

LACMA FOR IMMEDIATE RELEASE

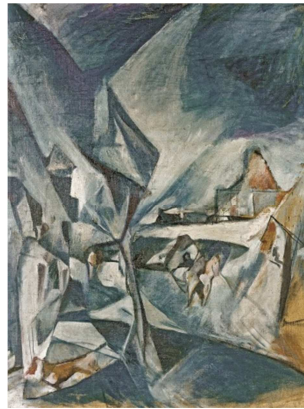
EXHIBITION: *HANS RICHTER: ENCOUNTERS*

ON VIEW: MAY 5–SEPTEMBER 2, 2013

LOCATION: RESNICK PAVILION

LACMA PRESENTS MAJOR RETROSPECTIVE OF ARTIST, FILMMAKER, AND WRITER HANS RICHTER

HANS RICHTER: ENCOUNTERS TRACES MORE THAN FIFTY YEARS OF THE ARTIST'S CAREER AND INCLUDES WORK BY MAN RAY, MARCEL DUCHAMP, KAZIMIR MALEVICH, AND SOPHIE TAEUBER-ARP, AMONG OTHERS



(IMAGE CAPTIONS ON PAGE 6)

(Los Angeles—March 12, 2013)The Los Angeles County Museum of Art (LACMA) presents *Hans Richter: Encounters*, the first museum exhibition to examine the evolution of German artist Hans Richter's practice based on his interaction with other artists, writers, filmmakers, and composers. In Richter's most significant retrospective since the 1980s, the multidisciplinary exhibition showcases 175 works by the artist, complemented by approximately sixty works by his contemporaries, including drawings, paintings, sculptures, scrolls, photographs, architectural models, ready-mades, wall reliefs, and films.

Richter helped to bring about groundbreaking advances in twentieth-century modernism, from expressionism and Dadaism to constructivism and surrealism to avant-garde film that would extend his influence to the New American

Cinema of the 1960s. Timothy O. Benson, Curator of the Rifkind Center for German Expressionist Studies at LACMA, says, "As a polymath draftsman, printmaker, painter, filmmaker, and writer, Hans Richter was above all an artist of social engagement, and the force and meaning of his art were attained through his interaction with those around him. It is ironic that Richter is not better known within the canon of modernism because he is so central to it."

The installation for *Hans Richter: Encounters* is designed by Frederick Fisher and Partners Architects, who most recently designed the galleries for *Bodies and Shadows: Caravaggio and his Legacy* at LACMA. The exhibition is the most recent example of LACMA's commitment to its robust Art+Film program, which has included noteworthy exhibitions such as *Stanley Kubrick, Masterworks of Expressionist Cinema: Caligari and Metropolis, Tim Burton*, and *Dalí & Film*. Following its debut at LACMA, *Hans Richter: Encounters* will travel to the Centre Pompidou-Metz (September 29, 2013–February 24, 2014) and Martin-Gropius-Bau, Berlin (March 27–June 30, 2014).

Exhibition Organization

Hans Richter: Encounters is organized chronologically around ten "encounters," complemented by an innovative "cinematic spine" that transects the exhibition and on which the films of Richter and various other avant-garde filmmakers are projected. Each encounter encapsulates the context of interaction between Richter and his fellow artists and filmmakers.

The first gallery, "Portraits," represents the earlier years of Richter's career when he and fellow artists and writers were based in Berlin. More evident than in any of the other genres in which he worked, Richter's portraits illustrate his shift toward abstraction. The subsequent section, "War and Revolution," comprises artworks from 1914 following Richter's brief but traumatic army experience in World War I. During this time, his social and pacifist convictions were strengthened and his hostility toward militarism became evident in his paintings and drawings.

In the gallery dedicated to "The Formal Evolution of Dada," Richter's work responds to his interaction with the Zurich Dada group, which he joined in

1916 and which comprised influential artists and poets such as Marcel Janco, Hans Arp, Sophie Taeuber-Arp, Tristan Tzara, and Swedish artist and filmmaker Viking Eggeling. Richter's working relationship with Eggeling prompted new levels of artistic innovation, and in the "Richter-Eggeling" gallery, the artists' collaborative invention of abstract film—which grew out of abstract drawings and paintings based on musical analogs—is explored.

In "Richter-Malevich," the exhibition addresses an incomplete collaborative film scenario for which Russian painter Kazimir Malevich asked Richter to help him manifest the concept of a Suprematist cinematic space. For this gallery, LACMA has created an interactive touchscreen application that encourages visitors to create their own possible version of Malevich's Suprematist film and explore for themselves the nature of artistic collaboration.

The next encounter, "Periodical G," spotlights Richter's avant-garde journal *G: Material zur elementaren Gestaltung* (*G: Materials for Elemental Form-Creation*), which was prompted by a meeting with De Stijl co-founder Theo van Doesburg in 1920, while another gallery—"FiFo"—looks at Richter's role as film curator of the 1929 seminal exhibition *Film und Foto* (FiFo). FiFo emphasized the role of film as a new art form, and Richter included works by Marcel Duchamp, Fernand Léger, Alexander Dovzhenko, Man Ray, Sergei Eisenstein, and Charlie Chaplin, as well as his own now-renowned filmic masterpiece, *Ghosts Before Breakfast* (1928).

Fleeing Europe during World War II, Richter arrived in New York in 1941. There, as seen in the "Painting" gallery, Richter revisited the medium while maintaining his cinematic practice and teaching at the Institute of Film Techniques at the City College of New York. He believed there were frequent parallels between painting and film in his work, demonstrated by his film *Dreams that Money Can Buy* (1944-1947), in which the camera switches from cinematic space to painted space.

Toward the end of his career, as minimalism, neo-Dada and abstract expressionism dominated the contemporary art world, Richter made collages, paintings, and reliefs that were often produced in series—as seen in the

"Series" gallery—such as in *Dymo*, consisting of horizontal forms in different materials, colors, and intervals suggestive of musical rhythms. The final encounter, "Interrogation of the Object," comprises works by Richter that mine the relationship between original and copy, between unique object and series, and between Dada and Dada-redux, thus participating in a wider inquiry about artwork as object.

About Hans Richter

Intensely creative, whimsical, and socially engaged, Hans Richter worked closely with other artists, writers, composers, and filmmakers and helped to pioneer advances from expressionism and Dadaism to constructivism and surrealism. Born in Berlin in 1888, Richter attended the Academy of Fine Arts in Berlin, the Academy in Weimar, and the Académie Julian in Paris. In 1914 after World War I broke out, he was inducted into the German army and was seriously wounded within a few months. Soon after being discharged from military service in 1916, Richter joined the Zurich Dada Group and participated in several group exhibitions. In 1921, he produced his first abstract film, *Rhythmus 21*, and in 1923, he established and managed the avant-garde magazine *G: Material zur elementaren Gestaltung* (*G: Materials for Elemental Form-Creation*). Avoiding the horrors of World War II in Europe, Richter emigrated to the United States and began teaching at the Institute of Film Techniques at the City College of New York. He continued collaborating with his contemporaries in different fields, such as Marcel Duchamp and John Cage, and in 1964 published his seminal book *Dada: Art and Anti-Art*, translated into nine languages. Throughout his career, Richter participated in over eighty exhibitions and is included in the collections of major museums across the world.

Exhibition Catalogue

The 224-page catalogue *Hans Richter: Encounters* is co-published by LACMA and DelMonico Books/Prestel. The volume, which includes 180 full-color images, is edited by Timothy O. Benson and features contributions by Doris Berger, Edward Dimendberg, Frauke Josenhans, Philippe-Alain Michaud, Michael White, and Yvonne Zimmerman.

New Book by Hans Richter

On the occasion of this exhibition and appearing in English for the first time is *Encounters from Dada till Today* by Hans Richter, which is being

published as a print-on-demand and e-book by LACMA and DelMonico Books/Prestel in a translation by Christopher Middleton. First published in German in 1973, this volume documents in Richter's own words the collaborative aspirations of a generation of modern artists—including Joseph Cornell, Federico Fellini, and Hannah Höch, among others—as well as testifies to a lifetime of friendships forged in creativity.

Related Programming

Film Premiere: *Hans Richter: Everything Turns—Everything Revolves*

Screening of documentary by Dave Davidson, Hudson West Productions followed by a conversation with the director

Sunday May 5, 2013 | 1:00 pm

Bing Theater | Free, tickets required

Richter is often misunderstood and undervalued for his contributions to making a new social art that forever changed the act of self-expression. The documentary film explores this enigma while charting Hans Richter's epic journey through the century as he struggles to establish film as a unique art form. An excerpt from this film will also be on view in the exhibition.

Art & Music: International Contemporary Ensemble

Saturday, June 15, 2013 | 7:30 pm

Bing Theater | \$25 general admission; \$18 LACMA members and seniors; \$5 students with ID | Tickets: 323 857-6010 or [purchase online](#)

To celebrate [Hans Richter: Encounters](#) and [Stanley Kubrick](#), the International Contemporary Ensemble (ICE) will perform music to accompany clips from works by these two film icons, along with works by John Cage, György Ligeti, and others. The concert concludes with ICE's film adaptation of Peter Maxwell Davies's *Eight Songs for a Mad King* with live accompaniment. Described by the *New York Times* as "one of the most accomplished and adventurous groups in new music," ICE is dedicated to reshaping the way music is created and experienced.

Credit

The Los Angeles presentation of *Hans Richter: Encounters* was made possible in part by LACMA's Wallis Annenberg Director's Endowment Fund and the Robert Gore Rifkind Foundation. Additional support was provided by Helgard Field-Lion and Irwin Field. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

About LACMA

Since its inception in 1965, LACMA has been devoted to collecting works of art that span both history and geography—and represent Los Angeles's uniquely diverse population. Today, the museum features particularly strong collections of Asian, Latin American, European, and American art, as well as a contemporary museum on its campus. With this expanded space for contemporary art, and innovative collaborations with artists, LACMA is creating a truly modern lens through which to view its rich encyclopedic collection.

Location and Contact: 5905 Wilshire Boulevard (at Fairfax Avenue), Los Angeles, CA, 90036 | 323 857-6000 | lacma.org

Hours: Monday, Tuesday, Thursday: 11 am-5 pm; Friday: 11 am-8 pm; Saturday, Sunday: 10 am-7 pm; closed Wednesday

General Admission: Adults: \$15; students 18+ with ID and senior citizens 62+: \$10

Free General Admission: Members; children 17 and under; after 3 pm weekdays for L.A. County residents; second Tuesday of every month; Target Free Holiday Mondays

Image captions:

(Left) Hans Richter, *Dragonfly* (Counterpoint in Red, Black, Gray, and White), 1943, oil on canvas, 29 ½ x 15 ½ in. (74.9 x 39.4 cm), private collection, © Hans Richter Estate, Photo: © 2013 Museum Associates/LACMA

(Center Left) Hans Richter, *Schlittenfahrt* (Skating), c. 1915, oil on canvas, 31 1/8 x 23 5/8 in. (79 x 60 cm), Kunsthaus Zürich, © 2013 Hans Richter Estate, Photo: © Kunsthaus Zürich

(Center Right) Sophie Taeuber-Arp, *Untitled (Dada Head)*, 1920, oil on turned wood, height: 11 9/16 in (29.4 cm), diameter: 4 5/16 in. (11 cm), Centre Pompidou, Paris, Musée national d'art moderne/Centre de creation industrielle, purchased in public sale, 2003, © 2013 Artists Rights Society (ARS), New York/VG Bild-Kunst, Bonn, Photo: © CNAC/MNAM/Dist. RMN-Grand Palais/Art Resource, NY, by Georges Meguerditchian

(Right) Hans Richter, *Orchestration der Farben* (Orchestration of Colors), 1923/1970, serigraph on linen, 54 x 16 in. (137.2 x 40.6 cm), private collection, © 2013 Hans Richter Estate, Photo: © 2013 Museum Associates/LACMA

Press Contact: For additional information, contact LACMA Communications at press@lacma.org or 323 857-6522.

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