

Mischa Richter By Raymond Elman

Cartoon Great

ISCHA RICHTER delighted readers of The New **Yorker** for a half century. His magazine art — his preferred term, rather than cartoon - appeared in other

one of The New Yorker's most prolific contributors. Starting in January 1942, the magazine published more than 1,500 of his creations. Their common traits were wit, craftsmanship, and intellectual curiosity. His humor kept up with the times and could have a mordant

magazines over the years as well, but he was best known as

edge to it. His final contribution to The New Yorker showed a couple in a funeral parlor, next to a closed coffin. The woman bends over to press her ear to the lid, and the man, with a puzzled face, observes, "It must be his beeper."

at the Library of Congress. His latest retrospective was at the Provincetown Art Museum in the summer of 1999. - New York Times. I first met Mischa in 1972. Mischa was also an accomplished

His works are in private and museum collections as well as

fine artist. In the 1980s we were colleagues in the Provincetown Group Gallery. During one of our frequent conversations I contrasted the elegant line of his cartoons with the shapes he created in his abstract paintings. Richter's

response, "During his lifetime, Daumier was considered a cartoonist."

filmmaker.

couple intertwined in a complicated romantic embrace in bed, trying to get into the same position depicted in a Japanese erotic print hanging on the wall. A few days ago the Richter cartoon above appeared in my Facebook memories section. I have no idea when Mischa created the cartoon - clearly before his death in 2001 - but it was apt when I first posted it to Facebook in 2016, and it's

Below is a video remembrance from Dan Richter, Mischa's son, who is also a talented mime, choreographer, actor, writer, and

even more apt today at the end of 2020.

One of the great hallmarks of Richter's cartoons was his ability to create images that didn't require captions. For example, a

an Richter Remembers Mischa Richter



of Man" sequence as Moonwatcher, the man-ape who

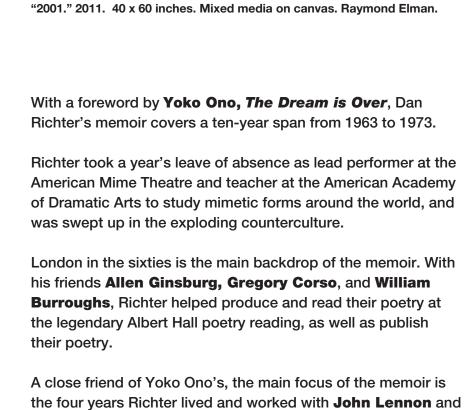
one of cinema's most innovative captains.

- Keir Dullea

opens the epic film about the origin and future of humankind. Moonwatcher's Memoir is Richter's day-by-day account of his year-long education in filmmaking under the command of

"I started reading "Moonwatcher's Memoir, a Diary of 2001,

a Space Odyssey" and couldn't put it down. I turned to my wife and said, "This is fantastic! I feel like I'm back there with Stanley. Dan has really captured what it was like." My favorite moment in 2001, A Space Odyssey is in my favorite section of the film, The Dawn of Man. Dan Richter, as the lead ape, Moonwatcher, always takes my breath away when he's aimlessly fiddling with some animal bones until one flies away from the impact and we see the penny drop. He tilts his head just so. The idea for the first weapon is born, and we're on our way to the biggest jump cut in cinema history and my own voyage to Jupiter. For any fan of the film, this is a wonderful gift."



Yoko Ono from 1969 to 1973. The Beatles, Eric Clapton, the Rolling Stones, Andy Warhol, Bob Dylan and many other figures from rock 'n' roll and the arts fill the pages of the

"Porch on the Bay." 1995. 60 x 43 inches. Mixed media on canvas. Raymond Elman.

memoir.

www.danrichter.com

