



HANS BREDER (1935-2017)

Born in Herford, Germany, Hans Breder moved to New York City in 1964. In 1966, he followed a call to teach at The University of Iowa, where he founded the nation's first MFA program in Intermedia Arts which he directed through 2000. He received a F. Wendell Miller Distinguished Professorship at The University of Iowa in 1996 and an Honorary Doctorate from the University of Dortmund in 2007.

Selected Exhibitions

2018

"Mind's Mirror: Reflecting the Limits of Human Perception," Frieze New York

"The Art Show," Art Dealers Association of America, Park Avenue Armory, New York

2017

"Virtualities and realities," Center for New Media Culture, RIXC, Riga, Latvia

"Body/Sculptures," Gallery Fifty One, Antwerp, Belgium

"Serielle Formationen. Frankfurt 1967," Daimler Contemporary Berlin, Germany

2016

Danziger Gallery, New York (Solo Exhibition)

"Photo London 2016," Danziger Gallery, London

Gleichchapel, Paris (Solo Exhibition)

"Gegenspieler," Marta Herford, Museum für Kunst, Architektur, Design, Herford, Germany

Hachmeister Galerie, "Archetypal Diagrams," Münster, Germany (Solo Exhibition)

"Supercalifragilisticexpialidocious," White Box, New York, (Lara Pan curator)

"Human Interest: Portraits from the Whitney's Collection," Whitney Museum of American Art, New York, NY

2015

"Inmixing," Theredoom, Madrid, Spain (Solo Exhibition)

"Plastic: Art in an Era of Material Innovation," Neuberger Museum of Art, Purchase College, State University of New York

"Watch This! Revelations in Media Art," Smithsonian American Art Museum, Washington, D.C.

"Mindscape/The Subtle Body," Solivagant, New York, NY (Solo Exhibition)

"Paris Photo Grand Palais," Danziger Gallery, NY (Solo Exhibition)

2014

"Mirror's Mind," Ethan Cohen Fine Arts, New York, NY (Solo Exhibition)

"Sleuthing the Mind," Pratt Manhattan Gallery, New York

"Soft Matter," Wallspace Gallery New York

"Feral Objects," Creon, New York

"Anti-Academy," Alice Maude-Roxby, John Hansard Gallery, University of Southampton, UK

2013

"Collision Fields," Museum Ostwall, Dortmund, Germany (Solo Exhibition)

Hachmeister Galerie, Münster, Germany (Solo Exhibition)

2012

Algae Greenspon Gallery, New York (Solo Exhibition)

"Endless Summer," White Box, New York, NY

"Seeking Beyond the Surface," University of Essex, Essex

2011

"Weisse Tasse", Museum of Art, Ball State University, Muncie, Indiana (Solo Exhibition)

"Geklemmt: Physical Religion", Theological Reflection & The Pursuit of Ideals, the University of Chicago Divinity School

2010

"Corpus, What is in Writing is not to be Read" Hans Breder, Herman Rapaport, Elliott Sharp, Whitebox, New York, NY

2009

"Inmixing: A Survey of Works from 1964-Present", Whitebox, New York City

2008

"Ana Mendieta and Hans Breder: Converge," Lelong Galerie, New York (Duo Exhibition)

"1968: Art and Politics in Chicago," DePaul University Museum, Chicago, Illinois

2007

"Live Art on Camera," John Hansard Gallery, University of Southampton, UK

"Conceptual Photography 1964 - 1989," Zwirner & Wirth, New York, NY

2006

"Surrealism: Then & Now," Paul Kasmin, New York, NY

"Engaging Technology: A History and Future of Intermedia," Ball State University Museum of Art, Muncie, Indiana

"Zwielicht," 6th International Bach-Symposium, Dortmund, Germany

2005

"Alchemies," Centre for the Study of Literature, Theology and Arts, Glasgow, Scotland

2004

Museum of Art, Ball State University, Muncie, Indiana (Solo Exhibition)

Mitchell Albus Gallery, New York, New York (Solo Exhibition)
"An American Odyssey 1945/1980," Circulo de Bellas Artes, Madrid, Spain

2002

"Hans Bellmer and More Dolls", Pollock Fine Art, London, UK

2001

Mitchell Albus Gallery, New York, New York (Solo Exhibition)

2000

"Mass in A-minor for Suitcases," St. Petri Kirche Dortmund, Germany

1999

Hachmeister Galerie, Münster, Germany (Solo Exhibition)

"Penumbra: an opera for suitcases," Experimental Intermedia, New York, NY

The Nazi-Loop, "Contact Zones: The Art of the CD-ROM," Centro de la Imagen, Mexico City

1998

Point of Reference, "The International Association for Philosophy and Literature," UC-Irvine, CA

1997

The Master Race, "Short Cuts: Anschlüsse an den Körper," Deutsche Arbeitsschutzausstellung der Bundesanstalt für Arbeitsschutz und Arbeitsmedizin, Dortmund, Germany

"Erotik in der Kunst," Galerie Hans Jürgen Siegert, Basel, Switzerland

1996

"Billboards for Democracy," Hunter College of the City, University of New York, NY

1995

Hachmeister Galerie, Münster, Germany (Solo Exhibition)

1994

"Dangerous Vision: Video Art and Censorship," The University of Arizona's Distinguished Lecturer/Multicultural Series, Tucson, Arizona

"The George and Edith Rickey Collection of Constructivist Art," Neuberger Museum of Art, State University of New York at Purchase, New York

1993

Penine Hart Gallery, New York, New York (Solo Exhibition)

"'68 - Kunst und Kultur," Bauhaus Dessau, Dessau, Germany

1991

Hachmeister Galerie, Münster, Germany (Solo Exhibition)

"From Here and There Too: Moscow Postcards 1989," Whitney Biennial Exhibition, Whitney Museum of American Art, New York, New York

1990

Ruth Siegel Gallery, New York, New York (Solo Exhibition)

My TV Dictionary: The Drill, "NON%*#@#&!SENSE," Whitney Museum of American Art, New York, New York

1989

Schreiber/Cutler, Inc., New York, New York (Solo Exhibition)

"Painting Beyond the Death of Painting: Imagistic and Abstract Work," curated by Donald Kuspit, First Group Exhibition of American Art in the Soviet Union, Kuznetzky Most Exhibition Hall, Moscow, USSR

"Under a Malicious Sky," Whitney Biennial Exhibition, Whitney Museum of American Art, New York, New York

The 3rd Fukui International Video Biennale, Japan

1988

Schreiber/Cutler, Inc., New York, New York (Solo Exhibition)

Hachmeister Galerie, Münster, Germany (Solo Exhibition)

American Association for the Advancement of Science, Washington, D.C. (Solo Exhibition)

Chorus for Celan, Hans Breder, Herman Rappaport, International Association for Philosophy and Literature at Notre Dame

1987

Schreiber/Cutler, Inc., New York, New York (Solo Exhibition)

The Fine Arts Center Art Gallery, State University of New York at Stony Brook, New York (Solo Exhibition)

"My TV Dictionary," Whitney Biennial Exhibition, Whitney Museum of American Art, New York, New York

The Australian Video Festival, "Terrorising the Code - Recent US Video," The Australian Centre for Photography, Sydney

"Ursonate 1986," Emily Harvey Gallery, New York, New York

1986

Ursonate 1986, "Video and Language: Video as Language," LACE, Los Angeles Contemporary Exhibitions, Los Angeles, California My TV Dictionary, 2nd Videonale, Bonn, Germany

1985

3 x for America, "Talking Back to the Media," Time Based Arts, Amsterdam, The Netherlands

1984

Portraits of the Urban Poor, Oaxaca, Mexico, "Exhibition of Recent Acquisitions," The Museum of Modern Art, New York, NY

"Anti-City," (video installation), International Architecture Exhibition, Technische Universität, Berlin, Germany

"Portraits of the Urban Poor," Oaxaca, Mexico, Anthology Film Archives, New York, New York

1983

The Institute for Art and Urban Resources, Inc., P.S.1, Long Island City, NY (Solo Exhibition)

1982

Hachmeister und Schnake Galerie, Münster, Germany (Solo Exhibition)

"Portrait of Rosa (video installation)," 2nd Intermedia Festival, The Museum of Art, University of Iowa, Iowa City, Iowa

1981

Hachmeister und Schnake Galerie, Münster, Germany (Solo Exhibition)

1980

"Homage to Nadar," First Intermedia Festival, Manhattan Cable Television, New York

1979

Wolfgang Förster Galerie, Münster, Germany (Solo Exhibition)

1977

Intertext, "Signals," Hans Breder, Stephen Foster, Mona da Vinci, The Museum of Modern Art, New York, New York

1976

"Video and Film Works 1971-1975," International Cultureel Centrum, Antwerpen, Belgium

"Video and Film Works 1971-1975," Studentski Kulturni Centar, Beograd, Yugoslavia

"Intertext," Hans Breder, Stavros Deligiorgis, Mona da Vinci, Stephen Foster, Anthology Film Archives, New York, New York

1975

Video and Film Works 1971-1975, The Kitchen, Center for Video and Music, New York, New York

1973

Richard Feigen Gallery, Chicago, Illinois (Solo Exhibition)

Illinois Wesleyan University, Bloomington, Illinois (Solo Exhibition)

1972

Galerie Marcel Liatowitsch, Basel, Switzerland (Solo Exhibition)

"Hybrids," Max Hutchinson Gallery, New York, New York

1971

"Intermedia Works," 93 Grand Street, New York, New York

1970

Richard Feigen Gallery, New York, New York (Solo Exhibition) Richard Feigen Gallery, Chicago, Illinois (Solo Exhibition)

1969

"Superlimited: Books, Boxes and Things," The Jewish Museum, New York, New York

1968

"Richard J. Dailey," Richard Feigen Gallery, Chicago, Illinois

"Kineticism: System Sculpture in Environmental Situations" (Cultural Olympiad), Museo Universitario de Ciencias y Arte, Mexico City, Mexico

"Directions 1: Options," Milwaukee Art Center, Milwaukee, Wisconsin

"Directions 1: Options," Museum of Contemporary Art, Chicago, Illinois

1967

Richard Feigen Gallery, New York, New York (Solo Exhibition)

Richard Feigen Gallery, Chicago, Illinois (Solo Exhibition)

"Serielle Formationen," Studio Galerie, Frankfurt, Germany

"Exhibition of Recent Acquisitions," The Whitney Museum of American Art, New York, New York

1966

"Four Directions," AM Sachs Gallery, New York, New York (Four-Artist Exhibition)

"American Painting and Sculpture," Midland Group Gallery, Nottingham, Great Britain

1965

"International Artists' Seminar," Fairleigh Dickinson University, New Jersey

1964

Hochschule für Bildende Künste, Hamburg, Germany (Solo Exhibition)

Selected Bibliography

2017

Garrett Stewart, "Transmedium: Conceptualism 2.0 and the New Object Art," University of Chicago Press

2016

Loring Knoblauch, In Galleries, Collector Daily

2015

Donald Kuspit, "Art as Healing Magic: Hans Breder's Chakras" - percontra.net
Philippe Garner, Paris Photo 2015 : Hans Breder at Danziger Gallery, (exhibition catalogue)

2014

Peter Frank, Haiku Reviews, the Huffington Post Andrew Russeth, "Sleuthing the Mind," Art News
Elliot Camarra, Systems of Associations: Soft Matter at WallSpace Gallery, Art in America
Alice Maude-Roxby, "Anti-Academy," John Hansard Gallery, University Southampton, UK

2013

Katja Knicker, Kurt Wettengl, Hans Breder Colision Fields, Dortmunder Schriften zur Kunst,
Intermedia-Studien, Band 4

2012

Hans Breder, "Media Study," Artforum, September 2012
<http://www.contemporaryartdaily.com/2012/04/hans-breder-at-algus-greenspon/>
<http://fullinsight.com/2012/05/chromostereopsis-2>
<http://fullinsight.com/author/carlos/Intermedial Being>
Isadora Liquori. "A Step through the Looking-Glass," University of Essex, Essex
http://algusgreenspon.com/wp-content/uploads/2011/11/HB_Artner1.pdf

2011

Klaus-Peter Busse, Blickfelder: Kunst Unterrichten, Dortmunder Schriften zur Kunst, Band 11
Rudolf Preuss, Intermedia: Künstlerische Experimente und Vermittlungsprozesse, Dortmunder
Schriften zur Kunst, Band 12
J. Sage Elwell, Crisis of Transcendence, Rowan & Littlefield Publishers, Inc
Herman Rapaport, The Literary Theory Toolkit, Wiley- Blackwell
Heiner Hachmeister, Ana Mendieta/Hans Breder: A Relationship in Documents, Dortmunder
Schriften zur Kunst, Intermedia Studies, Vol. 3
"Intermedia," Hans Breder in conversation with Herman Rapaport, A journal of Performance and
Art, Mit Press, September, Volume No. 3

2010

Robert Shuster, "Hans Breder's Inmixing," Voice, New York

2008

Herman Rapaport, "Engaging Technology: A History and Future of Intermedia," Ball State
University Museum of Art, Muncie, Indiana
Christopher Chambers, Flash Reviews, Flash Art, Vol. XLI No. 259, March
Bridget Goodbody, Arts&Letters, The New York Sun, February 28

2007

Alice Maude-Roxby, Live Art On Camera, University of Southampton, UK
John G. Hanhardt / Klaus-Peter Busse (ed), Hans Breder: Intermedia and Process in Late Twentieth-Century Art, Dortmunder Schriften Zur Kunst
Roberta Smith, "Conceptual Photography," The New York Times, June 8

2006

J. Sage Elwell, "Intermedia: Forty Years and Beyond," Afterimage
Martha Schwendener, Surrealism: "Then & Now," Art in Review, The New York Times

2005

Klaus Busse, Hans Breder, Intermedia: Enacting the Liminal, Dortmunder Schriften zur Kunst, University of Dortmund, Germany
Donald Kuspit, "The Contemporary and the Historical," artnet.com
Donald Kuspit, The Matrix of Sensations," artnet.com

2004

Edward Lefngwell," Art in Review," Art in America, November
Holland Cotter, "Art in Review," The New York Times, July 11

2002

Donald Kuspit, Meditation On The Immeasurable: Hans Breder's Mediadialectic, Hachmeister Verlag, Muenster, Germany

2001

Walter Robinson, "Hans Breder, Body/Sculpture 1965-73 at Mitchell Alpus Gallery," Weekend Update, artnet.com

1999

Garrett Stewart, Back to the Limit, Hachmeister Verlag, Muenster, Germany
Ebon Fisher, "Pioneers of Electronic Art Education," Artbyte, June, July-August
Timothy Murray, "Zonas de contacto: el arte en CD-Rom," Centro de la Imagen, Ciudad de México (catalogue)

1998

Cristine Paul,"From Terminal to Terminator," Intelligent Agent, Vol. 2, No 3, July 6, 1997
Iris Dressler, Hans Christ, "Short Cuts: Links to the Body," Deutsche Arbeitsschutzausstellung, Dortmund, Germany (exhibition catalogue)

1996

Maria Antonella Pelizzari, "Writing on a White Paper," Performing Arts Journal, Vol. XVIII, No. 3, The Johns Hopkins University Press

1995

Hans Breder, Herman Rapaport, *The Luminous Object: Video Art / Video Theory*, Visible Language 29.2, Rhode Island School of Design

Hans Breder, "Intermedia: Enacting the Liminal," *Performing Arts Journal*, Vol.XVII, No. 2/3, The Johns Hopkins University Press

1994

Ann-Sargent Wooster, "Art Reviews," *Cover*, Volume 8, Number 3, March 17

1993

Hans Breder, *Threshold States*, Hachmeister Verlag, Münster, Germany

1991

Ann-Sargent Wooster, "The Heart of Darkness," *Arts Magazine*, October

Hans Breder, "Portrait of Rosa," *Rethinking Marxism*, Fall

1990

Lucio Pozzi, "Letter from New York," *Il Giornale Dell'Arte*, N.74, January

1989

Donald Kuspit, "New York Reviews," *Artforum*, May Robert C. Morgan, "New York in Review," *Arts Magazine*, May

1988

Herman Rapaport, "Hans Breder and the Auras of Video," *Art Criticism*, Vol. 4, No.1 Lauren

Rabinovitz, "Video Cross-Dressing," *Afterimage*, Volume 15, Number 8, March Michael

Kimmelman, "Hans Breder," *The New York Times*, April 29 Hans Breder, "Ana Mendieta:

Imprints/Student Years 1972-1977," *Sulfur*, Volume 22, Eastern Michigan Univeristy, Ypsillanti

1987

Helen A. Harrison, "Diagrammatic Drawings Explore Duality of Nature," *The New York Times*, February 22

Donald Kuspit, "Hans Breder," *The Fine Arts Center Gallery*, S.U.N.Y. at Stony Brook (exhibition catalogue)

Hoberman, "Avant to Live," *The Village Voice*, June 23

Elaine Summers, "Infinite Choices," *Contact Quarterly*, Fall

1985

Stephen Foster, Estera Milman, "The Media as Medium: Hans Breder's Berlin Work," *Kansas Quarterly*, Volume 17, Number 3

1984

Nam June Paik, Art and Satellite, Berlin: Berliner Künstlerprogramm des DAAD Barbara Welch, "Kunst, Kultur, Kritik: Hans Breders Anti-City: für Johannes Baader," Die Zukunft der Metropolen, Berlin: Technische Universität Berlin

1983

Ann-Sargent Wooster, "Artists Telescreen," East Village Eye, February

Ann-Sargent Wooster, "Portrait of Rosa," Afterimage, January

Ann-Sargent Wooster, "Manhattan Shortcuts," Afterimage, March

1982

Wulf Herzogenrath, Video Kunst in Deutschland 1963-1982, Stuttgart: Verlag Gerd Hatje

1981

Tony Whitfield, "Between the Covers," Live 4, New York, NY

1979

Hans Breder, Stephen Foster, Intermedia, The University of Iowa, Iowa City, Iowa

David Mower, "Through the Looking Glass and What the Artist Found There," Art International, September

Stephen Foster, "Zu den neuen Bildern von Hans Breder," Galerie Förster, Münster, Germany (exhibition catalogue)

1978

C.L. Morrison, "Yes, They Really Do Want A Mayor Daley Memorial," Artforum, November

1974

Norman Laliberte, Alex Mogelon, Art in Boxes, New York, New York: Van Nostrand Reinhold

1973

Michael Kirby, "Hybrids," The Drama Review, June

Gregory Battcock, "Explorations in Video," Art and Artists, Feb

1971

Willoughby Sharp, "Rumbles," Avalanche, Winter

1970

Rolf-Gunter Dienst, Deutsche Kunst: Eine Neue Generation, Cologne, Germany: M. DuMont Schauberg

1968

George Rickey, Constructivist-Origins and Evolution, New York, New York: George Braziller

Jack Burnham, Beyond Modern Sculpture, New York, New York: George Braziller

Lawrence Alloway, "Interfaces and Options-Participatory Art in Milwaukee and Chicago," Arts Magazine, September

Roy Slade, "Up the American Vanishing Point," Studio International, November

"The Politics of Feeling," Time, November

"Artists vs. Mayor Daley," Newsweek, November

"Richard J. Daley," The Contemporary Arts Center, Cincinnati (exhibition catalogue)

"See-Throughs," Time, February

Willoughby Sharp, "Systems Sculpture in Environmental Situations," Museo Universitario de Ciencias y Arte Ciudad Universitaria, Mexico (exhibition catalogue)

1967

Lil Picard, "Four Directions," Das Kunstwerk, February

George Rickey, "Hans Breder," Richard Feigen Gallery, Chicago (exhibition catalogue)

1965

"International Artists' Seminar", Riverside Museum, New York, New York (exhibition catalogue)

Selected Public Collections

American Association for the Advancement of Science, Washington, D.C.

Museum of Art, Ball State University, Muncie, Indiana

Cleveland Museum, Cleveland, Ohio

Daimler Contemporary Berlin, Germany

J. Paul Getty Museum, Los Angeles

Hirshhorn Museum and Sculpture Garden, Washington, D.C.

Houston Museum of Fine Arts, Houston, Texas

LWL-Museum für Kunst und Kultur, Münster, Germany

Milwaukee Art Museum, Milwaukee, Wisconsin

Museum Ostwall, Dortmund, Germany

Smithsonian American Art Museum, Washington, D.C.

Roy R. Neuberger Museum, State University of New York at Purchase, New York

The City of Hanover, Germany

The Museum of Modern Art, New York, New York

The University of Iowa Museum of Art, Iowa City, Iowa

The Whitney Museum of American Art, New York, New York

Walker Art Center, Minneapolis, Minnesota