



rungen vorzunehmen, die eine Umgestaltung der Produktionsmittel erforderlich machen würden.

Unter dem Druck einiger im Werk beschäftigter sportbegeisterter Ingenieure (wie Zora Arkus-Duntov, der mehrmals in Le Mans, - auch am Lenkrad eines Porsche, zu sehen war) wird aber schon seit Jahren hinter den Kulissen daran

gelegt, daß beim Bremsen Kräfte ausgelöst werden, die es verhindern, daß sich der Wagen hinten zu stark hebt und vorn in die Knie geht. Die Lenkhebel haben an ihrem äußeren Ende zwei Löcher, in welche die Gelenke der Spurstangen beliebig eingeschraubt werden können, so daß dem Fahrer eine ziemlich dicke oder weniger dicke Lenkung aus-

mit Rennreifen, die einen geringeren Rollwiderstand aufweisen, zweifellos eine um einiges höhere Geschwindigkeit hätte erreicht werden können. Für den Straßengebrauch ist jedoch die Untersetzung 3,36 außerordentlich angenehm, zumal der Motor bis zur Höchstzahl vibrationsfrei und verhältnismäßig

Photography had to be more relevant to me than art history: it was an image of my, our, present-day reality. And I did not take it as a substitute for reality, but as a crutch to help me get to reality.

GERHARD RICHTER

Gerhard Richter

Ferrari, 1964

Oil on canvas

57 x 78 1/2 inches

Collection of the Modern Art Museum of Fort Worth,

Museum purchase, Sid W. Richardson Foundation Endowment Fund

Acquired in 1997

Gerhard Richter's *Ferrari* shows a cropped portion of a German ad for a Ferrari. The photo is blurred, showing the speed of the moving vehicle or the speed of the vehicle the camera was in (the trees in the background are blurred, hinting at the movement of the camera). The text below describes, in German, the various attributes of the car. Richter was exposed to American Pop art in the early 1960s while studying in Düsseldorf, Germany, and shortly thereafter held a show with a group of art students that they referred to as "the first exhibition of German Pop art." They named their movement Capitalist Realism, and, like Pop artists from the United States, they addressed the growing world of consumerism in post-World War II America and Europe. It is no surprise, then, that Richter chose to paint a photograph of a car, as the availability and presence of automobiles became synonymous with the economic growth of the 1950s and 1960s. In *Ferrari*, Richter has not painted a picture of a car, but rather an advertisement for a car, which itself has reproduced a photograph of a car in a magazine or newspaper. These different versions of the Ferrari do not go unnoticed by Richter. He rarely works directly from a subject, but instead paints from a photograph of that subject. Richter's work brings up important questions about the relationship between photography and painting, as well as larger questions about how we relate to the real world through images and how we create meaning through these images. But what do these different versions of the subjects mean? Why is Richter interested in this world of images that exists, for the most part, outside the world they represent? For Richter, this world of images *is* his reality. And in the case of Richter's *Ferrari*, the piece suggests that our relationship with the advertisement might be more satisfying, more attainable, or maybe just more fantastic than the actual car.