XANTI SCHAWINSKY
Here Is a New Field for Your Imagination
WORKS 1924–1969

GALERIE GREGOR STAIGER, ZURICH
2026



XANTI SCHAWINSKY

1904 Born in Basel
1979 Died in Locarno

Galerie Gregor Staiger is pleased to present the third exhibition of works by the Swiss artist Alexander "Xanti" Schawinsky. Born in 1904 to a Jewish family of Polish descent, he described himself as a “modernist dandy.” His life and work were deeply intertwined with several major cultural movements of the 20th century.

He was part of the first generation of artists at the Bauhaus, where he enrolled in 1924 to study with such important figures as Walter Gropius, Wassily Kandinsky, and Paul Klee. His main contributions there were in the theater department; he wrote plays, created sets and costumes, and performed. His radical concepts for a totally encompassing experimental theater were cut short when the Bauhaus was closed, and he was forced to flee Europe in 1936.

He settled in the United States and taught at Black Mountain College. His work similarly influenced and was influenced by avant-garde movements in theatre and painting. Schawinsky's legacy lies in his pioneering contributions to modern art and design, as well as his impact as an educator who inspired generations of artists and designers. His work continues to be celebrated and studied for its innovative spirit and enduring influence on contemporary art and design practice.

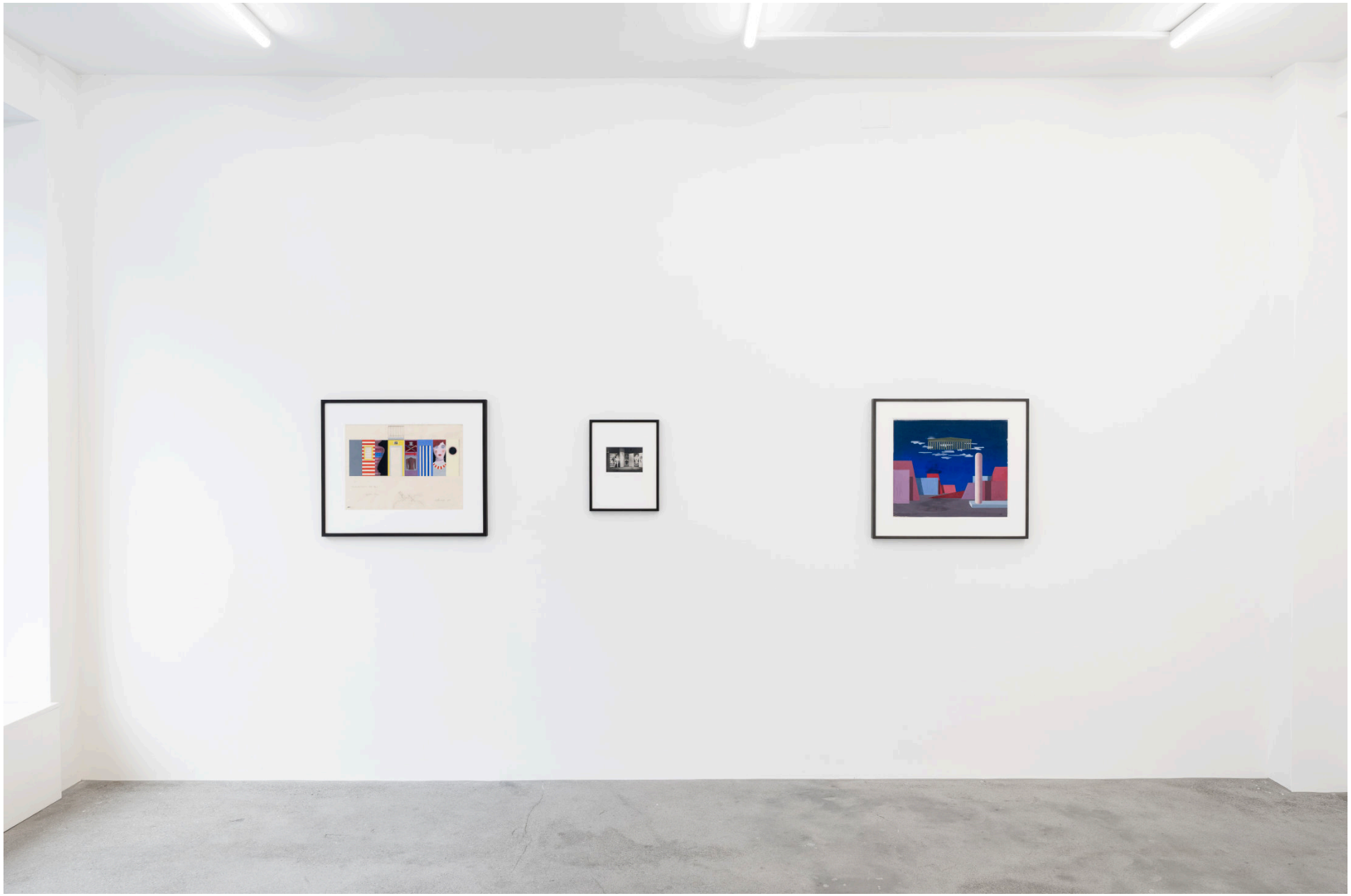
Schawinsky’s work is currently featured in a group exhibition at the Arp Museum, Remagen (Germany).

Xanti Schawinsky (b.1904, Basel, Switzerland – 1979 Locarno). Recent exhibitions include solo shows: ‘Xanti Schawinsky: Play, Life, Illusion’, MUDAM – Musée d’Art Moderne Grand-Duc Jean, Luxembourg (2024); ‘Eclipses’, Galerie Gregor Staiger, Zurich (2024); ‘Xanti Schawinsky: Pittura Processuale’, Museo Casa Rusca, Locarno (2023); ‘Xanti Schawinsky: Paintings from 1950s to the 1970s’, Galerie Berinson, Berlin (2022); ‘Xanti Schawinsky: Head Drawings and Faces of War’, Bergen Kunsthall (2016); ‘Xanti Schawinsky: From the Bauhaus Into the World’, Kunstmuseum Magdeburg (2016); ‘Vom Bauhaus zum Aufbruch - Eugen Batz + Xanti Schawinsky’, Döbele Kunst, Mannheim (2016), Karma International, Zurich / Los Angeles (2016). Schawinsky has participated in numerous group exhibitions including: ’Die Sammlung Gerhard Saner’, Kunstmuseum Solothurn (2022); ‘Moved by Schlemmer’, Staatsgalerie, Stuttgart (2022); ‘The Paradox of Stillness: Art, Object, and Performance’, The Walker Art Center, Minneapolis (2021); ‘Schall und Rauch – Die wilden 20er’, Kunsthaus Zurich, Zurich (2020).

Schawinsky’s work is part of public collections such as the Drawing Center, New York; The Harvard Art Museums, Cambridge; J. Paul Getty Museum, Los Angeles; Migros Museum für Gegenwartskunst, Zurich; MoMA – Museum of Modern Art, New York; MASI – Museo d’arte della Svizzera italiana, Lugano; Collection of the city of Locarno; Smithsonian American Art Museum: Rhode Island School of Design Museum, Providence; Museo Comunale d’Arte Moderna, Ascona; Philadelphia Museum of Art.



Here Is a New Field for Your Imagination, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Here Is a New Field for Your Imagination, 2026
Exhibition view, Galerie Gregor Staiger, Zurich

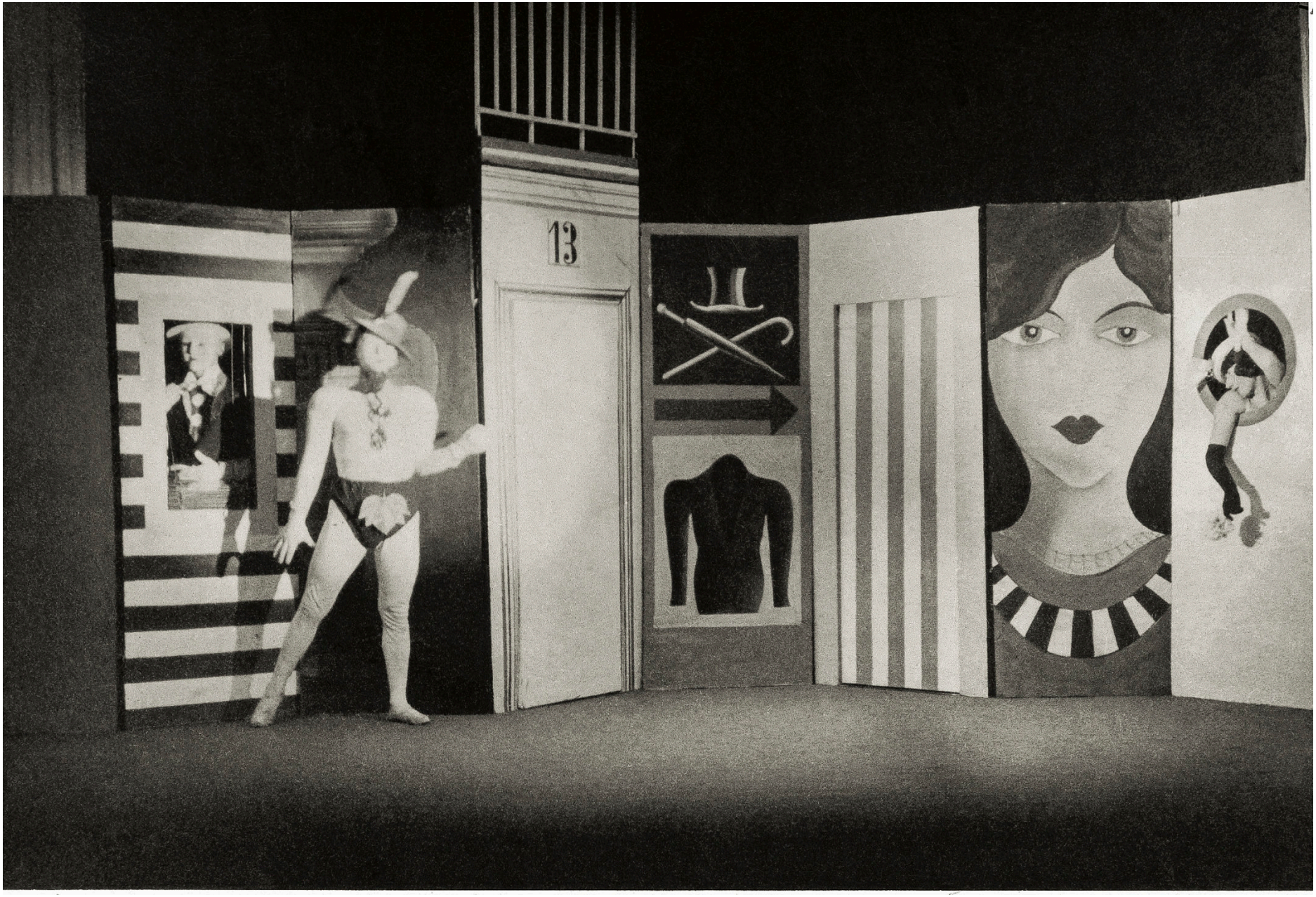
The Bauhaus years (1924–29) / Olga-Olga (1926/28)

In 1924, at the age of twenty, Xanti Schawinsky began his studies at the Bauhaus in Weimar, Germany. Founded in 1919 by Walter Gropius, the Bauhaus was a multidisciplinary school that is now considered one of the main hubs of architecture, visual arts, theatre and design in the twentieth century and one of the birthplaces of modern art and the avant-garde movements. Among Schawinsky's teachers were painter Paul Klee (1879–1940), architect Walter Gropius (1883–1969) and painter and photographer László Moholy-Nagy (1895–1946). At the Bauhaus, which moved from Weimar to Dessau in 1925, Schawinsky was mainly involved in the theatre workshop led by Oskar Schlemmer (1888–1943). It was at this time that Schawinsky began to work on his concept of 'Spectodrama' – a forerunner of total theatre –, and it was not long before he also brought his experiments to the stage. The broad themes that would be present in his future work could already be seen here in an embryonic form, namely the elaboration of dramatic spaces and a concern with the relationship between man and machine. Parallel to his studies, his stage experimentations and his paintings, Schawinsky devoted part of his time to his passion for music, playing the saxophone in the Bauhaus orchestra. In 1926, he worked for one season as a set designer at the municipal theatre in Zwickau (Germany). Upon his return to the Bauhaus in 1927, he gave courses based on the practical experience he had gained there.

Created during Xanti Schawinsky's years at the Bauhaus, this work is a study for the stage design of Olga-Olga, which premiered in Dessau in 1928. The play revolves around the actions of the dancer and ballet mistress Manda von Kreibig (1901–89). Three masked male performers – Oskar Schlemmer, Hermann Röseler (1906–34) and T. Lux Feininger (1910–2011) – act in the style of commedia dell'arte, but in a somewhat surreal, Dadaist fashion, with no recognisable plot emerging from the wordplay and often nonsensical sound poetry. Schawinsky also appeared in the play, dressed in white, wearing a sort of Tyrolean hat, a pointed beard and a bathing suit. The work did not offer definitive interpretations: Schawinsky wanted to create a space for association where it was up to the audience to project meaning. The piece can be seen as a precursor to performance art, which would not become an art form until several decades later. In contrast with Oskar Schlemmer's 'sculptural' theatre, Olga Olga is marked by dynamism, chance and a form of queerness.



Xanti Schawinsky, *Kombinations-Kulissen (Olga-Olga) aufgeführt in Dessau (Draft for stage setting for Olga-Olga)*, 1926
Tempera, pencil, and India ink on paper
39.2 × 55 cm, 62 × 74.5 × 2.8 cm (framed), SCHA/WP 61



Xanti Schawinsky, *Untitled (Scene from Olga Olga)*, 1928
B/W-Photograph (Photo by Theodor Lukas “Lux” Feininger)
11 × 17 cm, 41.5 × 31.5 cm (framed), SCHA/PH 3

Part of SCHA/WP 61

Untitled (Stage Set), 1929

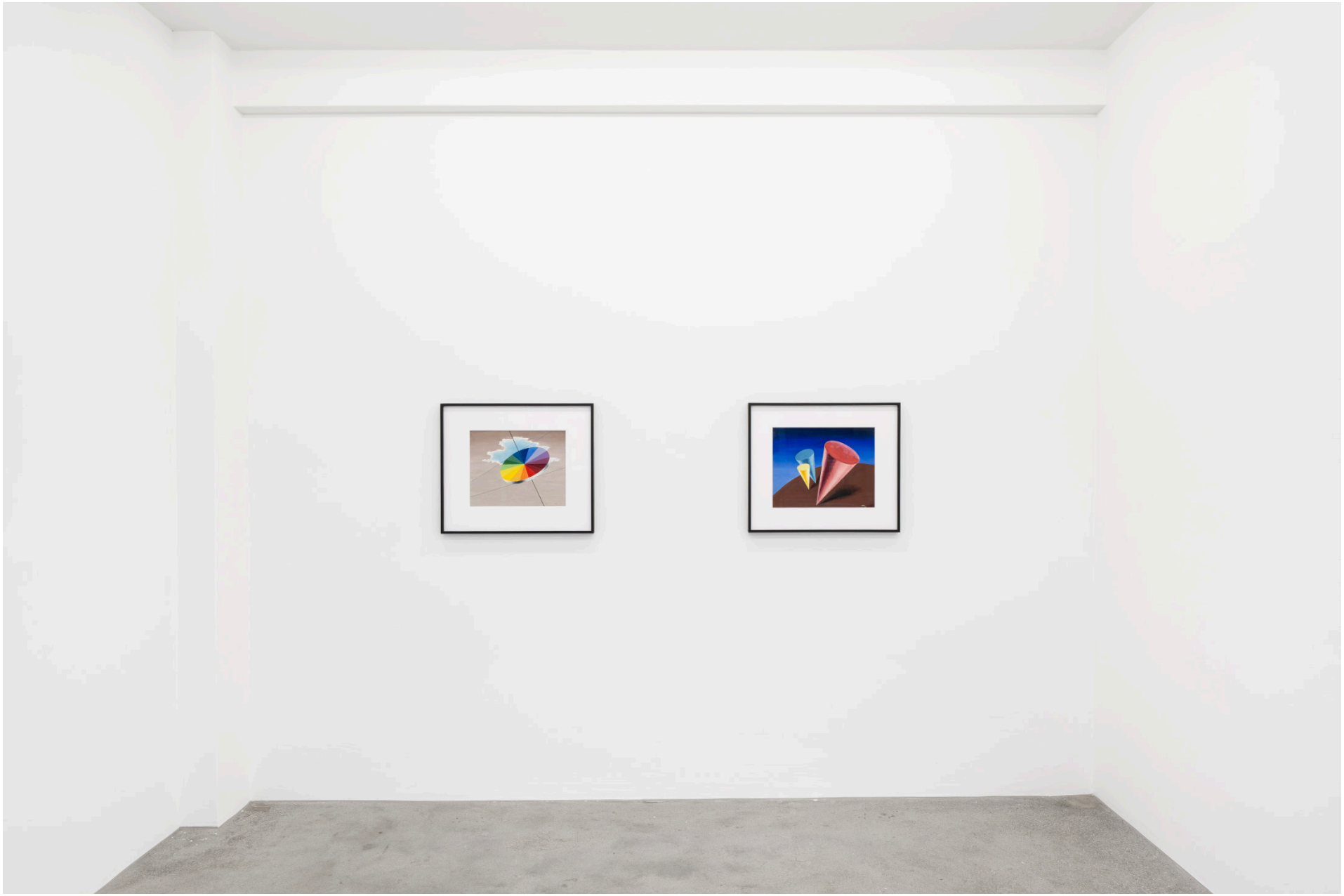
Created at the end of Schawinsky's Bauhaus years, this stage design reflects his experiments with theatre as a dynamic interplay of space, colour and geometric form. At the Bauhaus, Schawinsky was closely involved with the stage workshop, where short experimental pieces combined performance, music, costumes and geometric sets. Often developed with minimal rehearsal, these productions left considerable room for improvisation and play. Performers interacted with movable forms and objects, transforming the stage into a constantly changing spatial composition. In his recollections, Schawinsky described his experiments with stage space in strikingly precise terms: "the width as a blue horizontal, the height as a red vertical, the depth as a yellow square." Such elements could be combined and displaced to create what he called a "pseudo-architecture" – a space defined not by fixed architecture but by colour, form, light and movement. These experiments also reflected the Bauhaus ambition to bring art and technology into a new relationship. For Schawinsky, the stage became a laboratory in which the boundaries between visual art, architecture, music and performance could be tested – an approach that would later develop into his concept of Spectodrama.



Xanti Schawinsky, *Untitled*, 1929
Airbrush and tempera on paper
44 × 51.6 cm, 63.4 × 70.4 × 3.5 cm (framed), SCHA/WP 62



Xanti Schawinsky, *Play life, Illusions– a Retrospective*, 2025
Exhibition view, Kunsthalle Bielefeld, Bielefeld



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Movimento (1935) / Spectodrama Studie (1935)

During his almost three years in Milan, Xanti Schawinsky not only devoted himself to the commissions of the renowned Studio Boggeri, but also worked intensively as a freelance artist. His work in the studio gave him access to the vibrant cultural scene in Milan, where he quickly established himself. His circle included committed publicists such as Edoardo Persico, representatives of avant-garde art such as the actors of the Galleria del Milione under Gino Ghiringhelli, and architects of the Italian rationalism movement. During this time, Schawinsky drew a great deal of inspiration from Pittura Metafisica. One formative encounter was with Giorgio de Chirico, one of the most important representatives of this art movement, whom he deeply admired. Schawinsky's works from this creative phase combine the strict formal language of Bauhaus with the surreal, often enigmatic elements of Italian metaphysical painting. This tension between the functional aesthetics of Bauhaus and the poetic, dream-like imagery of Pittura Metafisica gives his works a fascinating complexity that impressively reflects his innovative spirit.



Xanti Schawinsky, *Spectodrama Studie*, 1935
Tempera on cardboard, framed
32.5 × 41.5 cm, 56 × 65.5 × 4 cm (framed), SCHA/WP 22



Xanti Schawinsky, *Movimento*, 1935
Aqueous ink and pen suspended on paper, framed
34 × 43, cm, 56 × 65.3 × 4 cm (framed), SCHA/WP 21



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Faces of War series (1942)

For Xanti Schawinsky – a Swiss Jew born to Polish émigrés – the war was both profoundly personal and physically distant. This duality, of living in New York while being haunted by the turmoil unfolding in Europe, became a central theme in much of his artistic work during this period. In 1942, he confronted the distant war through his graphic series ‘Faces of War’. Most pieces in this series are striking hybrid portraits, merging human or anthropomorphic faces with mechanical, technical, or organic structures. Alongside these evocative portraits are works that incorporate the geometric and graphic formal language of the Bauhaus, blending it with the stark realities of wartime. These pieces often depict forms that are layered over soldiers, resembling camouflage, or hovering above urban landscapes, evoking the aerial dimension of modern warfare. At the same time, Schawinsky was collaborating with the U.S. military on developing camouflage patterns, a practical application of his artistic and technical expertise. Yet, the ‘Faces of War’ series also reflects a deeply personal dimension, serving as a visual testament to Schawinsky’s existential uncertainty and dislocation during this turbulent period.



Xanti Schawinsky, *The General (Faces of War)*, 1942
Mixed media, watercolor, and black pen on paper
75 × 54.5 cm, 91.3 × 73.5 × 4 cm (framed), SCHA/WP 65



Xanti Schawinsky, *The Admiral (Faces of War)*, 1942
Mixed media, watercolor, and black pen on paper
75 × 54.5 cm, 91.3 × 73.5 × 4 cm (framed), SCHA/WP 13



Xanti Schawinsky, *Soldier's Rest (Faces of War)*, 1942
Mixed media, watercolor, and black pen on paper
75 × 54.5 cm, 91.3 × 73.5 × 4 cm (framed), SCHA/WP 14



Xanti Schawinsky, *The Gunner (Faces of War)*, 1942
Mixed media, watercolor, and black pen on paper
73 × 53.5 cm, 86 × 64.5 × 3.5 cm (framed), SCHA/WP 63



Xanti Schawinsky, *Play life, Illusions– a Retrospective*, 2025
Exhibition view, Kunsthalle Bielefeld, Bielefeld



Xanti Schawinsky, *Play life, Illusions– a Retrospective*, 2025
Exhibition view, Kunsthalle Bielefeld, Bielefeld



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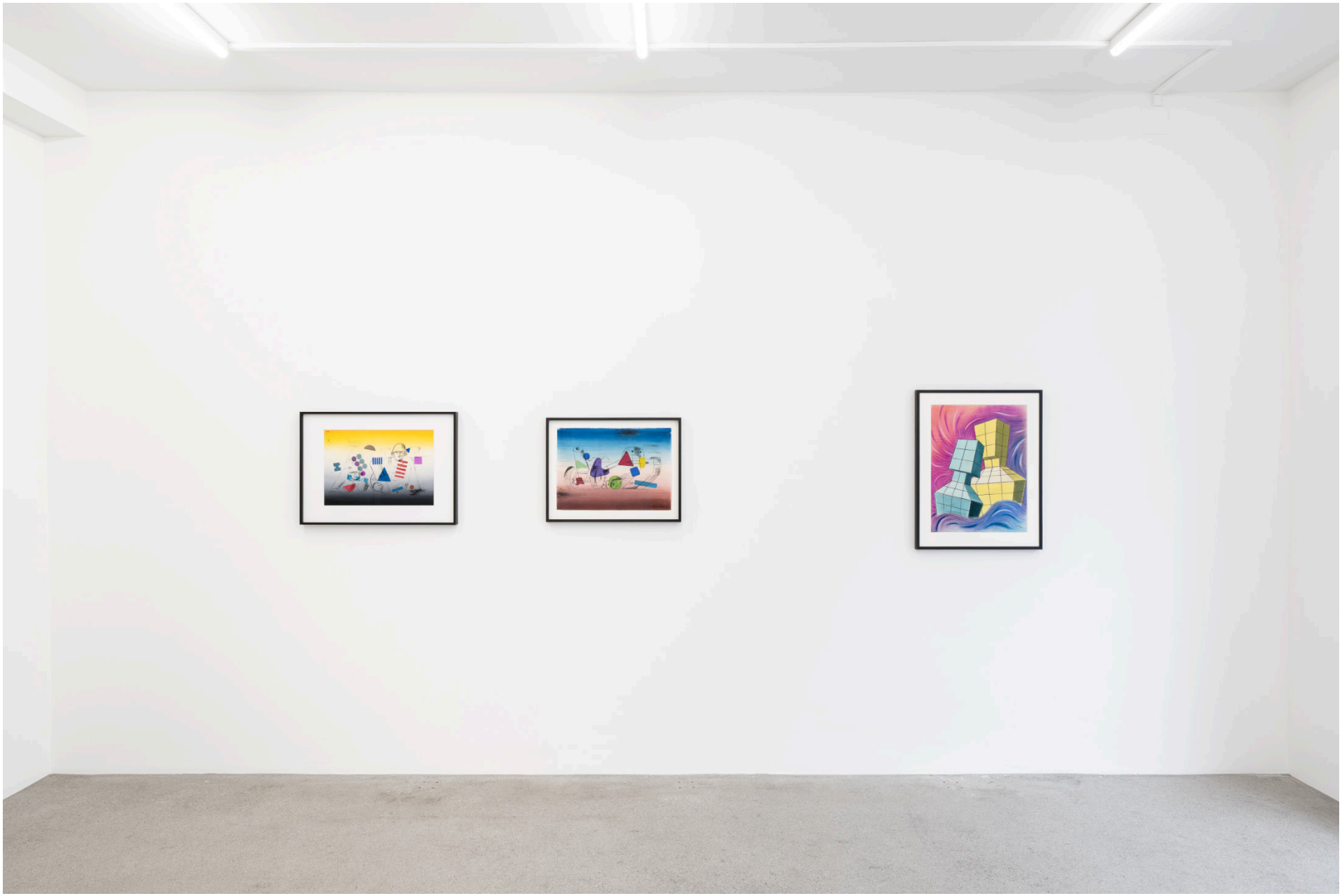
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Untitled*, 1942
Mixed technique, pen and aqueous ink suspended on paper
72.5 × 52.5 cm, 85.7 × 64.7 × 3 cm (framed), SCHA/WP 25



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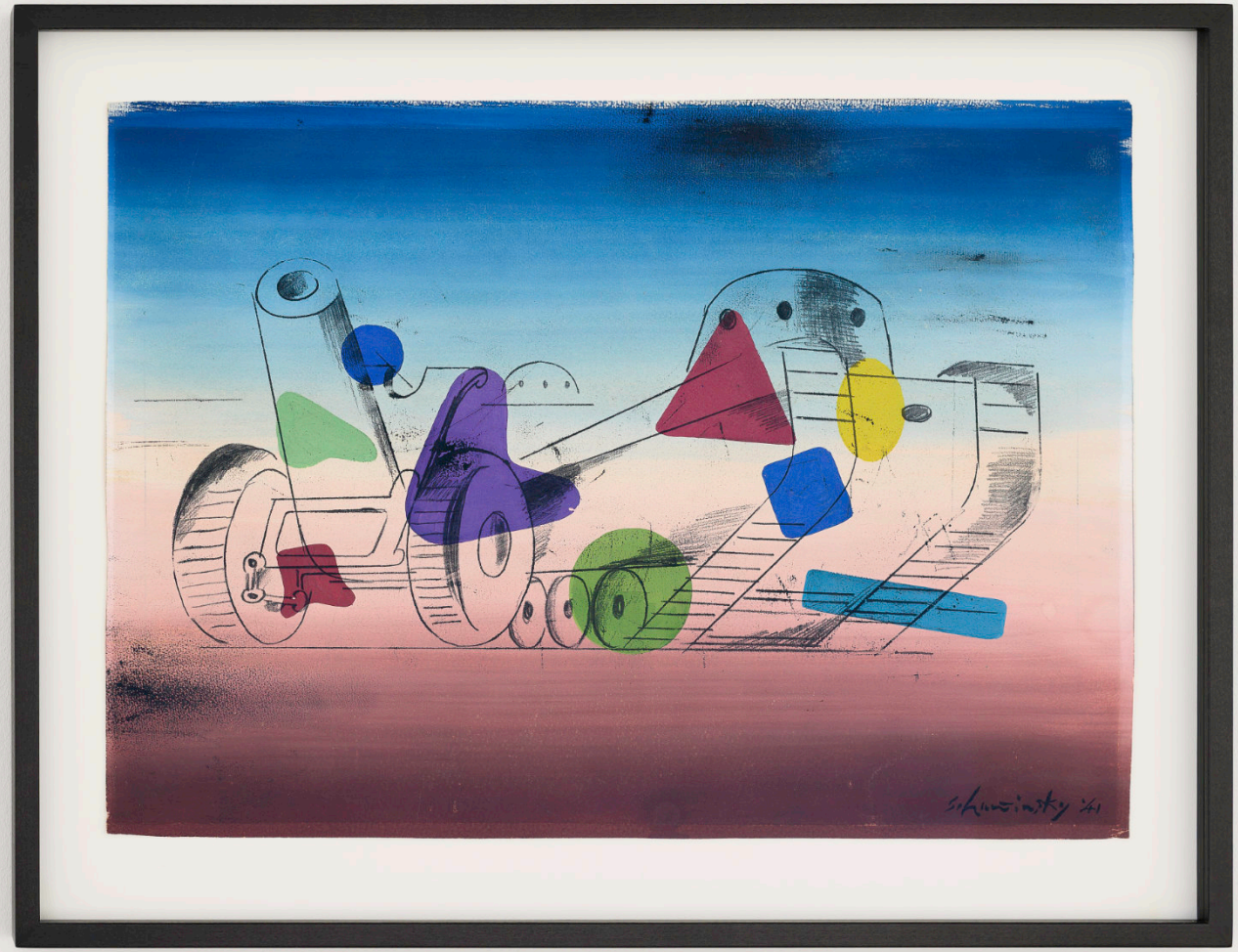
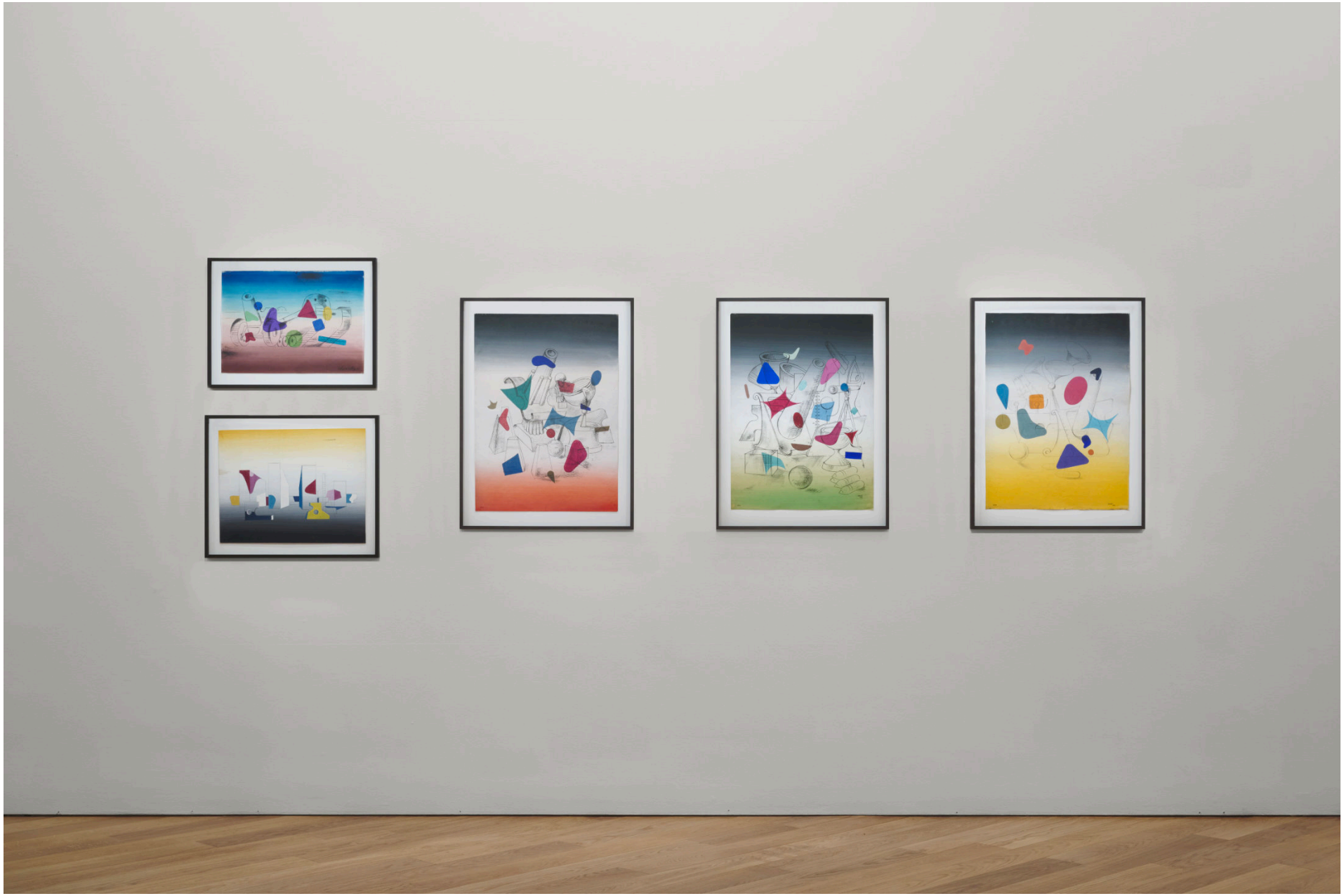


Xanti Schawinsky, *Untitled*, 1941
Watercolor, tempera, and colored pencil on paper
38 × 53 cm, 48.3 × 62.5 × 3.5 cm (framed), SCHA/WP 64



Xanti Schawinsky, *Xanti Schawinsky: Play, Life, Illusion — a Retrospective*, 2024
Exhibition view, Mudam Luxembourg. Photo: Mareike Tocha



Xanti Schawinsky, *Untitled*, 1942
Mixed technique, aqueous ink and pen suspended on paper, framed
35 × 51 cm, 52.2 × 72.3 × 4 cm (framed), SCHA/WP 23

Untitled (1945)

Untitled (1945), created several years later and no longer part of the Faces of War series, appears almost as a counterimage. Two geometric, Bauhaus-like heads or upper bodies move towards one another. The aggressive fusion of body and weapon has disappeared; instead, the composition suggests proximity, encounter and reconciliation. Created in the year the Second World War ended, the work can be read as a cautious movement away from the mechanised bodies of war and towards the possibility of peace.



Xanti Schawinsky, *Untitled*, 1945
Pastel on paper
60 × 45 cm; 74 × 58.5 × 3 cm (framed), SCHA/WP 26



Here Is a New Field for Your Imagination, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Untitled*, 1942
Mixed technique, aqueous ink and pen suspended on paper, framed
70 × 51 cm, 92 × 72.5 × 4 cm (framed), SCHA/WP 24



Here Is a New Field for Your Imagination, 2026
Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Platonic memory*, 1967
Oil on canvas
185 × 137.2 × 3.8 cm (incl. frame), SCHA/P 28

70,000.00 CHF (excl. VAT)

Eclipses (1960s)

The Eclipses belong to a period in which Schawinsky increasingly questioned the traditional means of painting. From the late 1940s onwards, he experimented with unconventional tools and processes, seeking ways to make the physical act of producing an image as important as the finished work itself. Developed in the United States as Abstract Expressionism was beginning to emerge, these experiments reveal an important continuity between Schawinsky's Bauhaus background and the new approaches to painting taking shape in postwar America.

His Bauhaus interest in experimentation, material, movement and the relationship between body and image evolved into an increasingly physical understanding of painting, closely paralleling Abstract Expressionism's emphasis on gesture, process and the act of making itself. Rather than abandoning the Bauhaus, Schawinsky carried its experimental principles into a new artistic context – and became part of this emerging discourse around painting himself. The airbrush played a particularly important role within Schawinsky's painterly vocabulary throughout his career. He had experimented with sprayed colour from an early stage, developing a remarkable mastery of the technique. Walter Gropius jokingly referred to him in 1934 as a "Wettbewerbspritzmeister" – literally, a "competition spray-master" – a reference to Schawinsky's ability to produce exceptionally subtle colour gradients with a spray gun. The exhibition includes an early spray painting from 1940 alongside the later works, making this continuity particularly visible.

Returning to Europe in the early 1960s, Schawinsky reintroduced airbrush and sprayed colour as important elements within the layered painterly language of his Eclipses. He crumpled and folded sheets of paper and used them as masks and stencils while spraying colour across the surface. The resulting compositions transform these simple physical manipulations into dramatic spaces that oscillate between geological formations, bodily forms and atmospheric landscapes. Chance and control, flatness and depth, material and illusion constantly shift into one another.



Xanti Schawinsky, *Untitled*, 1940
Spray paint on paper
31 × 46.5 cm; 50.7 × 65.6 × 3 cm (framed), SCHA/WP 1



Xanti Schawinsky, *Xanti Schawinski*, 2015
Installation view, Migros Museum für Gegenwartskunst, Zurich



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Exhibition view, Galerie Gregor Staiger, Zurich



Xanti Schawinsky, *Tick-tack-toe*, 1969
Oil on canvas, framed
175.5 × 110 × 3.8 cm (incl. frame), SCHA/P 18



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Xanti Schawinsky, *Il Cardinale*, 1967
Oil on canvas, framed
180 × 129 × 3.8 cm (incl. frame), SCHA/P 15



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Xanti Schawinsky, *Untitled*, 1965
Oil on canvas
155.5 × 155.5 × 3.8 cm (incl. frame), SCHA/P 27



Xanti Schawinsky, *Il Presidente*, 1968
Oil on canvas, framed
177.5 × 129.5 × 3.2 cm (incl. frame), SCHA/P 16



Here Is a New Field for Your Imagination, 2026
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Cinque litografie – Bauhaus (1975–76)

In 1929, Xanti Schawinsky's paintings are prominently featured in the exhibition "Young Bauhaus Painters". Ludwig Grote, director of the Anhalt Art Gallery in Dessau and curator of the exhibition, says at the opening: "Schawinsky's paintings breathe the air of theater and circus, white and red before electric blue, corporeal, including classicist architectures, which, despite the technical meticulousness with which cornices and profiles are drawn, appear unreal and strange against the deep backgrounds. [...] With Schawinsky, everything is masterful. He is confident in his control of his means. The new sense of space makes everything representational light; it flashes, rings, jingles, and dances like jazz music. The stage is both the source and content of his paintings".

Around five decades after his time at Bauhaus, Schawinsky returned to his works from his Bauhaus period – just four years before his unexpected death. This reflection resulted in the portfolio *cinque litografie – Bauhaus* (1975–76), which combines five of his most iconic works from that era. Some of the original works are now thought to be lost, making the portfolio not only an artistic work but also an important historical document. It captures the spirit and principles of the Bauhaus with striking clarity. The lithograph *Das stille Haus* (*The Silent House*, 1927) is a prime example of the Bauhaus formal vocabulary. Schawinsky breaks up these strict forms and playfully rearranges them, revealing his innovative handwriting. Equally visionary are the sheets *Shakespeare's The Two Gentlemen of Verona, Robbers' Ballet* (both 1925) and *Paracadutista (Parachutist)* from the same year, which document his groundbreaking approaches in the field of theater design. In *Robbers' Ballet* (das Räuberballett), the robbers are depicted as "robotic" beings, a representation that anticipates early discourse on the relationship between humans and machines – a topic that remains highly relevant today. The portfolio *cinque litografie – Bauhaus* is thus not only a tribute to Schawinsky's Bauhaus roots, but also a testament to his timelessness and visionary thinking.



Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976



Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976



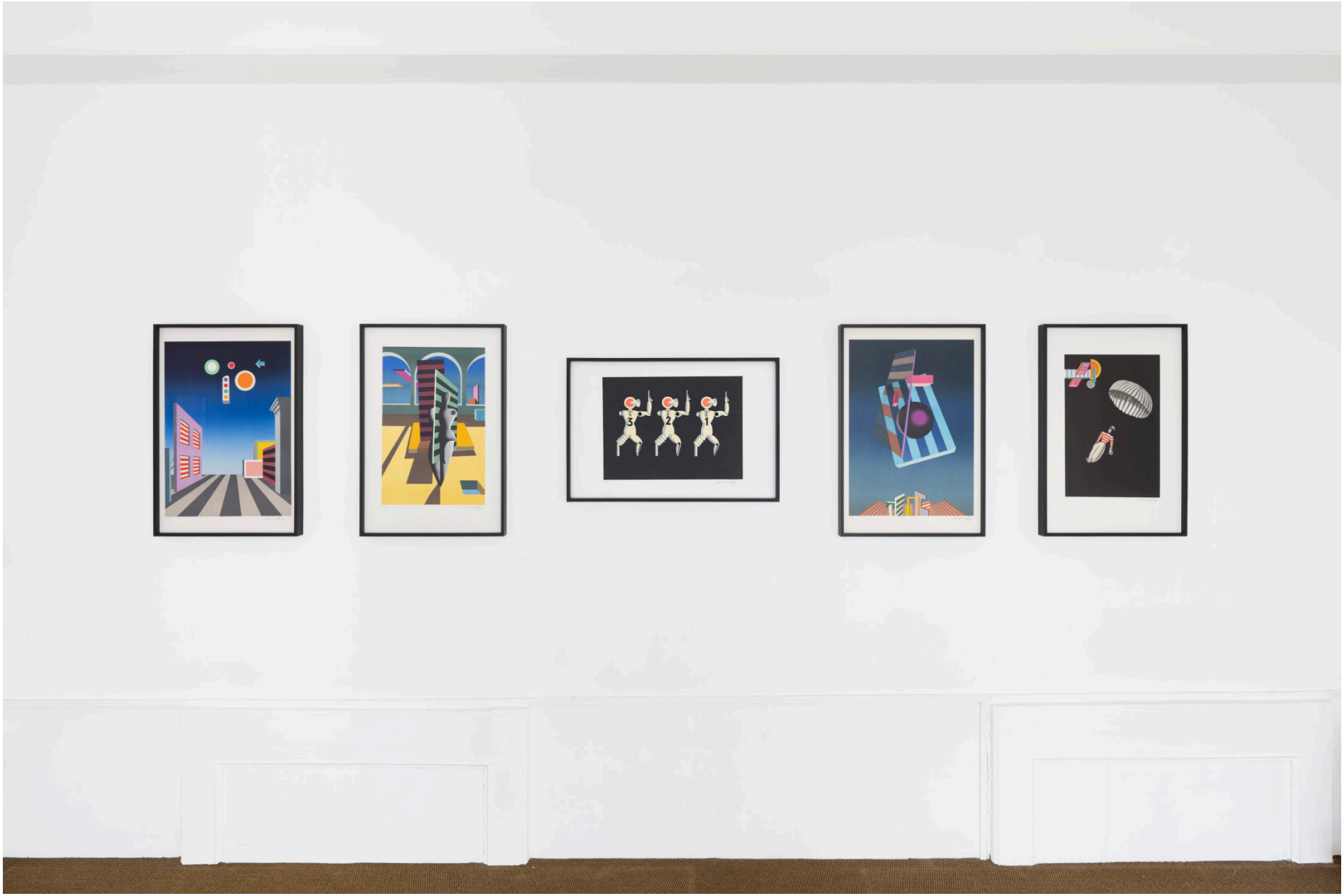
Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976



Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976



Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976



Xanti Schawinsky, *Cinque litografie - Bauhaus*, 1975-1976
Five lithographs, framed
66.5 × 45.5 cm, Framed: 67.5 × 46.5 × 4 cm each, SCHA/PR 1

XANTI SCHAWINSKY

1904 Born in Basel
1979 Died in Locarno

EDUCATION

1915-21	High School, Zurich
1923	Internship Architectural office of Theodor Merill, Cologne
1924-25	Bauhaus, Dessau

SOLO EXHIBITIONS (SELECTION)

2026
‘Here Is a New Field for Your Imagination, Works 1924–1969’, Galerie Gregor Staiger, Zurich

2025
‘Xanti Schawinsky: Play, Life, Illusion’, Kunsthalle Bielefed (with Monster Chetwynd)
‘Xanti Schawinsky: Early Works’, Galerie Gregor Staiger, Milan

2024
‘Xanti Schawinsky: Play, Life, Illusion’, MUDAM – Musée d’Art Moderne Grand-Duc Jean, Luxembourg (with Monster Chetwynd)
‘Xanti Schawinsky: Eclipses’, Galerie Gregor Staiger, Zurich

2023
‘Xanti Schawinsky: Pittura Processuale’, Museo Casa Rusca, Locarno

2022
Xanti Schawinsky: Paintings from 1950s to the 1970s, Galerie Berinson, Berlin

2016
Xanti Schawinsky: Head Drawings and Faces of War, Bergen Kunsthall
Xanti Schawinsky: From the Bauhaus Into the World, Kunstmuseum Magdeburg
Vom Bauhaus zum Aufbruch, Eugen Batz + Xanti Schawinsky, Döbele Kunst, Mannheim
Karma International, Zurich / Los Angeles

2015
Xanti Schawinsky, Migros Museum für Gegenwartskunst, Zurich
Xanti Schawinsky: Spheras, Tempo Rubato, Tel Aviv

2014
Xanti Schawinsky: Head Drawings and Faces of War, Drawing Center, New York
Xanti Schawinsky: Eclipse, Broadway 1602, New York

2010
Beyond Bauhaus, Faces of War, Broadway 1602, New York

2007
‘Xanti Schawinsky: Swiss Experimental Photography’, Artef Fine Art Photography, Zurich

1990
Galerie Döbele, Stuttgart

1986
‘Xanti Schawinsky: Malerei, Bühne, Grafikdesign’, Fotografie, Bauhaus Archive, Berlin

1981
Galleria Flaviana, Locarno

1979
Galleria Flaviana, Locarno

1978
Galleria del Levante, Monaco

1975
Galleria Comunale d'Arte Moderna, Bologna

1974
Galerie Suzanne Bollag, Zurich
Galleria Spazzapan, Stresa
Galerie Münsterberg, Basel

1973
Herbert Benevy Gallery, New York
Galerie Suzanne Bollag, Zurich

1972
Galerie Luise, Cologne
Galleria Corsini, Rome

1971

Galleria Blu, Milan
Galleria Jole Mazzantini, Cannero

1969
Galleria Blu, Milan

1968
Ireland House, New York
Herman Miller, Basel

1966
Galerie Münsterberg, Basel

1964
La Galleria Colonna, Florence
Haus der Guten Form, Stuttgart
Distelheim Gallery, Chicago

1963
Landesmuseum, Wiesbaden
Kunstgewerbemuseum, Zurich
Alexander Iolas Gallery, New York
Galerie Suzanne Bollag, Zurich

1962
Galerie Interior Galerie, Frankfurt
Galerie Münsterberg, Basel
Museum of Science, Chicago

1961
Alexander Iolas Gallery, New York
Messelhaus, Darmstadt
Galerie Suzanne Bollag, Zurich

1959
Woodward Gallery, New York

1958
Bodley Gallery, New York
Herman Miller, New York
Wittenborn Gallery, New York
Highgate Gallery, Upper Montclair

1957
Bennington College, Vermont
Saginaw Art Museum, Michigan

1956
Galeria Don Hatch, Caracas

1955
Ruth Moskin Gallery New York

1954
Berkshire Museum, Pittsfield

1953
Hugo Gallery, New York
Aspen International Design Conference

1942
A–D Gallery, New York
Institute of Design, Chicago
Harvard University, Cambridge

1936
Black Mountain College, North Carolina

1934
Galleria del Milione, Milan

1926
Bauhaus Kunsthalle, Dessau

GROUP EXHIBITIONS (SELECTION)

2026
‘New Humans: Memories of the Future’, New Museum, New York
‘To the Stars! Outer Space and Inner Longing since Modernism’, Arp Museum, Remagen

2022
Die Sammlung Gerhard Saner, Kunstmuseum Solothurn
Moved by Schlemmer, Staatsgalerie, Stuttgart

2021
‘The Paradox of Stillness: Art, Object, and Performance’, The Walker Art Center, Minneapolis

2020

‘Schall und Rauch – Die wilden 20er’, Kunsthaus Zurich

2019
‘The Assembled Human’, Museum Folkwang, Essen
‘Still Undead: Popular Culture in Britain Beyond the Bauhaus’, Nottingham Contemporary
‘bauhaus – pioneers of a new world’, Museum Boijmans Van Beuningen, Rotterdam
‘Modern Iconography Photography – The Bauhaus and its Consequences 1919 to 2019’, Kunstmuseum Magdeburg

2018
‘Noi E Il Masi. Donazione Giancarlo E Danna Olgiati’, MASI – Museo d'arte della Svizzera italiana, Lugano
‘Bauhaus und Amerika – Experimente in Licht und Bewegung’, LWL-Museum für Kunst und Kultur, Münster
‘Revisiting Bauhaus’, Museum für Gestaltung, Zurich

2016
Olivetti: Beyond Form and Function, ICA, London

2015
‘Unorthodox’, Jewish Museum, New York
‘Leap before You Look: Black Mountain College 1933-1957’, ICA Boston, Museum of Fine Arts, Houston & Hammer Museum, Los Angeles
‘Black Mountain. An Interdisciplinary Experiment 1933 – 1957’, Hamburger Bahnhof

2014
‘Human-Space-Machine: Stage Experiments at the Bauhaus’, Henie Onstad, Kunstsenyter & Bauhaus Dessau & National Museum of Contemporary Art Seoul
‘Disturbing the Piece, An Expedition through the World of Collages’, Marta Herford, Herford

2013
‘Designing Modern Women 1890–1990’, MoMA – Museum of Modern Art, New York

2012
‘Bauhaus: Art as Life’, Barbican Art Gallery, London
‘News From Nowhere’, Firstsite, Colchester

2011
‘Germany Is Your America’, Broadway 1602, New York

2010
‘Room Divider’, Wilkinson Gallery, London
Inaugural Group Show, Broadway 1602, New York

2009
‘European & Russian Photomontage 1920 – 1940’, Ubu Gallery, New York

2008
Bauhaus, Galerie Berinson, Berlin
‘Kopf an Kopf – Politikerporträts’, Museum für Gestaltung, Zurich

2005
The Imagery of Chess Revisited, Noguchi Museum, New York

2002
Das zweites Gesicht, Deutsches Museum, Munich
Black Mountain College: Una aventura americana, Museo Nacional Centro de Arte Reina Sofía, Madrid

1999
Graphic Design in the Mechanical Age, Cooper-Hewitt, New York

1989
Maschinenmenschen, Staatliche Berliner Kunsthalle, Berlin

1988
The Modern Poster, MoMA – Museum of Modern Art, New York
Bauhaus Utopias – Work on Paper, Kölnischer Kunstverein, Cologne
Utopias de la Bauhaus, Museo Nacional Centro de Arte Reina Sofía, Madrid

1985
La photographie du Bauhaus, Musée d’Art contemporain de Montréal, Montreal

1980
La linea sottile, Galleria Flaviana, Locarno

1978
Das Experimentelle Photo in Deutschland, 1918 – 1940, Galleria del Levante, Monaco

1977
Quadriennale Nazionale d’Arte, Villa Carpegna, Rome

1974
Galleria Pourquoi Pas, Torino

1971
Museo Poldi Pezzoli, Milan

1970
Bauhaus Survey, Pasadena & Buenos Aires, and Tokyo

1969
Museum of the Art Institute of Chicago
Musée d'art moderne de la Ville de Paris
Rose Fried Gallery, New York

1968
50 Years of the Bauhaus, National Gallery, London & Stedelijk Museum, Amsterdam & Kunstverein Stuttgart

1966
Greetings!, MoMA – Museum of Modern Art, New York

1963
PVI-Gallery, New York

1962
Kunstgewerbemuseum, Zurich
Highgate Gallery, Montclair, US

1960
Helmhaus, Zurich
PS 57, New York, US

1957
Biennial São Paulo

1956
Berkshire Art Association, Great Barrington

1954
Knoll Associates, New York, Chicago, Dallas, San Francisco, Miami, Washington DC

1953
Annual Exhibition of Contemporary Art, Whitney Museum, New York
Varieties of Realism, MoMA – Museum of Modern Art, New York

1951
Abstraction in Photography, MoMA – Museum of Modern Art, New York
Albright Knox Gallery, Buffalo
Bennington College, Vermont
Pratt Institute, New York

1944
The Imagery of Chess, Julien Levy Gallery, New York

1943
Julien Levy Gallery, New York

1938
Bauhaus 1919-1928, MoMA – Museum of Modern Art, New York

1934
Galleria del Milione, Milan

1929
Kaiser-Friedrich Museum, Berlin
Anhalt Landesmuseum, Dessau

1928
Kunsthalle Basel
Kunstmuseum Stuttgart
Hallescher Kunstverein

1927
Neue Reklame, Kunstverein Jena
Graphic Advertising Art, Kunsthalle Mannheim
Deutsche Theaterausstellung, Stadthalle Magdeburg

1925
Kunsthalle Mannheim

1923
Preussische Kunstakademie, Berlin

MONOGRAPHS (SELECTION):

2024
Xanti Schawinsky: Play, Life, Illusion, [Exhibition catalogue, MUDAM Luxembourg], ed. by Daniel Schawinsky and Torsten Blume, Munich: Hirmer Publishers, 2024.

2023
Xanti Schawinsky: Pittura processuale, [Exhibition catalogue, Museo Casa Rusca], ed. by Raphael Gygax, Zurich: Armando Dadò Editore, 2023.

2021
Xanti Schawinsky: From the Bauhaus into the World, [Exhibition catalogue,

Kunstmuseum Magdeburg], ed. by Torsten Blume, Dessau: Deutscher Buchverlag, 2021.

2016
Xanti Schawinsky: The Album, ed. by Torsten Blume, Zurich: JRP|Ringer, 2016.

2015
Xanti Schawinsky – Head Drawings and Faces of War, [Exhibition catalogue, The Drawing Center], New York: The Drawing Center, 2015.
Xanti Schawinsky, [Exhibition catalogue, Migros Museum für Gegenwartskunst], ed. by Raphael Gygax, Zurich: JRP|Ringer, 2015.

1993
Xanti Schawinsky: Magdeburg 1929-31, ed. by Lutz Schöbe, Dessau: Bauhaus Archiv

1990
Xanti Schawinsky: Werke der Amerika-Zeit, ed by. Galerie Döbele, Stuttgart: 1990

1989
Xanti Schawinsky: Foto, Bern: Benteli Verlags

1986
Xanti Schawinsky: Malerei, Bühne, Grafikdesign, Fotografie, ed. by Peter Hahn, Berlin: Bauhaus Archiv

1981
Xanti Schawinsky: Bewegung im Raum, Bewegung des Raums, ed. by Hans Heinz Holz, Zurich: ABC Verlag, 1981
Mondo Nova: Spectodrama II, [Exhibition catalogue, Galleria Flaviana], Locarno: Galleria Flaviana, 1981

AWARDS (SELECTION) :

1923 Pelikan Award, Berlin
1931 Medal of the Minister for Public Works, Berlin
1934 Esposizione Aeronautica Italiana, Poster award
1941 US Airforce Poster Award, Museum of Modern Art, New York
1944 Langley Fellowship, American Institute of Architects, New York
1960 William and Noma Copley Award for Painting

PUBLIC COLLECTIONS (SELECTION):

Drawing Center, New York
The Harvard Art Museums, Cambridge
J. Paul Getty Museum, Los Angeles
Migros Museum für Gegenwartskunst, Zurich
MoMA – Museum of Modern Art, New York
MASI – Museo d'arte della Svizzera Italiana, Lugano
Collection of the city of Locarno
Smithsonian American Art Museum
Rhode Island School of Design Museum, Providence
Museo Comunale d'Arte Moderna, Ascona
Philadelphia Museum of Art