-14 Differenz ist eine noch häufig vernachlässigte Dimension sozialer Interaktion die jedoch als Forschungsfeld an Bedeutung gewinnt Der Band untersucht das positive Potenzial von Differenz der Ideen Interessen oder Institutionen und zeigt unter welchen Bedingungen sie einen Gewinn für effektives und legitimes Handeln in demokratischen Systemen darstellt Die Beiträger sind Politikwissenschaftler Soziologen Kommunikationswissenschaftler Rechtswissenschaftler und Kunsthistoriker **Eye on Europe** Deborah Wye, Wendy

Weitman, 2006 An intriguing and vibrant study of an innovative and lesser known facet of contemporary art Identifies significant strategies exploited by European artists to extend their aesthetic vision within the mediums of prints books and multiples Exploring commercial techniques confrontational approaches and language and the expressionist impulse Showcases the creativity being channelled into printed art by today's generation The United States and Germany in the

Era of the Cold War, 1945-1990 Detlef Junker, Philipp Gassert, Wilfried Mausbach, David B. Morris, 2004-05-17 Publisher Description **The Judith Rothschild Foundation Contemporary Drawings Collection** Christian Rattemeyer, 2009

Formed by Harvey S. Shipley Miller trustee of the Judith Rothschild Foundation and given to MoMA in 2005 The Judith Rothschild Foundation Contemporary Drawings Collection was conceived to be a broad survey of contemporary drawing practice and it more than fulfils that goal mixing drawings of the 1960s and 1970s with major works of the past twenty years by such artists as Kai Althoff Robert Crumb Peter Doig Marcel Dzama Mark Grotjahn Charline von Heyl Martin Kippenberger Sherrie Levine Agnes Martin Fred Sandback Paul Thel and Andrea Zittel among many others This definitive catalogue raisonné presents the collection as a whole with an introduction by Christian Rattemeyer five essays each focusing on a different geographic area of artistic production images throughout and a text on paper conservation *Material Meanings*

Matthew S. Witkovsky, 2020-03-24 Featuring highlights from Constance R. Caplan's noted collection of 20th and 21st century art this publication considers artworks from different media as material objects **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 *Conceptual Revolutions in Twentieth-Century Art* David W.

Galenson, 2009-09-28 Galenson combines social scientific methods with qualitative analysis to produce a new interpretation of modern art

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