GERHARD RICHTER: PAINTING BY OTHER MEANS

Symposium | 17 July 2023 | Albertinum Dresden

Hermann-Glöckner-Raum, 10 a.m. – 5 p.m. | The conference language is English.

Gerhard Richter, Strip (927-9), 2011 (Detail) © Gerhard Richter 2023 (17072023)

2.00 P.M.   **GERHARD RICHTER AND DIGITAL PAINTING**
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Gerhard Richter's first digital works, the colour chart entitled 4,900 Colours and the Cologne Cathedral Window, were produced in collaboration with a computer programmer in 2007. Since then, Richter has explored further the possibilities of the digital for painting with the Strip Paintings, a series of digitally-generated and digitally-printed works on paper begun in 2011. The question of how Richter's interest in programming painting came about, however, has remained underexplored. In this paper, I nuance the narrative according to which Richter's involvement with digital technologies first started in 2007. The new genealogy I present identifies a much earlier source of the artist's interest in the digital, one that reaches back to his training years at the Düsseldorf Art Academy. Richter, I will suggest, was exposed to the idea of programming painting even before it had become technically feasible, while studying in the class of the Informel painter K. O. Götz.

Aline Guillermet is a tutor of History of Art at the Institute of Continuing Education, University of Cambridge, and a former fellow of King's College, Cambridge. Aline's research focuses on the impact of science and technology on artistic practices since the 1960s. Her recent publications include "K. O. Götz's Kinetic Painting and the Imagined Affordance of Television" (Media Theory, 2019), and "Vera Molnar's Computer Paintings" (Representations, 2020). Her monograph Gerhard Richter and the Technological Condition of Painting is forthcoming with Edinburgh University Press (2024).