"Paintings are bought and sold," he told an interviewer in 1972. "The artist sits in his solitude, knocks out his paintings, assembles them, then waits for someone to confer the value, some external source. The artist isn’t in control of his value.”-Robert Smithson
The painter Gerhard Richter, for Craig Owens, stages the registering of the disappearance of the figure of the author.

How?

In this staging, does Richter end up attempting to reclaim the privileges that have traditionally accrued to the author in our society?
“postmodernism approaches the empty space left by the author’s disappearance from a…perspective…which brings to light a number of questions that modernism, with its exclusive focus on the work of art and its “creator,” either ignored or repressed….

These questions shift attention away from the work and its producer and onto its frame,…by focusing on the location in which the work of art is encountered; … by insisting on the social nature of artistic production and reception.”

Owens, p. 126, “From Work to Frame”
Marcel Broodthaers, *Musee d'Art Moderne, Departement des Aigles, Section des Figures*, Dusseldorf, 1970s, Conceptual art, Postmodernism
“‘the shell of an exhibition, without the normal substance.’”

-curator of the Tate Modern in London on Marcel Broodthaers’ “Musee d’Art Moderne-Department des Aigles,” an imaginary museum that the artist founded in 1968

“role of the container in determining the shape of what it contains” Owens, p. 126, “From Work to Frame”

What are the “containers” for Richter’s paintings?

After establishing the “containers,” can we think of his paintings as shells without normal substance?
Daniel Buren, *Within and Beyond the Frame*, 1970s, at John Weber Gallery, New York, Conceptual art, Postmodernism

“For Buren, the unveiling of the institutional frame can take place only within the frame and not from some imaginary vantage point outside it.” Owens, p.130-131

**How does Richter’s work unveil the frame from inside the frame?**
Hans Haacke, *Manet-Projekt*, 1970s, Conceptual art, Postmodernism - Haacke was invited to participate in an exhibit at the Wallraf-Richartz Museum in Cologne, Germany. At the time, the museum owned a painting by Manet which had been donated by an ex-Nazi. Haacke’s contribution to the exhibit consisted of nothing more than framed documentation of the Manet painting’s provenance, which public exposed the donor’s largely overlooked Nazi history. “[Haake] not interested in the properties of the work, but the work of art as property,” Owens, p. 131
Gerhard Richter

“his painting may ultimately be reduced to the fact of its existence as painted representation and nothing else….In order to maintain the oil-on-canvas tradition as a form and forum for ongoing aesthetic renewal, Richter has striven to reconfirm the immediacy of painted representation …. reality presented on the picture plane is necessarily differentiated from the reality outside its borders.”

p. 46, “Painting at Issue after 1965”
Gerhard Richter, *Old Man*, 1970s, oil on canvas, Postmodernism- Painted from an amateur photograph, anonymous subjects, “liberated him from personal experience….blurred by means of painted streaks to mimic the fuzziness that tends to result from hand-held camera shots [in the 60s and 70s]” pp. 46-47, “Painting at Issue since 1965”
“‘Paintings are different, they are never blurred….Since paintings are not made in order to compare them with reality they cannot be indistinct or inexact or different (different from what?). How can color not be sharp on a canvas, for example?’”

-Gerhard Richter, interview in 1972

So what does he accomplish by painting blurred paintings?
Gerhard Richter, *572-5 Wiesental*, 1980s, oil on canvas. Postmodernism
Gerhard Richter, *Green/Blue (793-4)*, 1990s, oil on canvas, Postmodernism
Gerhard Richter, *Abstract painting (794-2)*, 1990s, oil on canvas, Postmodernism
Gerhard Richter and On Kawara’s “comparable goal of keeping illusion at bay by maintaining painting’s proven self-referentiality while simultaneously addressing the world outside its borders. To this end, they introduced new possibilities for painted content in the process of questioning accepted means and methods for its delivery.”

p. 37, “Painting at Issue after 1965”
Richter, *Annunciation after Titian*, 1973, oil on canvas, Postmodernism

Richter, *Annunciation after Titian*, 1973, oil on canvas, Postmodernism
On Kawara, ‘TODAY’ Series, oil on canvas, series inaugurated on January 4 1966, Postmodernism

Painting for these artists about the primacy, the immediacy, of the painted image.