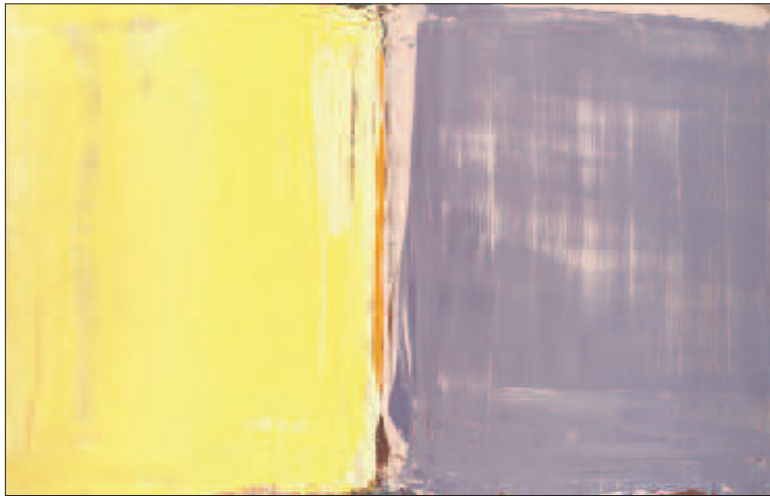


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'Richteriana'

Postmasters

Soon it will be difficult to imagine an art world that doesn't reverberate with the work of Gerhard Richter. He provides the foundation, it seems, for the ultimate



David Diao, *Wealth of Nations*, 1972, acrylic on canvas, 84" x 132". Postmasters.

palimpsest. All manner of artists, ranging in this show alone from Greg Allen to David Diao, Rory Donaldson, Hasan Elahi, Fabian Marcaccio, and Rafaël Rozendaal, have set their minds, hands, and cameras to building on, ripping off, interpreting, and saluting this pivotal artist in what could be an unstoppable process.

Taking off on Richter-the-squeegee-painter (although he may have been doing it before Richter), Diao, in *Synecdoche* (1993), for example, applies flirty yellows and lavenders, layered over other bright hues, atop a catalogue essay by Benjamin Buchloh for a 1985 Richter show and substitutes his own paintings for Richter's.

Elahi takes off from Richter's *Atlas*—travel Polaroids with their seemingly endless accumulation of unedited information. But Elahi far exceeds Richter in ambition in that he documents, as in *Tracking Transience* (ongoing), every bit of minutiae in his life, from photographing

672 urinals and toilets (as in this show) to recording everything he eats in order to confound the FBI. Surely, it's deadpan Duchamp, but it also shows the power of serialism as unmediated communication.

Marcaccio's furiously impastoed *Militia Family* (2012) richly contrasts with

Richter's chillingly cool photo-based "Baader-Meinhof" series. And filmmaker and artist Allen pulls off something especially subversive. For his "Destroyed Richter Paintings" (2012), he described images Richter had destroyed and then commissioned Chinese copyists

to "reproduce" them, replicating Richter's photo-painting technique.

Finally, Rozendaal's digital site, www.colorflip.com (2008), highlights the present, allowing viewers to alter a monochrome abstraction by touching the screen, and thereby stacking up "sheets" of color, acknowledging Richter's own "Turned Sheet" series of offset prints.

Ultimately, the riffer, like the parodist, gets to have it all ways. In this clever and enlightening show, we could see how the original still resides within the "copy" while the commentary tops it off and takes it beyond.

—Barbara A. MacAdam

