



HANS RICHTER

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HANS RICHTER SEVEN DECADES:
PAINTINGS, RELIEFS, DRAWINGS AND PRINTS

FOREWORD **KEN BOLAN**

The idea for this exhibition originated in 2009 whilst having supper with an old Danish friend Michael Agerled. He mentioned to me that he had acquired directly from the Hans Richter estate a great many works. As the evening progressed and discussion deepened I realised that there was a possibility of putting on an exceptional exhibition here at Talisman. At that moment in time the works were held in America and it took a further three years to catalogue them and bring them all to Britain. What we exhibit today is a carefully selected and refined collection of the estate and I believe is the first ever solo exhibition of Richter's work held in London.

I am thrilled that I have been given this opportunity to stage this important exhibition and to show another aspect of Talisman.

A handwritten signature in black ink, reading "Kenneth Bolan". The signature is written in a cursive, flowing style with a large initial 'K'.

Ken Bolan, Founding Director



Zurich 1917-18 Arp, Tzara, Richter

SEVEN DECADES: PAINTINGS, RELIEFS, DRAWINGS AND PRINTS

Talisman London are proud to present a survey exhibition of two dimensional work by Hans Richter (1888 - 1976) spanning almost seven decades. German Modernist Richter, well-known for his pioneering work in cinema, was one of the original members of Dada. His association with Dada and other avant gardist movements led to collaborations with prominent figures in early twentieth century modernism including Hans Arp, Alexander Calder, Marcel Duchamp, Max Ernst, Fernand Léger, El Lissitzky, Kurt Schwitters, Kasimir Malevich & Man Ray. Richter painted throughout his lifetime, starting as a young boy, and this exhibition at Talisman's Ebury Street showroom will bring together paintings, collages, reliefs, works on paper and prints from 1908 through to 1975. All works have come directly from the Hans Richter Estate, many of which have never been shown before and are offered here commercially for the first time.

Hans Richter was an artist of great social importance; a political figure throughout his lifetime he always maintained the artist's role in society to oppose war and support the revolution. Richter was always searching for new forms of expression. His early career was influenced by exposure to the Futurists, The Blau Reiter and Die Brücke Groups in Berlin and his encounter with Cubism. He was enamoured with "...not only the new form of expression, but the courage, the audacity to dare this step..." ('Hans Richter by Hans Richter' ed. Cleve Gray, 1971). An important rare early portrait from 1914 of *Dr Udo Rusker* demonstrates Richter's interest in Cubism and the beginning of his abstraction of subject matter, inspired by "...these new structural methods to arrive at rythmical expression". (Hans Richter in 'Plastic Arts of the Twentieth Century', 1965).

At the same time Richter began contributing to the left-wing periodical *Die Aktion* (a "magazine for liberal politics and literature"), creating portraits of the writers and poets to accompany their texts. Later that year when Richter was severely wounded in active duty; he continued creating drawings for the publication whilst partially paralyzed in hospital.

In 1916 he married his first wife Liesl, (who nursed Richter back to health and of whom he created many portraits), and after being released from hospital, Richter traveled to Zurich to reunite with his friends from Berlin. Here in Zurich Richter was introduced to Tristan Tzara and Marcel & Georges Janco; a meeting which marked the birth of the Zurich Dada group. Only several months later Richter organised “The First Dada Exhibition” of abstract art in Gallerie Corray, exhibiting alongside van Rees, Janco, Arp and others.

In 1917 Richter began experimenting with abstraction for his *Dada Heads* series. “It is obvious that to get to the spirit, the idea, the inherent principle and essence, one has to destroy the appearance..” (‘Hans Richter by Hans Richter’ ed. Cleve Gray, 1971). The presentation at Talisman will include a range of Richter’s portraits including early figurative works such as his 1912 *Self-Portrait* and examples of his move towards abstraction in *Two Drunken Men*, 1917 and his carbon copy *Portrait of Hans Arp*, 1918. Dada reacted against the atrocities of war and moved towards a new artistic freedom. Richter’s portraits were preoccupied less with the representation of the subject, but rather a new form of creative expression an exploration of black and white, positive and negative forces on the paper.

Late in 1917 Richter met Viking Eggeling and the two formed an important artistic partnership. Richter began working on a series of horizontal kinetic scroll works; geometric compositions aiming to introduce time and movement into painting. These experimentations with the scroll led Richter naturally to film. In 1921 he created his first abstract film - *Rhythm 21* and then turned his attention predominantly to film for the rest of the twenties. Richter produced and edited the art magazine *G* to publicise his new theories on film and to raise funds for further projects in the medium. His contributors included Lissitsky, Naum Gabo, Mies van der Rohe, van Eesteren as well as Dadaists Arp, Tzara, Man Ray, Schwitters and many more. In 1933 Richter’s Berlin studio was raided by the Nazis; and it being too dangerous for him in Germany he remained between France & Switzerland until his eventual move to the States.

Richter gained US citizenship in 1941 and there continued to play an active social role in the arts. He was a member of both the City Art Association and the American Abstract Artists of New York and became Supervisor and Professor of Film Studies at the New York Film Institute 1942 - 1956. In 1944 backed by Peggy Guggenheim, Richter directed the film *Dreams that Money Can Buy* collaborating with Léger, Ernst, Duchamp, Man Ray, John Cage and Alexander Calder amongst others. His films from the 50s include *Dadascope* and *8 x 8: A Chess Sonata for Film* featuring a host of his creative friends including: Arp, Duchamp, Calder, Ernst, Julian Levy, Yves Tanguy, Dorothea Tanning & Jean Cocteau.

In 1958 Richter returned to Europe and entered an intense period of creativity throughout the sixties. “Dada, Art and Anti-Art” was published in 1963; in 1966 Richter was asked to curate and write for the Goethe Institute in Munich’s “Dada 1916-1966: Documents of the International Dada Movement” and in 1968 he was the subject of a large retrospective at the Byron and Finch Galleries in New York. The vertical scroll paintings shown at Talisman were made in the late sixties and are part of the *Floating*, *Motorhythm* and *Lyrhythm* series. Richter made these using thin paint which was allowed to run freely down the length of the canvas. Just as he gave life to the object in his early Dada films, he gives freedom to the materials incorporating the element of chance in creation. Works in the *Pro & Contra* series of the sixties and seventies were derived from the components of a square, segmented into two parts using both curved and straight lines. Richter found that similarly to his work in the scrolls he could find an alternative form of continuity using this method, in the countless rearrangement of these elements. His art perpetually sought to represent dynamism rejecting the static present moment.

In the seventies Richter exhibited widely and continued to make abstract paintings until the year of his death. He worked on series including the *Dymos* and *Vibra* paintings which are less well known and will be presented here in London for the first time at Talisman. Similarly to his reliefs of the sixties, the *Dymo* and *Vibra* works employ the use

of cardboard and spray paint. Spray paint was an important tool for Richter as he felt the transparency allowed the work and the planes within it to “float”. Using inexpensive materials such as cardboard meant that he could create: “....Something out of nothing! That is how creation begins. What is valueless has value. What is valuable is suspect”....(Hans Richter in ‘Movements’ ed. Aline Elman, Paris, 1971) The anti-bourgeois stance of his Dada years remains present in his work. The *Dymo* series continue Richter’s search for the dynamic process, composed mainly of horizontal planes, often incorporating some aspect of relief. The serial nature of these works one again question the notion of original and copy, first brought to light in Dada by Duchamp’s readymade.

New York 1954 Duchamp, Ernst, Richter



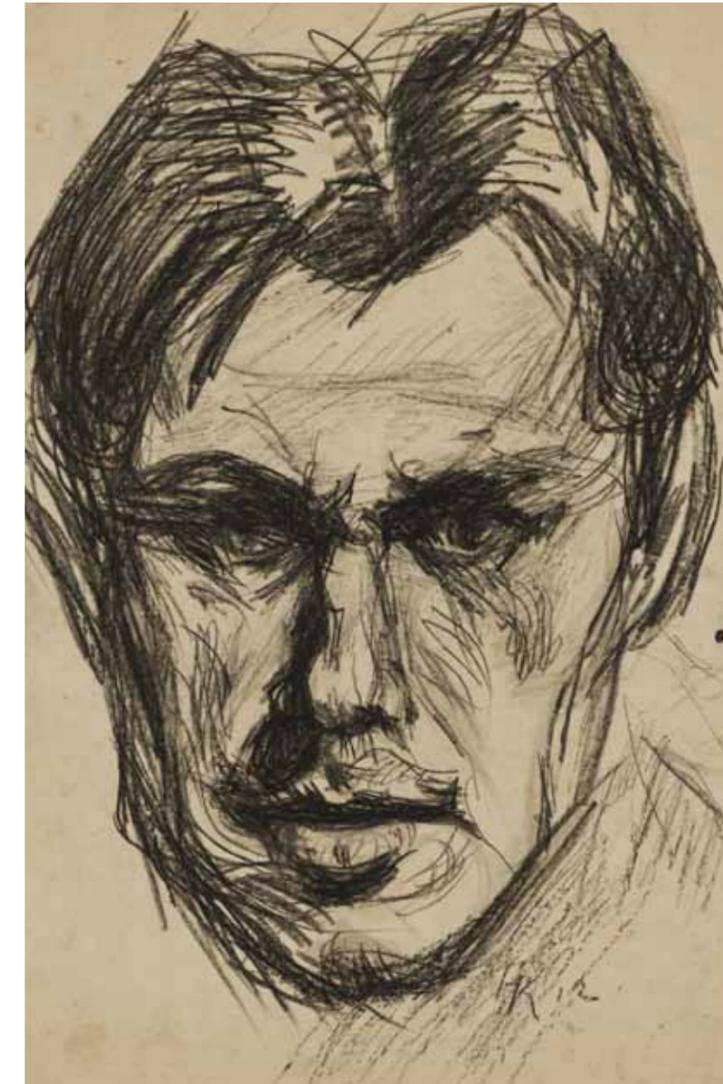




1. *Berlinoise a Weimar*, 1908
Double sided charcoal on paper
53.5 x 44.5 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich

16.



2. *Selbstportrat (self portrait)*, 1912
Pencil on paper
55 x 43.5 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich

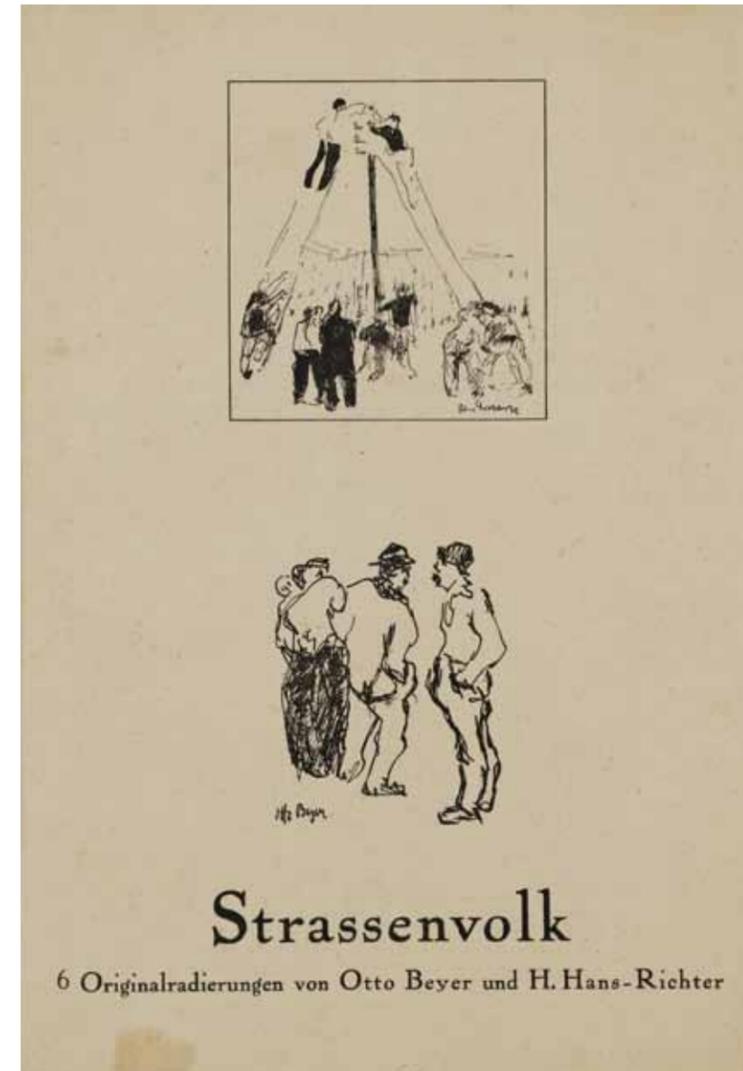
17.



3. *DBI*, Dec 1908-1909
Ink and pencil on paper
38.3 x 53.3 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich

18.



4. *Strassenvolk*, 1912
Poster print
46 x 39 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich

19.



5. *Arbeiter*, 1912
Etching
43.5 x 38 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich



6. *Arbeiter*, 1912
Etching
37.2 x 52.2 cm (framed)

7. Sacharoff, 1913

Etching

43.8 x 37.7 cm (framed)

22.



23.



8. *Untitled*, 1914
Linocut
53.3 x 38.3 cm (framed)

9. *Nejer*, 1914
Ink on paper
54 x 41.2 cm (framed)

EXHIBITION HISTORY
Salander O'Reilly Galleries, New York

10. *Tacka Tacka*, 1914
Ink on paper
38.5 x 53.5 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich

11. *Self portrait*, 1914
Ink on paper
42.5 x 35 cm (framed)

12. *Dr Udo Rukser*, 1914
Gouache on paper
75.5 x 65.5 cm (framed)

EXHIBITION HISTORY

1982: Academie der Kunst, Berlin; Kunsthaus
Zurich, Zurich; Städtisch Galerie, Munich
University of Iowa Art Museum, Iowa
Salander O'Reilly Galleries, New York





13. *Portrait of Alfred Wolfenstein*, 1916
Ink on paper
50 x 44 cm (framed)

EXHIBITION HISTORY
1972: Gallery George Moos, Geneva
1982: Kunsthaus Zurich, Zurich
Salander O'Reilly Galleries, New York

14. *Liesl with cat*, 1916
Pencil on paper
40.5 x 50 cm (framed)

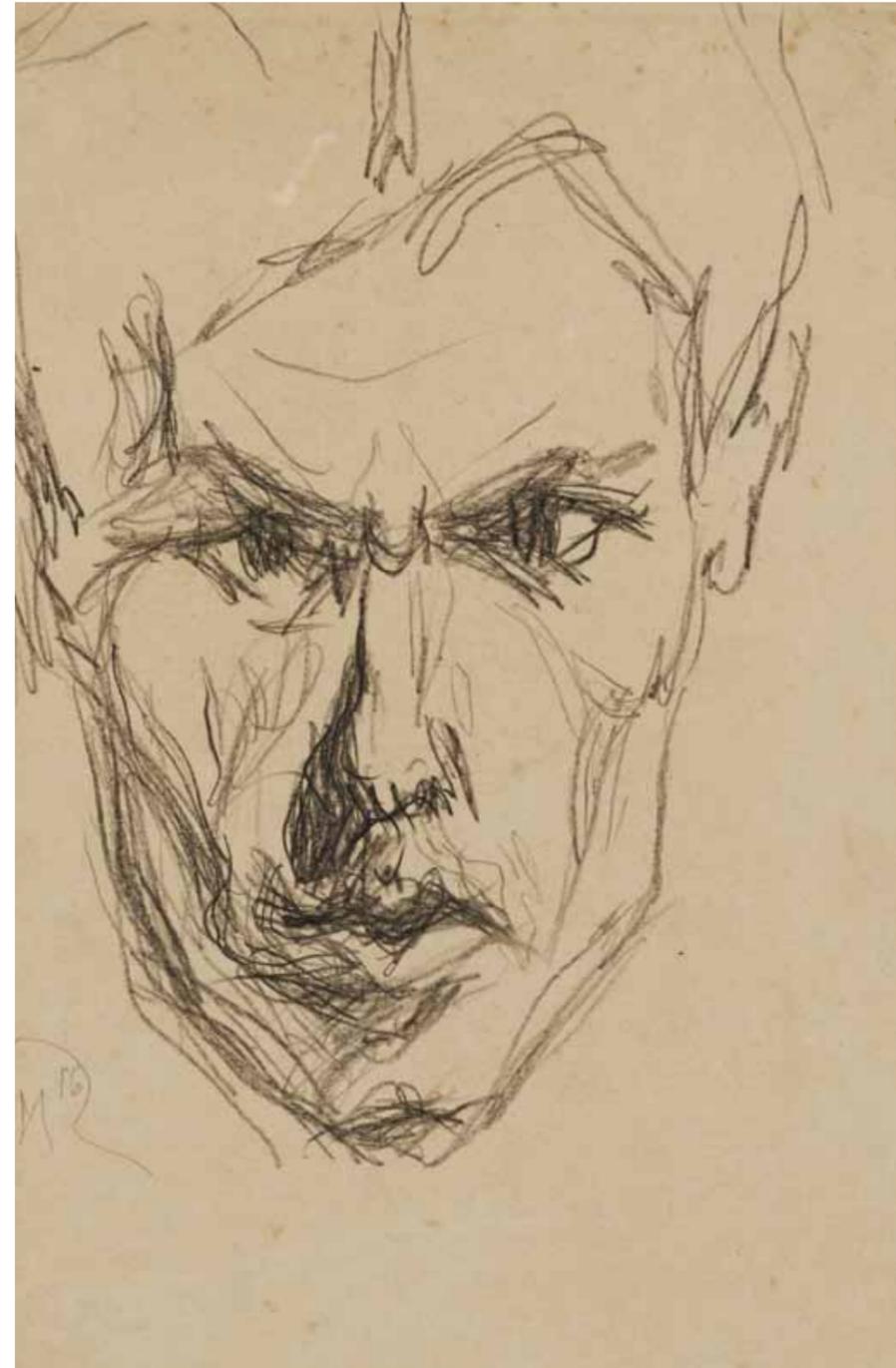
EXHIBITION HISTORY
Salander O'Reilly Galleries, New York

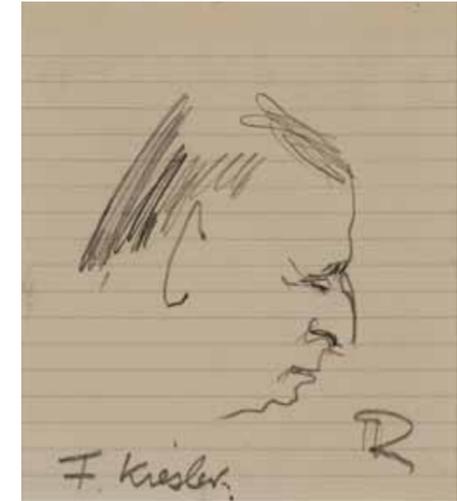
15. *Cello*, 1916
Pencil on paper
47.5 x 53 cm (framed)

16. *Cello*
Charcoal on paper
40 x 45 cm (framed)

EXHIBITION HISTORY
1973: Gallery Denise René, New York
1978: Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne

17. *Self Portrait*, 1916
Ink & pencil on paper
53.5 x 42.5 cm (framed)





18. *Portrait of Elven Gall*, 1916
Ink on paper
52.2 x 37.2 cm (framed)

19. *Portrait of Liesl*, 1916
Ink on paper
51.9 x 37.1 cm (framed)

20. *Untitled (portrait in tophat)* 1916, 1916
Ink and pencil on paper
53.5 x 43 cm (framed)

21. *F. Kiesler*
Ink on paper
32 x 29.5 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich



22. *Judith*, 1916
Charcoal on paper
41 x 33 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich
Salander O'Reilly Galleries, New York

34.



23. *Afrika*, 1916
Charcoal on paper
50 x 31 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich
Salander O'Reilly Galleries, New York

35.



24. *Liesl / Slodki*, 1917
Double sided ink on paper
38.5 x 33.3cm (framed)



25. *Afrika*, 1917
Pastel on paper
52 x 36 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich





26. *Lovers*, 1917
Charcoal on paper
44 x 38.5 cm (framed)

EXHIBITION HISTORY
Salander O'Reilly Galleries, New York



27. *Help from Above?*, 1917
Ink on paper
37.2 x 51.9 cm (framed)

EXHIBITION HISTORY
1982: Kunsthau Zurich, Zurich



28. *Coman*, 1917
Ink wash on paper
44 x 39 cm (framed)

EXHIBITION HISTORY
1973: Gallery Denise René, New York
1982: Academie der Kunst, Munich; Kunsthau Zurich, Zurich
Städtisch Galerie, Munich

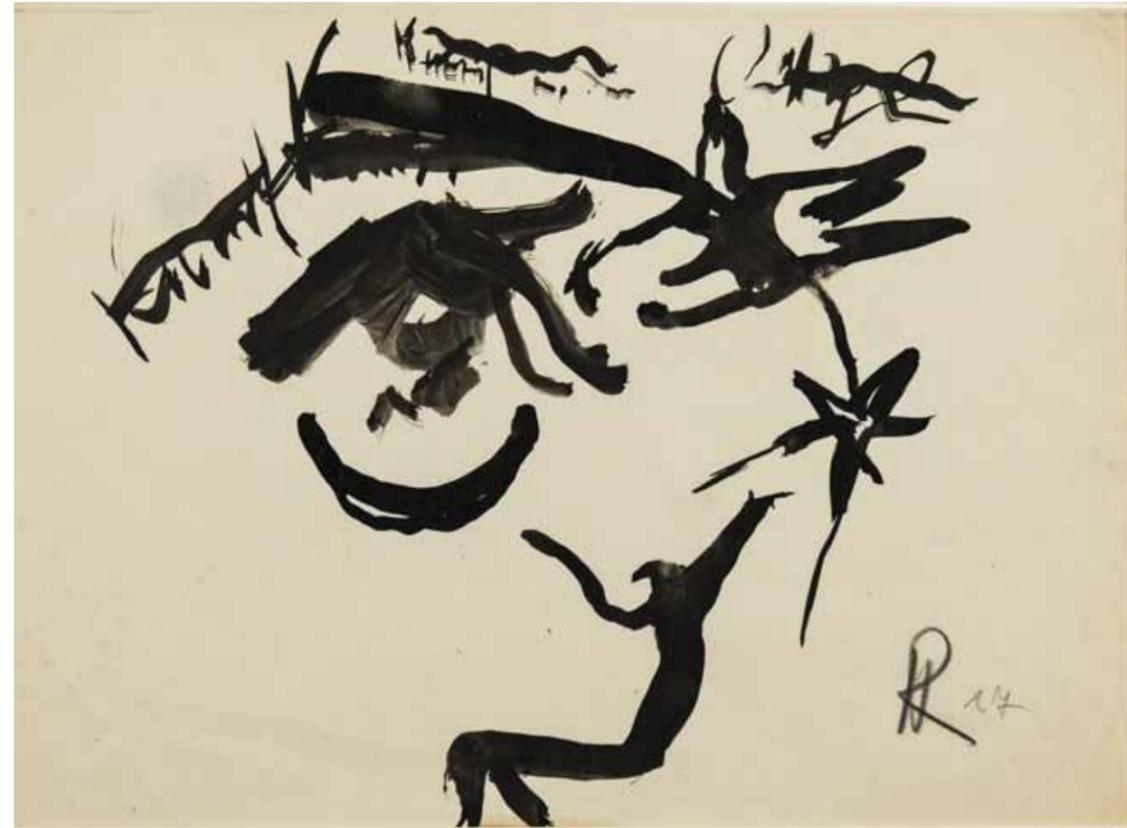


29. *Photographer, peu*, 1917
Ink on paper
49.5 x 42.5 cm (framed)



30. *Two Drunken Men*, 1917
Ink wash on paper
50.5 x 44.7 cm (framed)

42.



31. *Mit Mensch*, 1917
Ink on paper
37.2 x 53.5 cm (framed)

43.



32. *Father Pfister Analysis*, 1917-18
Ink on paper
35.5 x 44 cm (framed)



33. *Lehmbruck*, 1918
Ink on paper
49 x 35 cm (framed)

EXHIBITION HISTORY
Salander O'Reilly Galleries, New York

44.



34. *Portrait of Hans Arp*, 1918
Blue pencil or carbon on paper
36.5 x 44 cm (framed)

EXHIBITION HISTORY
1982: Kunsthaus Zurich, Zurich
Salander O'Reilly Galleries, New York

45.



35. *Abstraction*, 1918
Ink on paper
50.5 x 39.5 cm



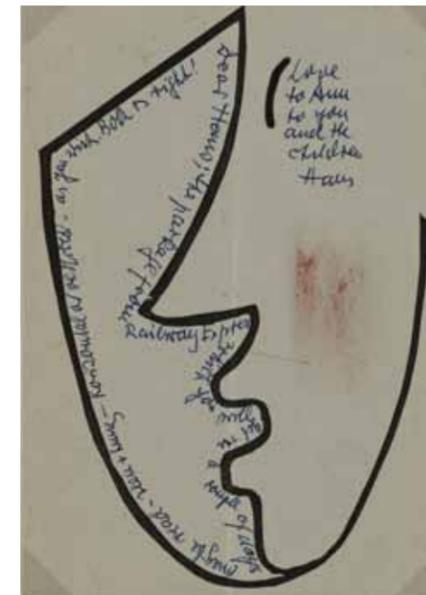
36. *Orator, Rebellion II*, 1918
Ink on paper
43.5 x 39 cm (framed)

EXHIBITION HISTORY
1973: Gallery Denise René, New York
Salander O'Reilly Galleries, New York



37. *Untitled (dancer sitting)*, 1930
Etching
43.8 x 37.7 cm (framed)

EXHIBITION HISTORY
Salander O'Reilly Galleries, New York



38. *Untitled*
Ink and biro on paper
33.5 x 28 cm (framed)



39. *Untitled (portrait man with spectacles)*, 1955
Ink on paper
34 x 29 cm (framed)

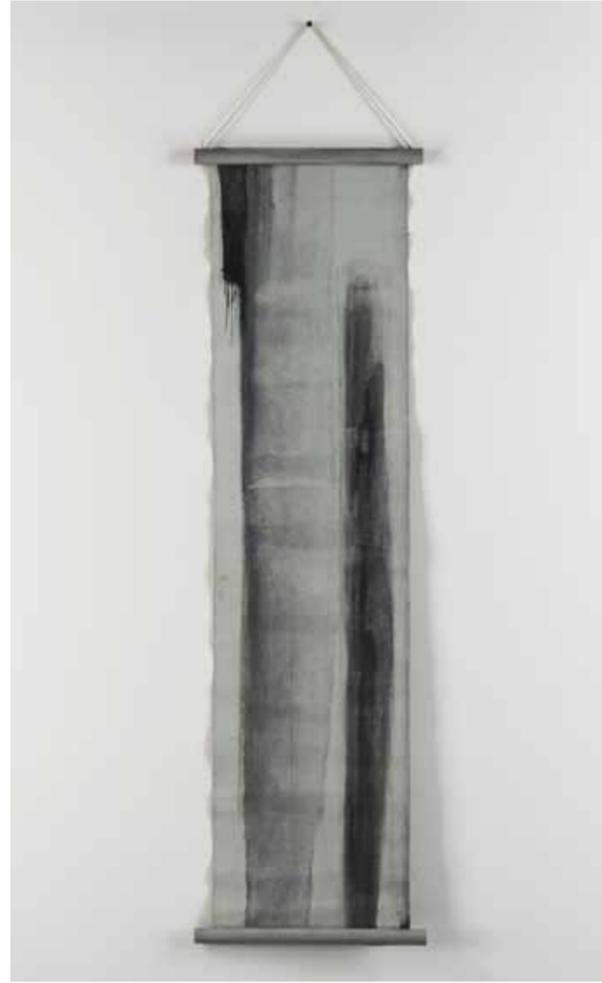


40. *Punto dissoluto*, 1960
Oil on canvas (hanging scroll)
139 x 41 cm



41. *Strange Sign*, 1960
Oil on canvas (hanging scroll)
137 x 40 cm

50.



42. *Untitled*
Oil on canvas (hanging scroll)
130 x 40 cm



43. *Untitled*
Oil on canvas (hanging scroll)
137 x 44 cm

51.



44. *Untitled*, 1960
Oil on canvas (hanging scroll)
135 x 43.5 cm

52.



45. *Blauer Doppelkopf*, 1962
Oil on canvas
53 x 43 cm (framed)

53.



46. *Four Birds*, 1963
Oil on wood relief
38.5 x 95 cm

EXHIBITION HISTORY
1968: Byron Gallery, New York



47. *Untitled*, 1964
Wood and copper
53 x 34 cm

EXHIBITION HISTORY
1982: Academie der Kunst, Munich
Kunsthau Zurich, Zurich
Städtisch Galerie, Munich

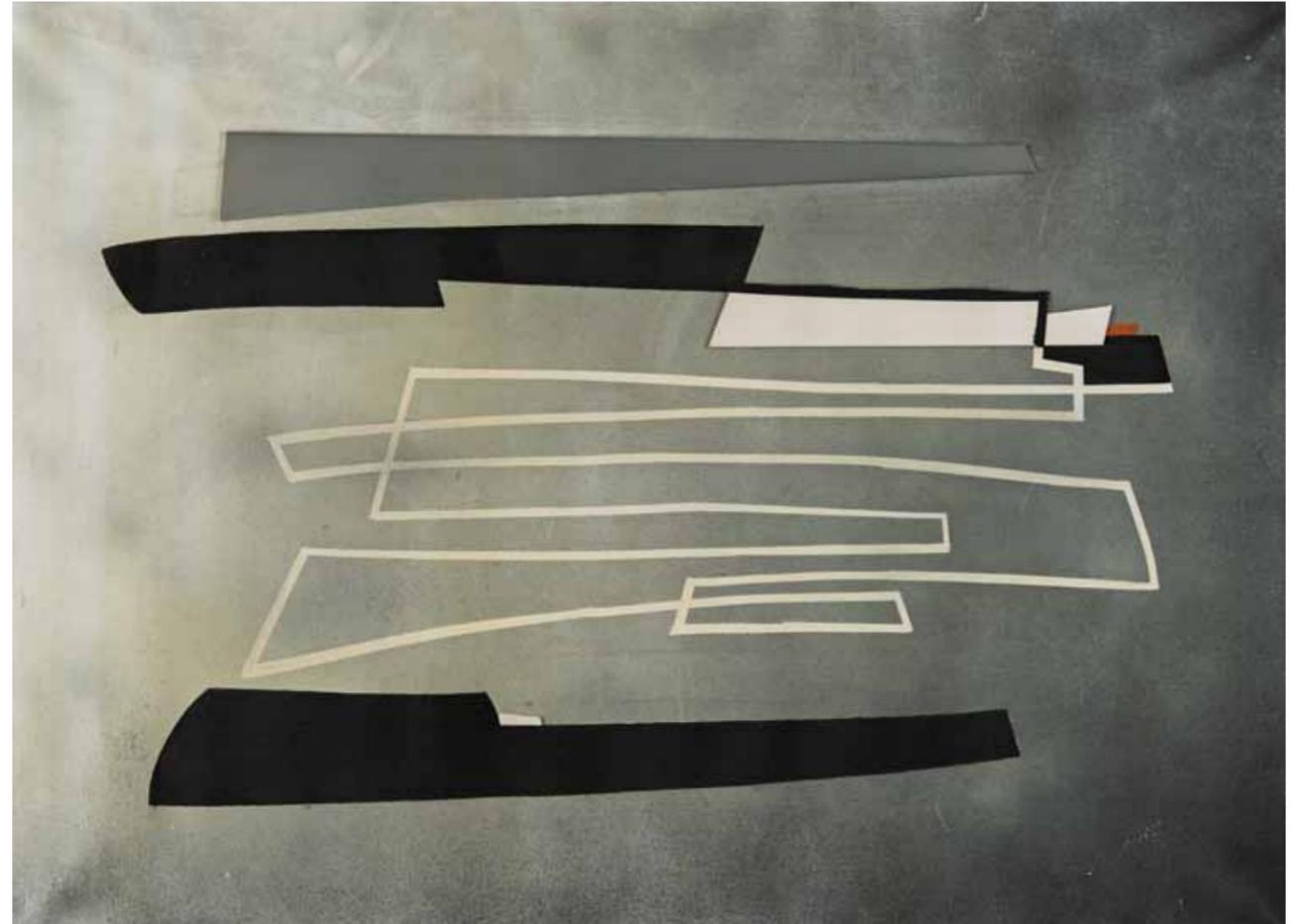
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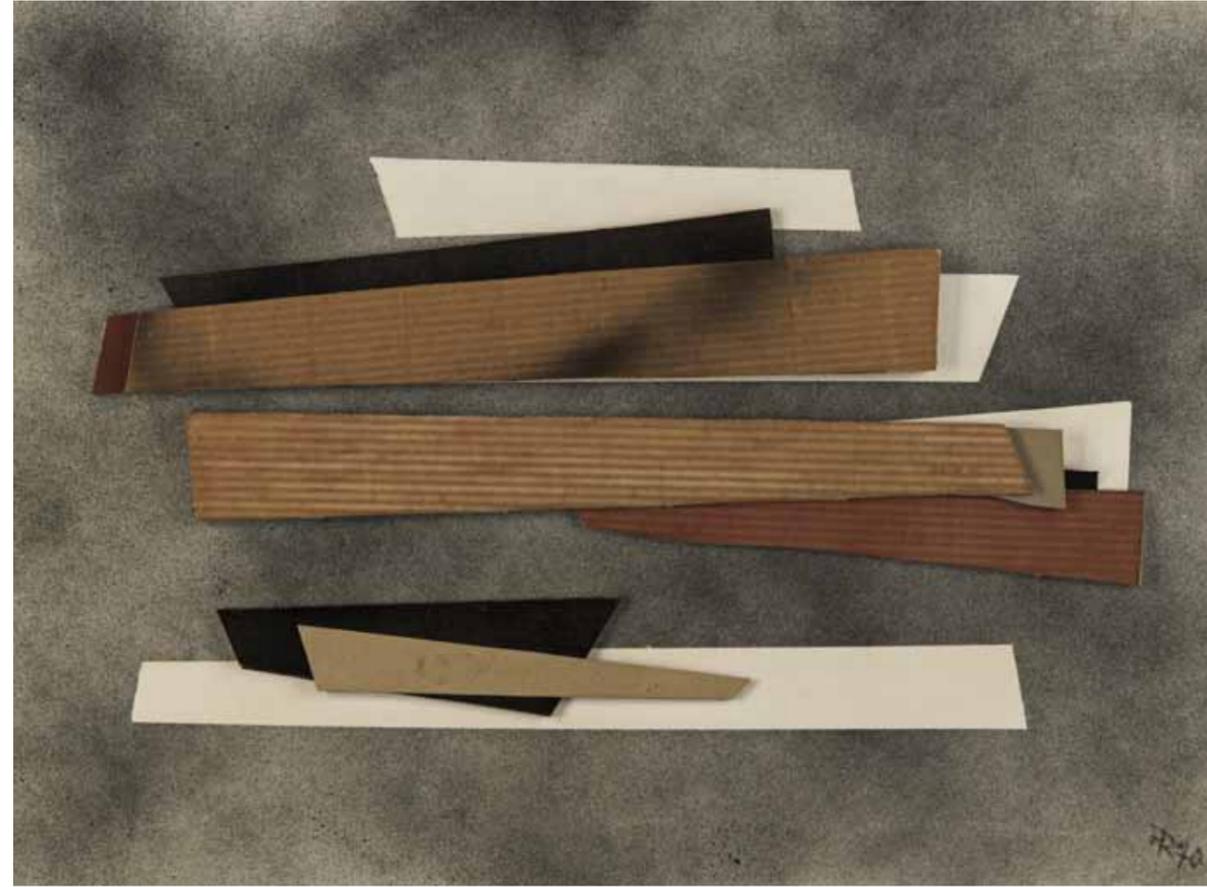


48. *Untitled*
Incised wood and copper
26 x 88 cm

55.

49. *Dymo 11*, 1969
Oil & collage on canvas
71 x 100 cm



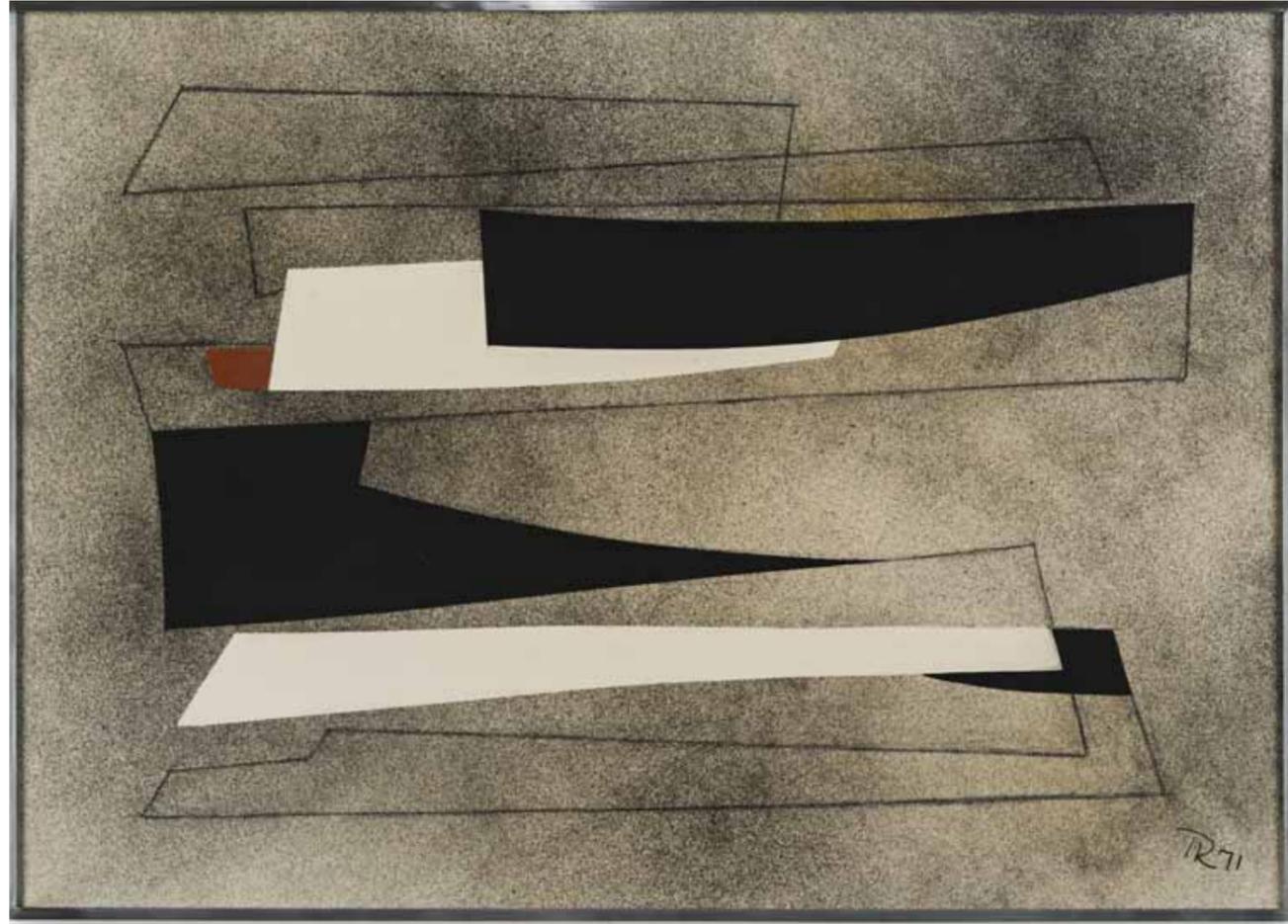


50. *DymoxII*, 1970
Oil & collage on canvas
75 x 100 cm (framed)

EXHIBITION HISTORY
1972 Gallery George Moos, Geneva
1982 Academie der Kunst, Munich
Kunsthaus Zurich, Zurich



51. *Southbury Con (address)*, 1971
Painted wood and copper
71 x 107 cm



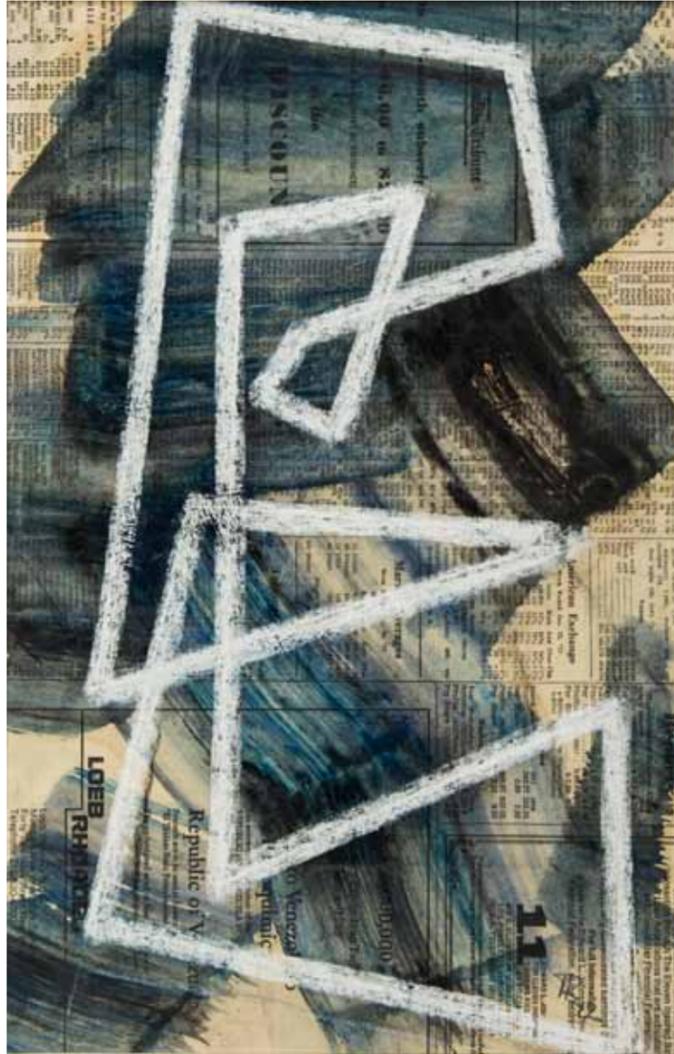
52. *Dymo 41*, 1971
Oil on canvas
71.5 x 101 cm (framed)



53. *Untitled*, 1970
Graphite and paper collage
35 x 39 cm (framed)



54. *Untitled*, 1972
Embossed print
38.4 x 53.6 cm (framed)



55. *Untitled*, 1972
Pastel and paint on newspaper
53.9 x 41.8 cm (framed)

62.

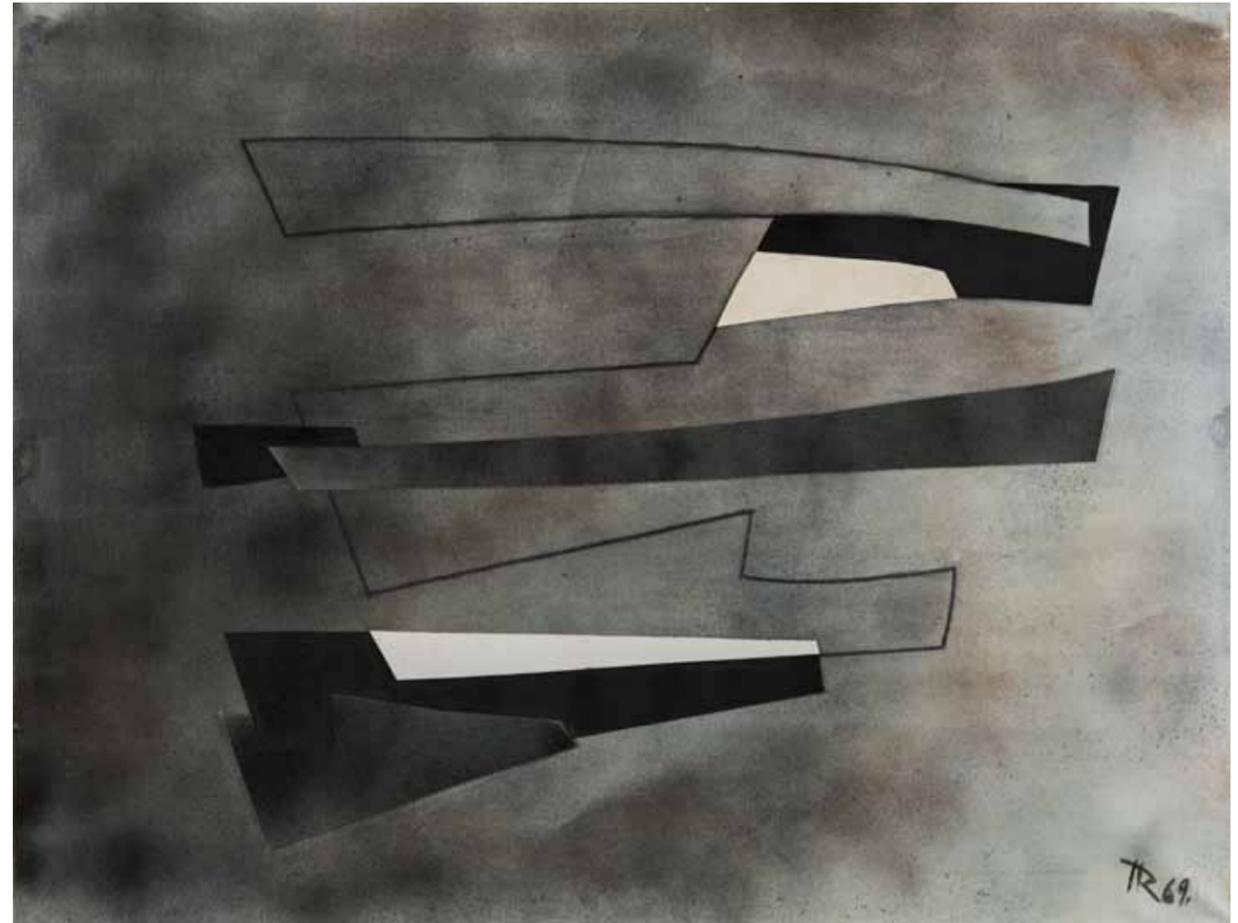


56. *Untitled*, 1972
Pastel and paint on newspaper
53.9 x 41.8 cm (framed)

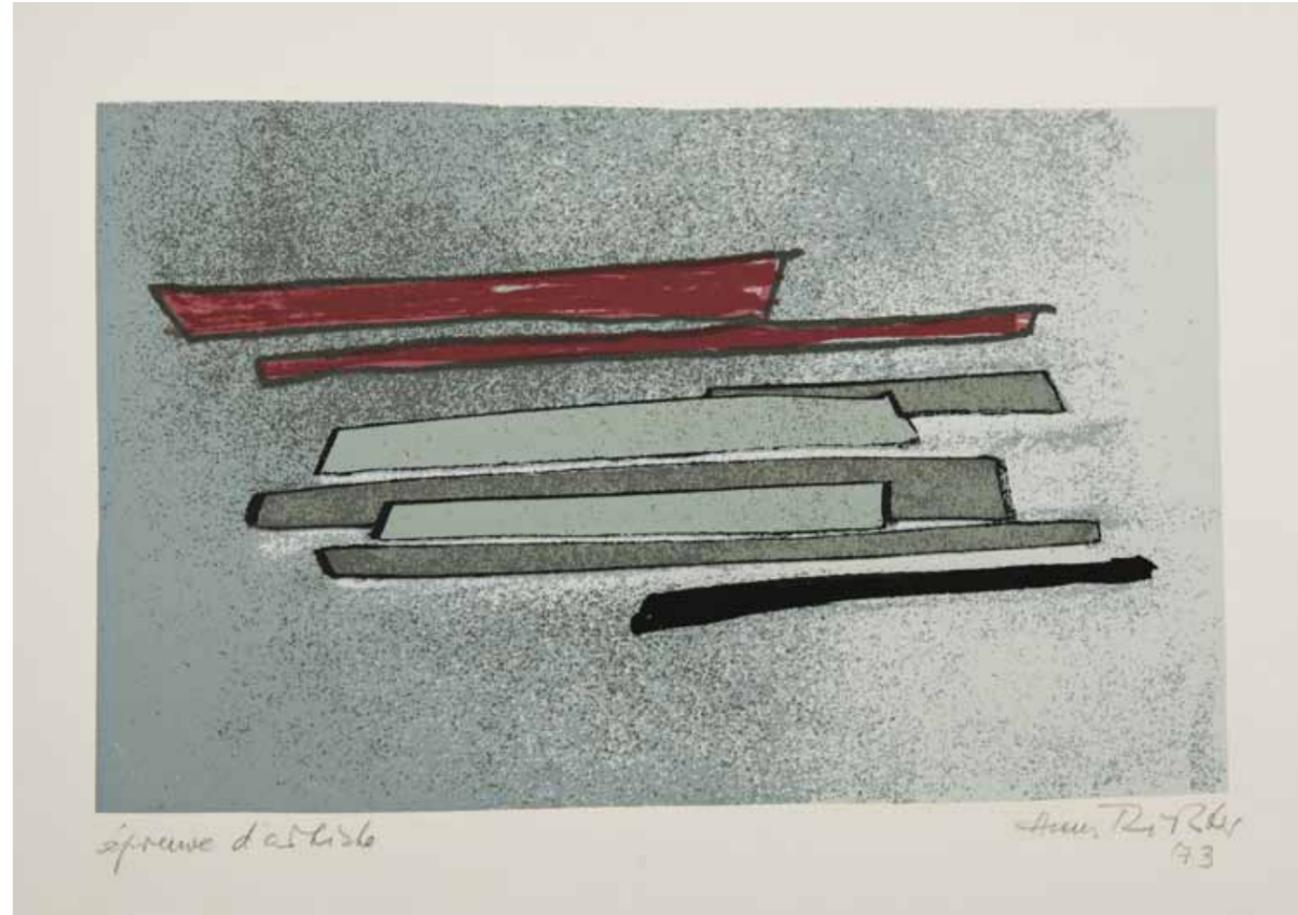
63.



57. *Dymo 80*, 1973
Oil & collage on canvas
76.5 x 101 cm



58. *Dymo 10*
Oil on canvas
77 x 102 cm



59. *Untitled*, 1973
Embossed print
46 x 59 cm (framed)
Artist's Proof

66.



60. *Cohesion I*
Painted wood
71 x 93 cm

67.

61. *Grande Dymo B*, 1973
Oil on canvas
102 x 151 cm (framed)





62. *Untitled*, 1973
Embossed print
62.2 x 47.2 cm (framed)

70.



63. *Dymo 89*, 1973
Oil & collage on canvas
76.5 x 101.5 cm

71.



64. *Pro Contra*, 1970
Cardboard collage on painted board
54 x 46 cm (framed)
Limited edition 34/39

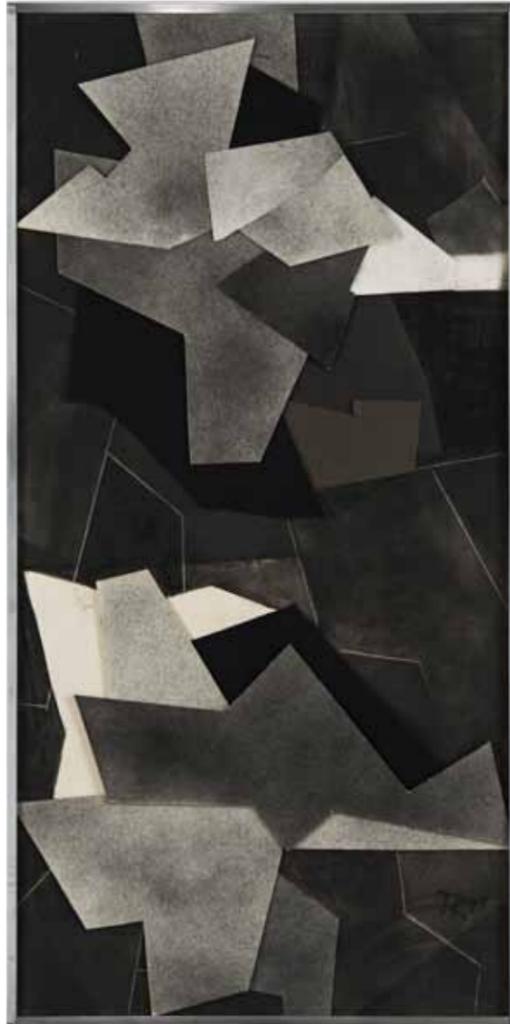
EXHIBITION HISTORY
1989: Deutsches Filmmuseum Frankfurt am Main



65. *Pro Coutiel Variation*, 1973
Wood & metal relief
70 x 64 cm



66. *Untitled*
Wood & metal relief
83 x 50 cm



67. *Vibra 37*, 1974
Oil & collage on canvas
101 x 51 cm (framed)

EXHIBITION HISTORY
1982 Academie der Kunst, Munich
Kunsthaus Zurich, Zurich

74.



68. *Untitled*, 1974
Newspaper and canvas collage
39.5 x 33 cm (framed)

75.



69. *Untitled*, 1974
Spray paint collage
52.2 x 37.2 cm (framed)

76.



70. *Untitled*, 1974
Piccolo collage
52.2 x 37.2 cm (framed)

77.



71. *Untitled*, 1975
Card & spraypaint on canvas
62 x 41 cm (framed)

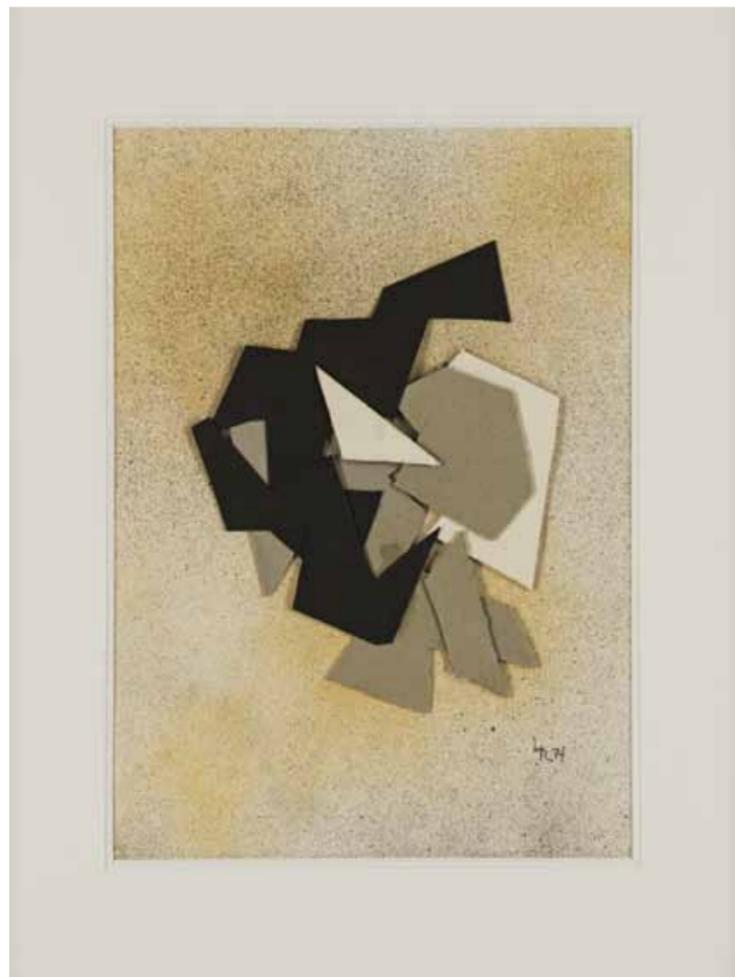


72. *Untitled*, 1975
Card & felt, spray paint collage
52.2 x 37.2 cm (framed)



73. *Untitled*, 1975
Card & felt, spray paint collage
52.2 x 42.2 cm (framed)

EXHIBITION HISTORY
1995: Galerie Pro Arta, Zurich



74. *Untitled*, 1974
Card collage & spraypaint
53.5 x 43.5 cm (framed)

EXHIBITION HISTORY
1995: Galerie Pro Arta, Zurich



75. *Untitled*, 1975
Spray paint paper collage
52.2 x 42.2 cm (framed)

EXHIBITION HISTORY
1995: Galerie Pro Arta, Zurich



PUBLIC COLLECTIONS & AWARDS

PUBLIC COLLECTIONS

Aargauer Kunsthaus, Aarau, Switzerland

Bibliothèque Nationale Paris, France

The Getty Research Institute Research Library, Los Angeles, CA, USA

Hirschhorn Museum & Sculpture Garden, Smithsonian Institute, Washington DC, USA

Kunsthaus Zurich, Zurich, Switzerland

Kunstmuseum Basel, Switzerland

Los Angeles County Museum of Art, LA, USA

Museo Cantonale d'Arte, Lugano, Switzerland

Museo d'Arte Contemporaneo, Castello Visconti, Locarno, Switzerland

Museum Casa Anatta, Monte Verita, Ascona, Switzerland

Musée d'art Moderne, Paris, France

Museum of Modern Art, New York, NY, USA

Neuberger Museum of Art, NY, USA

Peggy Guggenheim Collection, NY, USA

Solomon R. Guggenheim Museum, NY, USA

Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin

Yale University Art Gallery, CT, USA

AWARDS

1947

The International Prize for Film of Venice

1956

R.J. Flaherty Award of New York

1964

Cross of Merit from the German Government

1966

R.J. Flaherty Award of New York

1967

Honorary Member Society for Film in Hamburg

1967

Art Prize of the City of Berlin

1971

Member of Academy of Art and Science in Berlin

1971

Member of the International Film Festival in Berlin

1973

Big Cross of Merit from the German Government

SELECTED SOLO EXHIBITIONS

1946: Art of This Century Gallery (Peggy Guggenheim), New York

1948: Renaissance Society, Chicago

1949: Art Museum, San Francisco

1950: Galerie Les Deux Iles, Paris

Galerie Feigel, Basel

1952: Galerie Mai, Paris

1954: Rose Fried Gallery, New York

1955: Stedelijk Museum, Amsterdam

1958: The Institute of Contemporary Arts (Corcoran Gallery), Washington D.C.

Academie der Kunst, Berlin

1958/59: Galleria Nazionale d'Arte Moderna, Rome

1959: Kunstgewerbemuseum der Stadt, Zurich

1960: Städtische Galerie im Lenbachhaus, Munich

Galerie Denise René, Paris

Staatliche Kunsthalle Baden-Baden

Werkkunstschule, Hannover

Kasseler Kunstverein, Kassel

La Strozgina, Florence

Galerie Lienhard, Zurich

Galleria Pagani, Milan

1961: Museum Folkwang, Essen

Stedelijk Museum, Amsterdam

Galleria Pagani, Legnano

1962: Galleria d'Arte Moderna, Turin

Galleria Pagnani, Milan

1963: Casa del Negromante, Locarno

Galleria Pagani, Milan

Galleria Arturo Schwarz, Milan

1964: Galleria Arturo Schwarz, Milan

1965: Galleria Denis René, Paris

Galleria d'Arte del Cavallino, Venice

1966: Tokyo Gallery, Tokyo

Museum of Contemporary Art, Nagaoka

1967: Galleria Pagani, Legnano

Galleria del Naviglio, Milan

1968: Byron Gallery, New York

Finch College Museum of Art, New York

Galleria La Chiocciola, Padua

Galerie Pro, Rolandseck

Galerie Klihm, Munich

1969: Galleria II Segno mit dem Goethe-Institute, Rome

1970: Galleria II Segno, Rome

Galleria Ordelauffi, Forli/Milan

Goethe-Institute, Munich

Galleria del Naviglio, Milan

1971: Galleria Capricorno, Venice

1971/72: Museum of Art, Rhode Island School of Design, Providence, RI

Busch-Reisinger Museum, Harvard University, Cambridge, MA

Yale University Art Gallery, New Haven, CT

The University Art Gallery, State University of New York, Albany, NY

The University of Michigan, Museum of Art, Ann Arbor/MI

Andrew Dickson White Museum of Art, Cornell University, Ithaca, NY

Art Gallery State University of New York, Potsdam, NY

William Hayes Ackland Memorial Art Center, University of North Carolina,

Chapel Hill, NC

1972: Galleria Il Fauno, Turin

Galerie George Moos, Geneva

1973: Goethe-Institut, Turin
 Galleria del Naviglio, Milan
 Galerie Denise René-Hans Mayer, Düsseldorf
 Betty Parsons Gallery, New York
 Galerie Denise René, New York

1974: Galerie am Ring, St. Gallen

1975: Galerie Denise René, Paris
 Galleria d'Arte La Borgognona, Rome

1976: Galerie Pro, Rolandseck
 Neuberger Museum of the State University of New York, Purchase, NY
 American Cultural Center Gallery at the American Cultural Center, Reykjavik
 Paris: Goethe Institut, Munich

1977: Théâtre Municipal, Esch-Sur-Alzette/Luxemburg

1978: Galleria Vismara, Milan
 Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne

1979: Stanford University Art Gallery and Museum, Stanford, CT

1980: Hirschhorn Museum and Sculpture Garden, Smithsonian Institute, Washington DC

1982: Zurich Art Association, Zurich
 Traveling Retrospective Academie der Kunst, Berlin; Kunsthaus Zurich, Zurich; Städtische Galerie, Munich

1983: Galleria Pro Arte, Lugano

1988: Neuberger Museum, SUNY at Purchase, NY

1989: Deutsches Filmmuseum
 Palazzo Morettini, Locarno

1994: Palazzo delle Esposizioni, Rome

2004: Janos Gat Gallery, New York, NY

2013: Los Angeles County Museum of Art, LA
 Centre Pompidou-Metz, Paris

2014: Martin-Gropius Bau, Berlin

SELECTED GROUP EXHIBITIONS

1937: “Cubism and Abstract Art”, Museum of Modern Art, New York
 “The Constructivists”, Kunsthalle Basel, Basel

1952: “De Stijl”, Stedelijk Museum, Amsterdam

1958: “Dada, Dokumente einer Bewegung”, Städtische Kunsthalle, Düsseldorf

1961: “Moving Movement”, Stedelijk Museum, Amsterdam and Moderna Museet, Stockholm

1966: “Dada Retrospective”, Musee National d'Art Moderne, Paris
 “Dada Retrospective”, Kunsthaus, Zurich

1966-68: “Dada 1916-1966”, Ausstellung des Goethe-Instituts in Munich, Rome, Haifa, Tel Aviv, Athens, Ankara, Nurnberg, Tokyo, USA, India, UK, Denmark, Iran

1967: “Sammlung Marguerite Arp Hagenbach”, Kunstmuseum Basel, Basel

1968: “Dada, Surrealism and their Heritage”, Museum of Modern Art, New York
 “Berlin Xxe Siecle. Konstruktivismus in Berlin”, Musée Cantonal des Beaux-Arts, Lausanne

1968-9: “Bauhaus Ausstellung”, Staatsgalerie, Stuttgart; Royal Academy, London; Stedelijk Museum, Amsterdam and Illinois Institute of Technology and Crownhall, Chicago

1976: “The Golden Door, Artist Immigrants of America, 1876-1976”, Hirschhorn Museum and Sculpture Garden, Smithsonian Institution, Washington D.C.
 “Cinéma Dadaïste et Surréaliste”, Musée National d'Arte Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris

1977: “Paris - New York”, Musée National d'Art Moderne, Paris
 “Tendencies of the Twenties - Dada in Europa, Works and Documents”, Akademie der Künste, Berlin
 “Berlin / Hannover: the 1920s”, Dallas Museum of Fine Art, Dallas

1978: “Dada and Surrealism Reviewed”, Arts Council, Hayward Gallery, London

1979: “Paris - Berlin 1900 - 1933”, Centre National d'art et de Culture Georges Pompidou, Paris

1980: “Abstraction Towards a New Art”, Tate Gallery, London

1980-81: “Dada in Zurich”, Kunsthaus, Zurich; Institute of Contemporary Art, Boston; Forth Worth Art Museum, TX

1982: “Berlin-Amsterdam 1920-1940”, Goethe Institute, Amsterdam

1985: “Dada in Zurich”, Kunsthaus Zurich and Arche Verlag, Zurich

1988/89: “Dada and Constructivism”, The Museum of Modern Art, Kamakura; The Seibu Museum of Art, The Tokyo Shimbun, Japan

1993/4: “XIX e XX secolo: da Turner a Beuys, evoluzione e sviluppi della collezione”, Museo Cantonale d'Arte, Lugano

1995: “Hans Arp/Hans Richter”, Galerie Pro Arta, Zurich

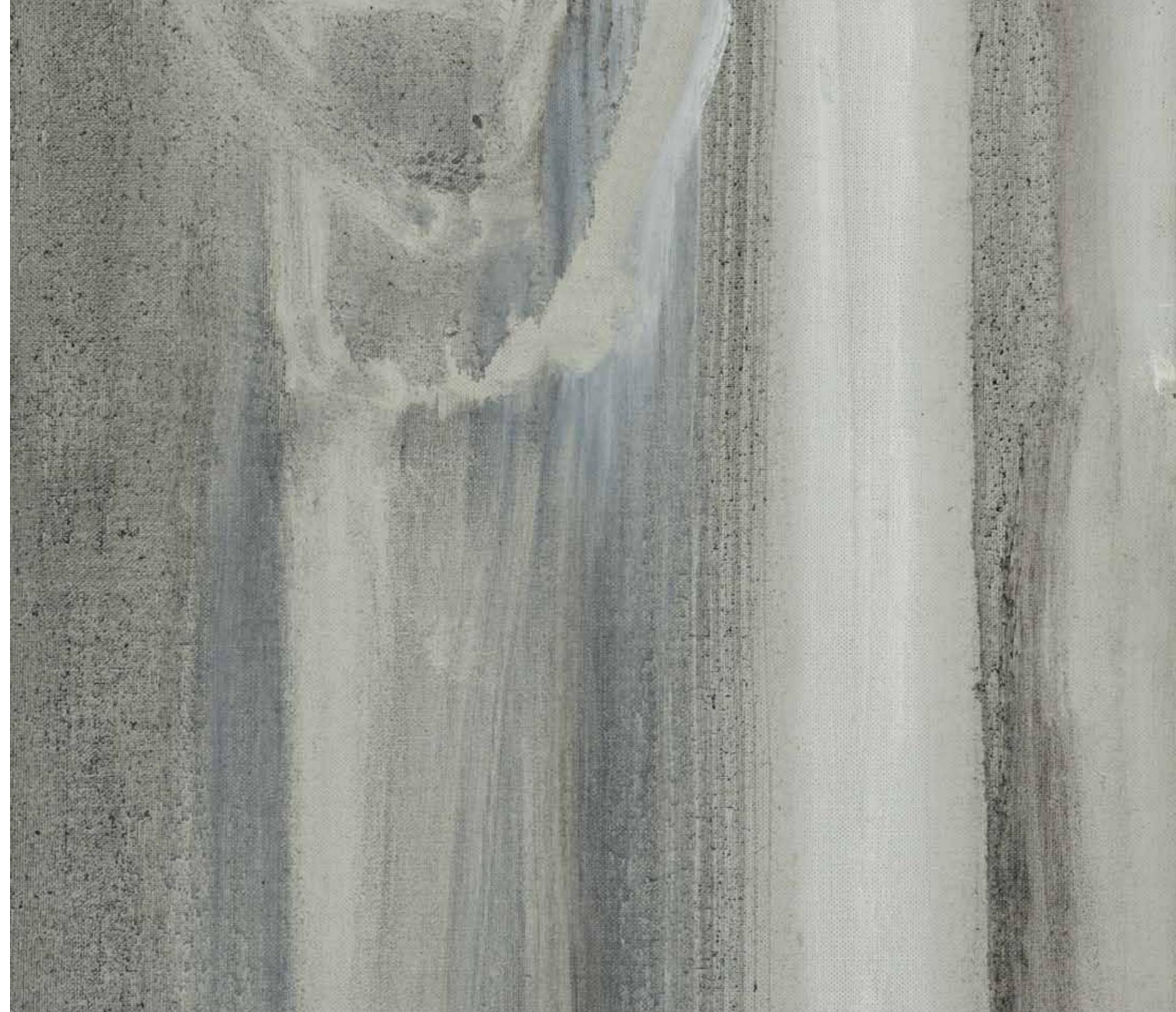
2005: “Art of Tomorrow: Hilla Rebay and Solomon R. Guggenheim”, Guggenheim Museum, New York

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