

# GERHARD RICHTER LANDSCHAFT (LANDSCAPE)

1 October 2020 – 14 February 2021  
Bank Austria Kunstforum Wien

PRESS PORTFOLIO  
Status: 17 August 2020

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## Facts & Figures

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Curators:	Lisa Ortner-Kreil, Hubertus Butin
Assistant Curator:	Agnes Wyskitensky
Exhibition Management:	Veronika Chambas-Wolf with Barbara Gilly
Exhibition Design:	deline – Rupert Müller
Duration:	1 October 2020 – 14 February 2021
Opening Hours:	daily 10am–7pm, Friday 10am–9pm
Address:	1010 Vienna, Freyung 8
Website:	<a href="http://www.kunstforumwien.at">www.kunstforumwien.at</a>
Facebook:	<a href="https://www.facebook.com/KunstforumWien">www.facebook.com/KunstforumWien</a>

The exhibition 'Gerhard Richter: Landscape' is being produced in cooperation with the Kunsthaus Zurich.

Catalogue:	<b>'Gerhard Richter: Landscape'</b> edited by Lisa Ortner-Kreil, Hubertus Butin, Cathérine Hug, with contributions by Lisa Ortner- Kreil, Hubertus Butin, Cathérine Hug, Matias Faldbakken and T. J. Demos Hatje Cantz, Berlin, 220 pages on sale priced 32 euros in the shop in the Bank Austria Kunstforum Wien and in well-trlrvasnstocked bookshops ISBN 978-3-7757-4712-7 (German edition) ISBN 978-3-7757-4713-4 (English edition)
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Media downloads: [www.kunstforumwien.at/presse](http://www.kunstforumwien.at/presse)

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oeticket ([www.oeticket.com](http://www.oeticket.com))  
Wien-Ticket ([www.wien-ticket.at](http://www.wien-ticket.at))

Admission: Adults ..... 11 euros  
Senior citizens..... 8.50 euros  
Art Start Card (aged 17 to 27) ..... 6 euros  
Young persons up to age 16 ..... 4 euros  
Family Ticket..... 22 euros  
Groups (as of 10 persons)..... 8.50 euros  
Children aged up to 6 ..... free  
Personal art assistant, public guided tour 3.50 euros

Further information on concessions can be found in the Service section:  
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## Press Release

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### Gerhard Richter: Landschaft (Landscape)

Gerhard Richter is renowned as one of the world's most important living painters and hardly any other subject has engaged his artistic interest as much as landscape, continually spurring him on to new pictorial inventions. The exhibition spotlights the importance of this genre for the Dresden-born, Cologne-based German artist, who celebrated his 88th birthday this year.

'*Gerhard Richter: Landscape*' presents a selection of more than 130 paintings, drawings, printed graphics, photography, artist's books and objects on loan from fifty international institutions. It is the most extensive exhibition worldwide that is exclusively devoted to Richter's landscapes – a genre that has preoccupied him continually since 1963. Several of the exhibits in the Bank Austria Kunstorium Wien have never been on show to the public before.

#### **Landscapes – photographic, romanticising, abstract**

Richter's complete oeuvre is known among other things for its heterogeneity, which is accordingly reflected in the pictorial genre of landscape. The exhibition is organized into five thematic sections, which individually but also as a totality present an impressive panorama of Richter's 'work on reality'.

The paintings, drawings and printed graphics are not directly based on nature, but mostly on photographic sources and are thus 'second-hand landscapes', as is evident in their sectional character, blurred effects and occasionally in the writing within a picture.

Landscapes with a low-placed horizon and brooding atmosphere shift Richter into the vicinity of German Romanticism, which he does indeed evoke but has frequently talked about in a critical and skeptical vein. He thinks it is possible to paint like Caspar David Friedrich, but only without the potential of alluding to the intellectual tradition of the Romantics. Richter designates these 'romanticizing' pictures as 'cuckoo's eggs' – a whole room is devoted to them in the exhibition. Another room focuses on the importance of Richter's abstract landscapes for the development of his painting. Numerous pictures have for the first time left their public and private collections for this exhibition section, including the monumental, 6.8 meter-wide painting 'St. Gallen'.

## Landscapes – fictional and overpainted

Construed and manipulated landscapes comprise another highlight of the exhibition. For instance, in his collage-like seascapes Richter frequently assembles photographic sources of areas of water and sky to render them untrue to life. Many reworked landscapes are placed at the end of the exhibition, such as overpainted photographs, most of which the artist loaned himself, as well as landscape paintings, their realism relativized by Richter with abstract color structures.

## Landscape as longing

‘Gerhard Richter: Landscape’ also offers something against the backdrop of current discussions that range from the Covid-19 health pandemic to the climate crisis: the opportunity to contemplate and observe ‘nature’ and ‘landscape’. Produced in close cooperation with Atelier Gerhard Richter in Cologne and organized in cooperation with the Kunsthhaus Zurich, the exhibition enables an encounter with the artist’s key works. For the first time, it provides a retrospective view of a genre described by Richter in 1981 as follows: ‘If the “abstract pictures” show my reality, then the landscapes or still life motifs show my longing.’

The exhibition can be viewed in the Bank Austria Kunstforum Wien from 1 October 2020 to 14 February 2021 and is produced in cooperation with the Kunsthhaus Zurich.

## Biography

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### GERHARD RICHTER

Gerhard Richter was born on 9 February 1932 in Dresden (Germany). His father was a mathematics teacher, his mother a qualified bookseller. In 1936 Richter's younger sister Gisela was born. During the war years the family lived in the countryside in Reichenau, later in Waltersdorf in Saxony. Richter already attended evening painting courses during his time studying at the commercial college in Zittau. Between 1951 and 1956 he completed his studies in Heinz Lohmar's class for mural painting at the University of Fine Arts in Dresden. In 1957 he married Marianne (Ema) Eufinger.

The couple fled from the GDR to Düsseldorf in 1961; here, Richter studied at the State Arts Academy. In 1962 he got to know the artists Sigmar Polke, Konrad Lueg (Fischer) and Manfred Kuttner, who, alongside Blinky Palermo, became his artistic companions during the 1960s. In 1962 Richter started his catalogue of works with the painting 'Tisch (Table)', based on a photographic source from the magazine 'Domus'. During the 1960s Richter moved in very diverse directions in his art. He produced his first colour panel pictures and glass constructions, also experimented with blurred techniques for his photo-paintings and shifted the orientation more and more towards abstraction in his bird's eye views of urban and mountain landscapes.

During this period Richter also turned more intensively to landscape painting. He produced a series of paintings after photographs from his holiday in Corsica reminiscent of Romantic pictures. Even then a tendency became noticeable that has become characteristic of Richter's entire work: a constant alternation between relatively realistic rendering and abstraction, also the parallel preoccupation with different artistic techniques and media.

In 1972 for the first time Richter was given a solo presentation at the 36th Venice Biennale. In the same year he published his collection of photos, collages and sketches, which he called his 'Atlas'. In the mid-1970s he started producing his first abstract pictures, a work group he has continued down to the present day. However, at regular intervals he also produced landscapes, including a cycle of sea pieces after a trip to Greenland, or mountain views of Davos, also rural motifs.

After his divorce from Ema, in 1982 Richter married the sculptress Isa Genzken. A year later the couple moved to Cologne. In the mid-1980s Richter started working over landscape paintings and photographs with the squeegee. He also produced strongly abstracted landscapes. Meanwhile he created such important works as the sensational cycle '15 October 1977' from the year 1988, with its subject of the death

of leading members of the RAF (Red Army Faction); also his daughter Babette as a young girl, and Sabine Moritz, whom he was to marry in 1995, as 'Lesende' (Girl Reading) or 'Kleine Badende' (Small Girl Bathing).

Richter kept on finding new forms for his abstract painting in the 1990s and early 2000s and in addition to these designed coloured mirror constructions. In 1999 Richter produced the monumental work in glass 'Black, Red, Gold' for the Reichstag building in Berlin. In 2007 he also designed an abstract window consisting of 11,500 glass squares for Cologne Cathedral. The Gerhard Richter Archive has been kept in the Dresden State Art Collections since 2006.

Major retrospectives of Richter's work have been held for example in the following institutions:: 1977 in the Centre Pompidou in Paris, 1991 in the Tate Modern in London, 1993 in the Bundeskunsthalle in Bonn, 2002 in the Museum of Modern Art, New York, Art Institute Chicago, San Francisco Museum of Modern Art and Hirshhorn Museum and Sculpture Garden in Washington also in 2020 in the Metropolitan Museum of Art in New York. More than twenty years after the exhibition in the Sprengel Museum Hanover (1998), which for the first time showed exclusively Gerhard Richter's landscapes, the Bank Austria Kunstforum Wien is now organising the hitherto most extensive retrospective of his landscapes. While only oil paintings were on show in Hanover, in Vienna all artistic media are now being included in which landscape motifs appear.

Gerhard Richter lives and works in Cologne.



## Exhibition Catalogue

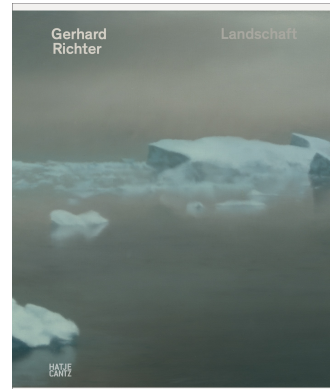
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### Gerhard Richter: Landschaft

Edited by Lisa Ortner-Kreil, Hubertus Butin, Cathérine Hug, published by Hatje Cantz, Berlin. With contributions by Lisa Ortner-Kreil, Hubertus Butin, Cathérine Hug, Matias Faldbakken and T. J. Demos.

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Hardcover, 220 pages, 29 x 26.5 cm  
German and English edition  
150 colour illustrations  
ISBN 978-3-7757-4712-7 (German edition)  
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32 euros, on sale in the shop in the Bank Austria Kunstforum Wien and in well-stocked bookshops.



The exhibition 'Gerhard Richter: Landscape' is accompanied by a catalogue published in a German and in an English edition.

Lisa Ortner-Kreil, curator in the Bank Austria Kunstforum Wien, poses the question in her essay about the relevance to the present day of Richter's landscapes between reality, manipulation and construction and in doing so casts light on his practices as a painter.

Hubertus Butin, produced the exhibition concept and accompanies it as guest curator; he presents a wide-ranging overview of the multifaceted spectrum of Richter's works on show in the exhibition.

Cathérine Hug is a curator in the Kunsthau Zurich; her text revolves around the concept of the landscape in art and cultural history and shows the development phases in the portrayal of nature within the history of art.

The Norwegian writer and visual artist Matias Faldbakken sees Richter's landscapes in relation to historical characteristics of Norwegian landscape painters.

In contrast, T. J. Demos, Professor of Art History and Visual Culture in the University of California in Santa Cruz, outlines potential images of landscape forms in the technological world of the Anthropocene.

## Quotes

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### GERHARD RICHTER

'I don't trust reality [...], but the image of reality conveyed to us by our senses.'  
(1972)

'I find the epoch of Romanticism incredibly interesting. My landscapes show several connections to Romanticism: sometimes I feel a genuine desire, an attraction towards this epoch, several of my paintings pay homage to Caspar David Friedrich.' (1999)

'My landscapes not only evoke response as beautiful or nostalgic, romantic or classical like lost Paradises, but are above all 'dishonest [...]' und by 'dishonest' I mean the transfiguration that takes place when we look at nature: nature, which in all its forms is always against us, because it knows neither sense, nor mercy, nor compassion, because it knows nothing, is absolutely spiritless, the total opposite of us, absolutely non-human.'  
(1986)

'The photograph is the most perfect image; it doesn't change, it is absolute, thus independent, unconditional, without style. Therefore, in the way it reports and what it reports, it is my model.' (1964/65)

'I blur my work in order to make everything alike, everything equally important and equally unimportant. I blur it so it doesn't look artistic or handcrafted, but technically smooth and perfect. I blur it so that all parts slip something into it. Perhaps I erase whatever is too much in unimportant information.' (1964/65)

'When the 'abstract pictures' show my reality, then the landscapes or still life motifs show my longing.' 1981)





'I like everything that hasn't got style: dictionaries, photographs, nature, me and my pictures. (Because style is an act of violence, and I am not violent.)' (1964/65)

## Press Images

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On request at [info@fouchardfilippi.com](mailto:info@fouchardfilippi.com)

001		<p><i>Gerhard Richter</i> <i>Ägyptische Landschaft, 1964/65</i> <i>Öl auf Leinwand, 150 x 165 cm, GR 53</i> <i>Private Collection. Courtesy Hauser &amp; Wirth Collection Services</i> <i>© Gerhard Richter</i></p>
002		<p><i>Gerhard Richter</i> <i>Ruhrthalbrücke, 1969</i> <i>Öl auf Leinwand, 120 x 150 cm, GR 228</i> <i>Private Collection. Courtesy Hauser &amp; Wirth Collection Services</i> <i>© Gerhard Richter</i></p>
003		<p><i>Gerhard Richter</i> <i>Seestück (Grau), 1969</i> <i>Öl auf Leinwand, 70 x 70 cm, GR 224-16</i> <i>Privatsammlung</i> <i>© Gerhard Richter, Foto: Achim Kukulies, Düsseldorf</i></p>
004		<p><i>Gerhard Richter</i> <i>Sternbild, 1969</i> <i>Öl auf Leinwand, 92 x 92 cm, GR 255-4</i> <i>Museum Frieder Burda, Baden-Baden</i> <i>© Gerhard Richter</i></p>

005		<p>Gerhard Richter Venedig, 1986 Öl auf Leinwand, 86 x 121 cm, GR 606-3 Museum Frieder Burda, Baden-Baden © Gerhard Richter</p>
006		<p>Gerhard Richter Waldstück (Okinawa), 1969 Öl auf Leinwand, 174 x 124 cm, GR 215 Sammlung Anne &amp; Wolfgang Titze © Gerhard Richter</p>
007		<p>Gerhard Richter Venedig (Treppe), 1985 Öl auf Leinwand, 50 x 70 cm, GR 586-3 Gift of Edlis Neeson Collection © Gerhard Richter, bpk/The Art Institute of Chicago/Art Resource, NY</p>
008		<p>Gerhard Richter Wiesental, 1985 Öl auf Leinwand, 90,5 x 94,9 cm, GR 572-4 The Museum of Modern Art, New York. Blanchette Hooker Rockefeller, Betsy Babcook, and Mrs. Elizabeth Bliss Parkinson Funds, 1985 © Gerhard Richter</p>
009		<p>Gerhard Richter Bäume, 1987 Öl auf Leinwand, 52 x 72 cm Albertina, Wien. Dauerleihgabe aus österreichischem Privatbesitz © Gerhard Richter</p>