

Gerhard Richter: “*Lines which do not exist*”

September 11 – November 18, 2010



Gerhard Richter, *R.O., 2.I.1984*, 1984. Watercolor on paper, 5 1/8 x 7 1/8 inches. Private Collection, Berlin.

Main Gallery

Opening Reception: Friday, September 10, 6:00–8:00pm

Press Preview: Friday, September 10, 5:00–6:00pm

For further information and images, please contact
Emily Gaynor *Public Relations and Marketing Officer*
212 219 2166 x119 | egaynor@drawingcenter.org

June 17, 2010

The Drawing Center announces *Gerhard Richter: “Lines which do not exist”*, a new iteration of an exhibition first presented at mima, Middlesbrough Institute of Modern Art, UK, in 2009. Presenting a selection of 50 abstract graphite, watercolor, and ink on paper drawings made from 1966 to 2005, *Gerhard Richter: “Lines which do not exist”* will be on view in The Drawing Center’s Main Gallery from September 11–November 18, 2010. While Richter’s painting has enjoyed critical acclaim throughout the world, his drawing practice remains more opaque and enigmatic. This exhibition will bring together Richter’s works on paper for the first time in the United States to explore his complex relationship to drawing by highlighting the asymptotic path between drawing and his work in other mediums, and charting his independent and often inconclusive investigations into representation and perception. The installation will consist of constellations of drawings arranged on shelves irrespective of chronology or technique, material, or scale. Suggesting something more open, adjustable, or even unstable, the exhibition design will allow previously unexplored connections to emerge between Richter’s landscape, mechanical, schematic, abstract, and autographic drawings.

In his landscape drawings, Richter begins with a projected photographic image, as he would in his related paintings; however, he takes advantage of the unique properties of drawing, extracting the details and allowing the line to freely reinterpret the image. His mechanical “drill drawings” replace the hand of the artist with a pencil inserted into a drill bit. The motorized drill creates random and erratic gestures that stand in sharp contrast to Richter’s precisely rendered color chart paintings from the same period. Other drawings revolve around practical concerns – like the technical rendering of installations – and utilize combinations of lines and cross-hatched gestures to construct

schematic spatial compositions. In a series of signature drawings, Richter further explores and attempts to reconcile the implied autographic quality of drawing, covering pages in letterforms that eventually give way to abstracted lines. Abstract works on paper merge colored ink, watercolor, pencil, and crayon and create the body of work most visually aligned with Richter's paintings. Yet even these drawings are revelatory; in *R.O., 2.1.1984* for example, Richter foregrounds every line and mark to highlight the decision-making process and unveil a level of transparency not seen in the paintings.

This exhibition is curated by Gavin Delahunty, Curator, mima, Middlesbrough Institute of Modern Art, UK.

ABOUT THE ARTIST

Gerhard Richter was born in 1932 in Dresden, Germany. Between 1952 and 1957, he studied art at the Kunstakademie, Dresden. The artist then moved to Düsseldorf, where he worked as a photo-laboratory technician before enrolling at the Staatliche Kunstakademie Düsseldorf under Karl Otto Götz from 1961 to 1964. He introduced his hybrid photo-painting style in his first exhibition in Düsseldorf in 1963 when he used his own photographs of landscapes, portraits, and still-lives as source material and then deliberately “blurred” the depicted subjects or objects in the painting to differentiate the generative source material from the act of painting. Celebrated throughout the world, Richter's work has been the subject of numerous exhibitions including: the Venice Biennale (1972), Documenta, Kassel (1972, 1977, 1982, 1987, 1992, 1997), Kunsthalle Bremen (1976), Stedelijk Van Abbemuseum (1978), Museum of Modern Art in San Francisco (1989), Tate Gallery in London (1991), Museo Nacional Centro de Arte Reina Sofia in Madrid (1994), Martin-Gropius-Bau in Berlin (1997), Astrup Fearnley Museet for Moderne Kunst in Oslo (1999), Deutsche Guggenheim in Berlin (2002), Museum of Modern Art in New York (2002), Hirshhorn Museum and Sculpture Garden in Washington, D.C. (2003), Kunst Museum Bonn (2004), National Museum of China in Beijing (2008), and National Portrait Gallery in London (2009). He has been the recipient of numerous prizes including the Arnold-Bode-Preis at Documenta 7 (1982), Oskar Kokoschka Prize in Vienna (1985), Wolf Prize from the Wolf Foundation in Israel (1994), and Praemium Imperiale in Japan (1997). Richter currently lives and works in Cologne.

ABOUT THE CURATOR

Gavin Delahunty (b. 1977, Ireland) completed his undergraduate studies at Crawford College of Art & Design before earning an MA in Visual Arts Practices (Criticism) at IADT, Dublin.

Currently Curator at mima, Middlesbrough Institute of Modern Art, Gavin leads mima's Drawing Collection, in consultation with The Drawing Center, focusing on postwar drawing from the Americas. Recent acquisitions for the collection include works by Robert Breer, Robert Gober, Michael Heizer, Adrian Piper, Paul Sharits, Robert Smithson, Al Taylor, and Kara Walker. Recent curatorial projects include *A certain distance, endless light: A project by Felix Gonzalez-Torres and William McKeown* (2010), *Ellsworth Kelly: Drawings: 1954–62* (2009), and *Katy Moran: Paintings* (2008). His exhibition *Gerhard Richter: Modern Times* won 'Best Event 2009' at the prestigious Journal Culture Awards. His forthcoming monographic exhibition *Bonnie Camplin: Railway Mania* will open in July 2010 at mima.

PUBLIC PROGRAMS

Saturday, September 11, 3:00pm

Walk-through with exhibition curator Gavin Delahunty

Saturday, October 16, 2:00pm

Walk-through with Executive Director, Brett Littman

PUBLICATION

To accompany the exhibition, The Drawing Center will produce a publication approximately 120 pages in length, featuring new scholarship on Richter's drawing practice by Gavin Delahunty, and an introduction by Brett Littman, Executive Director of The Drawing Center, and Kate Brindley, Director of mima, Middlesbrough Institute of Modern Art. The publication will include approximately 50 color reproductions of works from the exhibition. Available in September 2010.

HOURS & ACCESSIBILITY

Gallery hours are Wednesday, 12pm–6pm, Thursday, 12pm–8pm, and Friday–Sunday, 12pm–6pm (closed Mondays and Tuesdays). The Drawing Center is wheelchair accessible.

CREDITS

Gerhard Richter: "Lines which do not exist" is made possible in part by the Frances R. Dittmer Family Foundation. Additional support for the accompanying catalogue has been provided by Dr. Benny Levenson and Prof. Henning Lohner.

MISSION STATEMENT

The Drawing Center is the only not-for-profit fine arts institution in the country to focus solely on the exhibition of drawings, both historical and contemporary. It was established in 1977 to provide

opportunities for emerging and under-recognized artists; to demonstrate the significance and diversity of drawings throughout history; and to stimulate public dialogue on issues of art and culture.

Gerhard Richter: "Lines which do not exist"

September 11–November 18, 2010
Main Gallery

Images Available for Reproduction

For further information and images, please contact:
Emily Gaynor *Public Relations and Marketing Officer*
212 219 2166 x119 | egaynor@drawingcenter.org



GR1: Gerhard Richter, *Gebirge/Mountains*, 1968. Graphite on paper, 19 1/4 x 21 1/2 inches. Permanent loan from a German private collection, Courtesy Kunsthalle Emden.



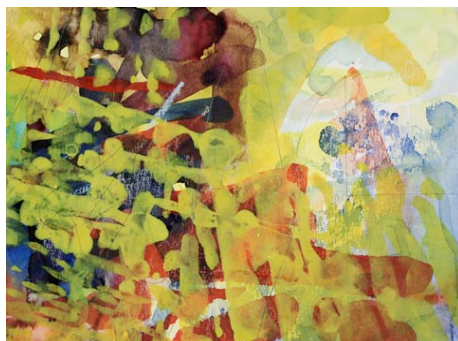
GR4: Gerhard Richter, *5.5.1975*, 1975. Ink on paper, 5 13/16 x 8 inches. Permanent loan from a German private collection, Courtesy Kunsthalle Emden.



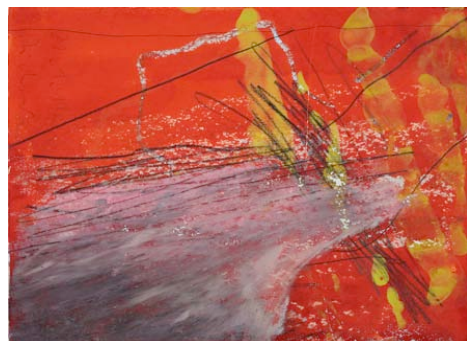
GR14: Gerhard Richter, *7.1991*, 1991. Ink on paper 6 1/2 x 9 7/16 inches. Permanent loan from a German private collection, Courtesy Kunsthalle Emden.



GR19: Gerhard Richter, *30.5.1999*, 1999. Graphite on paper, 11 7/8 x 8 5/16 inches. Permanent loan from a German private collection, Courtesy Kunsthalle Emden.



GR23: Gerhard Richter, *G.EL.2, 18.1.1984*, 1984. Watercolor on paper, 7 x 9 5/16 in. Private collection, Berlin.



GR24: Gerhard Richter, *R.O., 2.1.1984*, 1984. Watercolor on paper, 5 1/8 x 7 1/8 in. Private collection, Berlin.