

Renate Wiehager: *Isabelle Waldberg (1911–1990). Biography*, in: **text booklet “In Her Hands. Women Sculptors of Surrealism”**, Bucerius Kunst Forum, Hamburg (Feb. 21. to June 1, 2025), with translations of the original texts from the exhibition catalogue “In Her Hands. Bilderhauerinnen des Surrealismus”, ed. by Katharina Neuburger and Renate Wiehager, Hirmer Verlag, München 2025. This exhibition catalogue is published in German. ISBN 978-3-7774-4494-9. Translation from German by Everett Forrest Mason. German p. 134–143. English p. 35–39.

Isabelle Waldberg

Biography

Renate Wiehager

1911

Isabelle Waldberg is born Margaretha Isabelle Maria Farner on the 10th of May in Oberstammheim, a town in the German-speaking part of Switzerland in the canton of Zurich. Her father Ulrich Farner works in agriculture because, not being the eldest boy, he did not inherit the family smithy. The work of smithing and the buildings in which it is practiced, set amidst the rural surroundings, leave a strong impression on Isabelle. Her mother Frieda Ischi is a seamstress. Isabelle grows up alongside her four siblings, Karl (*1907), Frieda (*1908), Gertrud (*1909), and her younger sister Hedwige (*1912).

1916

At the end of the year, the family moves to a farm in Wilen, on the border between the cantons of Zurich and Thurgau. Isabelle attends primary school in Wilen and Unterstammheim.

1926

She graduates from grammar school. To support her family, Isabelle begins working in a book-keeper's office. This is followed, up until 1932, by various other positions in the border region with Germany.

1928

She works as an au pair in the mainly French-speaking municipality of Le Locle, located in the canton of Neuchâtel, to learn the local language.

1932

Isabelle moves to Zurich. There, she becomes friends with the Swiss painter couple Anni Frey (1912–2001, later known by her maiden name, Anna Blume) and August Frey (1912–1998). Isabelle resides with one of her sisters.

1933

She makes her first attempts at figurative sculptures in plasticine and clay. She begins to study with Hans Jacob Meyer (1903–1981), a figurative sculptor who passes on to his student his interest in African masks and sculptural heads from Benin, known until 1975 as Dahomey.

1934

Isabelle creates portrait busts in plaster and stone, some of which receive a prize from the city of Zurich. At the Kunsthaus Zurich, she attends an exhibition where she first encounters works by the surrealists, many of whom she will soon meet in person, including Alberto Giacometti (1901–1966), Max Ernst (1891–1976), Jean Arp (1886–1966), Joan Miró (1893–1983), and others.

She makes her first trip to Paris.

1936

With the support of the Swiss sculptor Hermann Haller (1880–1950), Isabelle rents a studio in the Impasse du Rouet in Paris and continues her studies at the Académie Ranson, under Charles Malfray (1862–1951), at the Académie de la Grande-Chaumière, under Robert Wlérick (1882–1944), and at the Académie Colarossi, under the sculptor Marcel Gimond (1894–1961). She becomes friends with Alberto Giacometti, in whose studio she admires his much-discussed surrealist sculptures.

1937

She travels through Italy to Florence, Rome, Pompeii, and Naples at the invitation of Anni Frey, who is in Italy on a scholarship. Isabelle lives with Frey in Settignano for a short time, producing portrait busts, a life-size statue, and small sculptures with erotic overtones.

In the autumn, she moves to a new studio in rue du Cotentin in Paris. Here she creates more large statues as well as portrait busts, some with echoes of early Egyptian art.

1938

Isabelle moves to a studio in rue Vercingétorix. She becomes friends with Louise (1902–1988) and Michel Leiris (1901–1990), as well as with the painter André Masson (1896–1987). She meets Patrick Waldberg (1913–1985), her future husband, in the context of the Acéphale artists circle, which was formed by Georges Bataille (1897–1962). Patrick had joined this circle at the beginning of the year and introduced the Japanese painter Taro Otamoto (1911–1996) to it. Through Otamoto, Isabelle joins the circle. Along with Colette Peignot (1903–1938, known by her pseudonym, Laure), Bataille's partner, she is the only female in the group. The circle, founded in 1936, also included Georges

Ambrosino (1908–1973), Pierre Klossowski (1905–2001), Michel Fardoulis-Lagrange (1910–1994), and Michel Leiris. Though a larger group around Bataille met for weekly sociology lectures and discussions, only a small circle made up Bataille's secret, ritual-based society.

Although they were not yet married, Patrick asks Isabelle, who was born Margaretha Isabelle Farner, to henceforth call herself Isabelle Waldberg, as his first wife also had the first name Margarethe.

Isabelle and Patrick attend lectures by Marcel Mauss (1872–1950) and Paul Rivet (1876–1958) at the École Pratique des Hautes Études and read the writings of Émile Durkheim (1858–1917) on the subjects of ethnography and sociology. They visit the Musée de l'Homme, the Musée Guimet, and the Louvre.

Isabelle translates texts by Nietzsche for the discussions and planned publications of the Acéphale circle and writes short poetic, pseudo-scientific texts for a “critical dictionary” created by the group. This first appeared in the magazine *Documents*, and after 1947 it was continued in extracts under the title *Le Da Costa Encyclopédique*, to which Marcel Duchamp (1887–1968) would also contribute.

After the death of Colette “Laure” Peignot in November of that year, Isabelle and Patrick live for a time with Bataille at 59 rue de Mareil in Saint-Germain-en-Laye, near the Fôret de Marly—the location for the nocturnal Acéphale rituals.

1939

After the outbreak of war in September, Patrick—an American citizen—volunteers for the French army.

The Acéphale group disbands.

1940

Isabelle and Patrick return to Paris proper at the beginning of the year. In March, their son Michel is born.

After the occupation of Paris by German troops, Isabelle flees with her son to the south of France in June and initially lives with close friends of Patrick in the Haviland family villa in Mont-Louis.

In August, Patrick, having been honored with the “Croix de Guerre,” leaves the French army to become militarily involved with the American side. He begins his secret work in London for the U.S. Office of War Information. From there, he travels to Algiers and Paris as part of his activities as an agent. It is during this time that an intensive correspondence between Isabelle and Patrick begins, which will continue until 1949 and be published in 1992.

1941

In May, André Masson goes into exile, travelling to New York with other members of the Parisian surrealist group centered around André Breton (1896–1966). During the early summer, Isabelle lives in Tocane-Saint-Apre in the Dordogne with her friends Hubert and Nanette Schwab, where she makes drawings. After an attempt to travel to the U.S. from Marseille in July fails due to a missing residence permit, she applies for a visa to return to Switzerland and lives with her sister in Bern beginning in September. At the end of the year, she moves back to the Farner family home in Wilen.

1942

Isabelle resumes her sculptural work in Wilen until the summer and works with the motif of the female nude. She builds linear struts onto which the plaster is applied in layers, a technique known as “*plâtre direct*.” A fall on the stairs results in a lengthy recovery treatment.

At the beginning of July, she travels with her son via Geneva and Madrid to Lisbon. Patrick joins them from London, and together they made the crossing to New York. The couple marry in July in Newark, New Jersey and move into a flat with a studio at 18 East 57th Street, in New York City.

In September, Patrick leaves New York and returns to London, where he once again works for the Office of War Information. He is sworn to secrecy about his activities. Isabelle visits the exhibition *First Papers of Surrealism*, organized by her artist friends Breton and Duchamp. She resumes her sculptural work with portraits and nudes.

1943

Isabelle becomes an important figure among the intellectuals living in exile. In addition to those already mentioned—Breton, Duchamp, Ernst, Masson—these include the writer Georges Duthuit (1891–1973), the ethnologist Claude Lévi-Strauss (1908–2009), the painters Kurt Seligmann (1900–1962), Roberto Matta (1911–2002), and Yves Tanguy (1900–1955), the Swiss philosopher Denis de Rougemont (1906–1985), the Greek poet and art critic Nicolas Calas (1907–1988), the surrealist painters Leonora Carrington (1917–2011) and Jacqueline Lamba (1910–1993) and, above all, Nina Lebel (born Minna Kovalev, 1903–1998) and Robert Lebel (1901–1986), who lived in the same apartment building as the Waldbergs. A love affair develops between Isabelle and Robert Lebel during this time, a bond which would last for decades.

The New York circle around Isabelle expands to include friends from the former circle of the Parisian Acéphale group, such as Pierre Andler (1913–1996) and the writer Charles Duits (1925–1992), as well as American artists, authors, and critics like David Hare (1917–1992), Lionel Abel (1910–2001), and Philip Lamantia (1927–2005). Many of the meetings of this loose network take place at 18 East 57th Street, in either the Walberg’s or the Lebel’s flats.

Encouraged by her discussions with Breton and Lebel, Isabelle begins to work on abstract sculptures made of bent beech sticks connected by hand with strings, which she refers to as “Constructions.”

Isabelle travels to New England with the Lebel. In museums there, they see early Navajo and Inuit masks and sculptures and, at the Peabody Essex Museum in Salem, Massachusetts, nautical charts made of knotted sticks that the indigenous people of the Marshall Islands, a group of islands in the western Pacific between Hawaii and Australia, created to record navigable passages and dangerous currents in the waters around them. This will prove an important starting point for Isabelle’s airy sculptures of this New York period. Robert Lebel begins building an important collection of masks from the Hopi and other indigenous peoples of the Americas.

Inspired by Isabelle’s sculptures, Lebel writes a book of poetry entitled *Masque à lame* (*Mask of Blades*), tracing the days of the week and the rhythm of seven of her *Constructions*, photographs of which supplement the poems. The poet Yvan Goll (1891–1950), who lived in exile in New York from 1939 to 1947, publishes *Masque à lame* in his Editions Hemispheres.

1944

Isabelle co-operates with the surrealists to publish the group’s first magazine in exile, *VVV*, four issues of which appear from 1942 to 1944. In the context of an exchange of letters between Patrick Waldberg, Robert Lebel, and Georges Duthuit, published in the fourth issue of *VVV*, Isabelle can be seen in a photograph along with several of her *Constructions*.

In February, the exhibition *Color and Space in Modern Art since 1900*, organized by Robert Lebel, opens at the Mortimer Brandt Gallery in New York; Isabelle is represented with three *Constructions*. Duchamp also exhibits, alongside works by his brothers Jacques Villon (1875–1963) and Raymond Duchamp-Villon (1876–1917).

Isabelle works on larger sculptural *Constructions* on wooden plinths.

Alongside the Lebel and their friend, the painter Roberto Matta, she attends lectures by Lévi-Strauss at Columbia University. She researches the art and culture of the Eskimo and Hopi and begins to assemble her own collection of ritual objects. Like her friends Lebel, Seligman, Breton, and others, she acquires these works from the important New York antiquarian Julius Carlebach (1909–1964).

In April, Isabelle exhibits one of her New York *Constructions*, entitled *Intervalles des Fusées / Rocket Intervals*, 1943, as part of the group show *First Exhibition in America of Twenty Paintings* at Peggy Guggenheim’s Art of This Century Gallery.

In June, Isabelle again shows at Peggy Guggenheim’s gallery in *Spring Salon for Young Artists 1944*.

In July, Isabelle travels alone once again to several New England museums to deepen her ethnographic studies in front of the historical artifacts.

In December, the exhibitions *Isabelle Waldberg: Constructions* and *Rudolph Ray: Paintings*, open simultaneously at Art of This Century. It is Isabelle's first solo exhibition in New York, and several articles covering her work appear in *Art Digest*, *The New York Times*, *Art News*, and *France-Amérique*.

1945

In March, Isabelle is invited to participate in the exhibition *European Artists in America* at the Whitney Museum, an assembly of works by European artists living in the U.S. since 1938. Although she is not listed in the catalogue alongside the strong showing of surrealists, one of her drawings is displayed in a separate graphics cabinet.

In April, she participates with one of her *Constructions* in a project organized by Breton entitled *Lazy Hardware*, for which Marcel Duchamp designed a window display for André Breton's text collection *Arcane 17*, in the Gotham Bookmart on 57th Street. Many of the other exiled surrealists are involved.

In November, she is again involved in a window display project, this time to mark the publication of the second edition of André Breton's book *Surréalisme et la Peinture* at Brentano's, a bookshop on Fifth Avenue. Once again it is Marcel Duchamp who brings together his own objects and works by the surrealist group in an artistic arrangement. Isabelle's *Construction*, entitled *Toujours là bel aqueduc / Always There, Beautiful Aqueduct* (1943), is centrally presented in the shop window.

Isabelle and her son leave New York in November 1945, while Patrick remains in the U.S. for a short time, part of which he spends in Arizona as the guest of Max Ernst and his wife, one of the most important surrealist painters, Dorothea Tanning (1910–2012).

Isabelle and Michel travel from Boston to Le Havre, and she organizes the transport of her sculptures to France. In Paris, she finds a flat in rue Caulaincourt. She meets her pre-war friends again, including Bataille, Giacometti, Louise and Michel Leiris, Helen Hessel (née Grund, 1886–1982), and others.

Isabelle writes to Patrick several times asking him to bring her beech branches from the U.S. that she could use for her *Constructions*.

1946

The group around Georges Bataille comes together again in his house in Vézelay to found a new magazine. It will be published from 1947 until 1949, featuring texts by Duchamp, Isabella, Patrick, and others, under the titles *Le Da Costa Encyclopédique: Fascicule VII, vol. II*, 1947, and *Le Memento Universel Da Costa: Fascicule I et II*, 1948/49.

Isabelle visits the sculptor Constantin Brâncuși (1876–1957) in his studio. Isabelle and her son move into the Hôtel Libéria, on rue de la Grande Chaumière, and takes part in readings of texts from the *Da Costa* magazine.

1947

In January, Duchamp leaves Paris for New York and offers Isabelle the opportunity to rent his studio at 11 rue Larrey for an extended period.

Isabelle signs a declaration by Breton, *Rupture Inaugurale*, which proclaims the autonomy of art, and takes part, as did Maria Martins, in the most important surrealism exhibition of the time: the *Exposition internationale du surréalisme* at the Galerie Maeght in Paris. She shows her *Constructions* there, including *La Nue / The Nude*, *Premier du fil / First Thread*, and *Le Grand Picucule / The Large Woodhewer*, all ca. 1943–45.

In February, she shows some of her *Constructions* in a solo exhibition entitled *Paraphernalia* at Galerie Jeanne Bucher. The show is closely linked to the themes of the *Da Costa* group and its interaction with Robert Lebel, who writes the foreword to a publication accompanying the exhibition.

The minimalization of material in her works and the constructive approach to her sculptures' assembly leads Max Bill (1908–1994), head of the Zurich Concretists, to invite Isabelle to Zurich for an exhibition entitled *Allianz* featuring members of the artists' group of the same name.

1948

Isabelle begins to transfer the constructive principles at play in her gossamer *Constructions* into iron.

Patrick returns to Paris and publishes his first art-critical essays on surrealism. He builds up his own art collection and works on monographs on well-known representatives of surrealism such as Giorgio de Chirico (1888–1978), Masson, Ernst, Tanguy, and others.

Beginning this year and continuing until around 1980, Isabelle is invited to exhibit in the annual survey exhibitions of French art, including the *Salon des Surindépendants*, the *Salon Comparaisons*, the *Salon des Réalités Nouvelles*, the *Salon de Mai*, and the *Salon de la Jeune Sculpture*.

1952

The Galerie Nina Dausset becomes a meeting place for young international artists, including many of the former New York exiles like the Waldbergs, the Lebel, Georges Duthuit, the surrealist group, and Max Clarac-Sérou (1930–2001), who will take over the gallery in 1955.

In addition to the aforementioned Arp, Giacometti, Brâncuși, and Duchamp, Isabelle cultivates friendships and dialogues with numerous other artists in Paris, such as the sculptors Émile Gilioli (1911–1977) and César (Baldaccini, 1921–1998), François Stahly (1911–2006), Antoine Poncet (1928–2022), Auguste Alfonso (1927–2001), Philippe Hiquily (1925–2013), Jacques-Charles Delahaye (1928–2010), and Adrien Liegme (*1922). Among female artists, Isabelle also befriends Roseline Granet (*1936) and Claude de Soria (1926–2015) and others. She exchanges ideas with Nicolas de Staël

(1914–1955), Jean-Paul Riopelle (1923–2002), and his friend Sam Francis (1923–1994), who had arrived in Paris from the U.S. in 1950. No less important for Isabelle is the exchange with her literary friends, Bataille, Lebel, Michel Fardoulis-Lagrange, and Michel Butor (1926–2016).

In March, the Parisian gallery Henriette Niepce opens a solo exhibition of Isabelle's sculptures, although she invites her friend Jean-Paul Riopelle to exhibit alongside her with some of his abstract paintings.

In the major exhibition *Surrealist Painting in Europe* at the Saarland Museum, in Saarbrücken, Germany, Isabelle, the only sculptor included in the show, is represented with five *Constructions* made of iron.

At the invitation of Nina Dausset, Isabelle organizes several exhibitions for Dausset's gallery at the end of this year, including shows of paintings by the Fauves, modernist drawings, examples of Naïve art, works by Gustave Moreau, and other groupings.

1953

Isabelle separates from her husband.

In addition to her curatorial and artistic work, she publishes articles on contemporary exhibitions. In "Essor de la sculpture anglaise" ("Development of English Sculpture"), for example, published in the journal *Numero*, she analyzes works by English sculptors from Henry Moore (1898–1986) to Lynn Chadwick (1914–2003).

Alongside her work on the linear structures of the *Constructions*, during this time she begins working again with plaster and returns to more voluminous sculptures with figurative associations. She creates works such as *Hégocéras*, *Haut de chose / Things on High*, and *Monument Marin / Maritime Monument*.

1955

Isabelle shows examples of her *Constructions* in the exhibition *Eisenplastik*, a survey exhibition of contemporary international sculpture at the Kunsthalle Bern.

1957

Her sculptor friend Constantin Brâncuși dies. Isabelle takes part in a tribute to the artist organized by the Galerie Verneuil.

She exhibits her sculpture *Chair d'Arbre / Tree Flesh* in the exhibition *Sculpture d'un Temps Autre*, organized by Michel Tapié (1909–1987), which is mounted in Angers and Tours. The exhibition, which presents new directions in abstract sculpture, is closely observed by artists and hotly debated at the exhibition itself. In June, it is shown at the Musée Rodin, Paris, in the *Exposition internationale de la Sculpture Contemporaine*, and, in the exhibition *Art Français*, at the Kunstgewerbemuseum in Zurich.

1958

Isabelle rents a studio at 44 rue d'Orsel in Montmartre. She creates the sculpture work group *Agarien*. In addition to the abstract sculptures of this period, she continues to work on portraits, such as an important bronze bust of Marcel Duchamp and *Portrait d'A.L.*, a bronze work depicting her Swiss sculptor friend Adrien Liegme.

Patrick Waldberg publishes the first comprehensive monograph on the work of Max Ernst.

1959

Isabelle receives the William Copley Prize, whose jury members include Marcel Duchamp and Jean Arp.

After his divorce from Isabelle, Patrick retires to Seillans in the south of France and marries his second wife, Line Jubelin, who is from the small town. Max Ernst and his fourth wife Dorothea Tanning also settle in the small town. Ernst will live here until his death in 1976.

1960

Isabelle receives the Prix Suisse.

She has a solo exhibition at the Galerie du Dragon, Paris. On this occasion, the first monograph on her work, by René de Solier (1914–1974), is published, with photographs by Michel Walberg. Isabelle becomes friends with Solier's wife, the sculptor Germaine Richier (1902–1959).

1961

Isabelle's work is honored with the prestigious Prix Bourdelle, whose jury includes Jean Arp and Alberto Giacometti.

For his internationally acclaimed exhibition *Bewogen Beweging*, at the Stedelijk Museum, Amsterdam, and Moderna Museet, Stockholm, curator Pontus Hultén selects one of Isabelle's early *Constructions*, entitled *Le Nuage / The Cloud*, 1943, an illustration of which also appears in the exhibition's catalogue.

1962

On the occasion of its award to Isabelle, the Musée Bourdelle organizes a solo exhibition of her work. The text in the accompanying catalogue is written by Michel Dufet (1888–1985), an important furniture designer and art critic of the time.

Isabelle gives one of the most important personal accounts of her work and life in an interview with Luce Hochtin (1916–2015), which is published in the magazine *L'Œil*.

Isabelle is represented in the exhibition *Un demi-siècle de sculpture*, at Galerie du Cercle, Paris, organized by Robert Lebel. He publishes the book *Anthologie des formes inventées*.

Isabelle is invited to show her work in *Sculpture Contemporaine*, an exhibition organized by René de Solier at the Musée Le Havre.

1963

Isabelle has two consecutive solo exhibitions at the Galleria Cadario in Milan, the first featuring 22 large bronze works as well as plaster sculptures, followed by a subsequent show including small-format bronzes and plasters.

1964

She exhibits as part of the annual exhibitions in Paris and is involved in a group exhibition organized by Jacqueline Ranson at the Galerie du Ranelagh. In the accompanying catalogue, Hubert Juin (1926–1987), Belgian author and essayist, writes a text on Isabelle's work.

She participates in the exhibition *Actualité de la sculpture* at the Galerie Creuze, Paris.

1965

Her sculptor friends Miguel Berrocal (1933–2006) and Étienne-Martin (1913–1995) invite Isabelle to join in an exhibition at the Galleria Ferrari in Verona, where the Argentinian-French sculptor Alicia Penalba (1913–1982) also exhibits.

Isabelle takes part in a survey of contemporary sculpture, *Un Groupe 1965*, at the Musée d'Art Moderne de la Ville de Paris, curated by André Chastel (1912–1990).

1966

For the opening of his gallery in Paris, Claude Givaudan (1938–1988) organizes an exhibition of contemporary sculpture entitled *Sculpteurs*, in which Isabelle is represented. At the same time, he publishes a "catalogue box," *Catalogue sculpteurs*.

1967

This is a year of intense artistic activity for Isabelle. She completes large bronze works such as *La Druse*, *Glyptothèque*, *Tête / Head*, as well as a portrait of her friend Lebel, *Portrait de Robert Lebel*.

A solo exhibition at the Maison de la Culture d'Amiens brings together her sculptures from 1957 until 1967.

She participates in the exhibition *L'Âge du Jazz*, at the Musée Galliera, Paris, and in a survey exhibition of French art in Havana, Cuba, the *Salon de Mayo*.

1968

She integrates unusual materials into her sculptural process, such as cork and wood, and tries out monochrome patinas of ochre, green, and black on the plaster surfaces of her sculptures.

1969

Isabelle produces the illustration for the cover of the book *G.B., ou un ami présomptueux*, a homage to Georges Bataille, by her friend Michel Fardoulis-Lagrange. It is published as a limited edition accompanied by a small bronze sculpture by Isabelle. Galerie Bongers, Paris, mounts a solo exhibition of her works. Art criticism on her work is published, for example by Jean-Jacques Levêque (1931–2011) in the newspaper *Les Nouvelles Littéraires* and by Hubert Juin in *Les Lettres Françaises*.

1971

As a member of its board, Isabelle is involved in the organization of the annual *Salon de Mai*, a survey of contemporary French art. Her work is included in the exhibition *Der Geist des Surrealismus [The Spirit of Surrealism]*, curated by Patrick Waldberg at the Galerie Baukunst, Cologne, is the first in Germany to present a comprehensive overview of surrealism as an international movement. The show travels to the Haus der Kunst in Munich the following year. Waldberg exhibits five sculptures, alongside works by Niki de Saint-Phalle, Meret Oppenheim, Eva Aeppli, and others.

1972

Isabelle's engagement with the spiritual traditions of Zen Buddhism and the writings of St. Augustine appears for the first time in the themes and motifs of her works, such as *La Montagne / The Mountain*, 1972, *La Balance*, or *La Falaise / The Cliff*, both 1973. In 1974, her son Michel will write a book on Zen teachings (*Forêts du Zen*).

1973

With support from the sculptor Étienne-Martin, among others, Isabelle is appointed professor at the École des Beaux-Arts in Paris. Here she once again establishes a network of close contacts and intensive exchange with the young artists at the academy. She has a solo exhibition at the Maison des Jeunes et de la Culture de Colombes.

1974

Isabelle has several of her works shown in *Artistes suisses*, in Thonon, France, as well as in *Aspects du surréalisme: peintures, sculptures, objets, documents*, in Saint-Cirq-Lapopie, a homage to André Breton.

1975

The city of Paris acquires the sculpture *Table à Trois / Table for Three*, ca. 1960.

1976

Solo exhibition at the Galerie des Grands Augustins of both sculptures and watercolors.

1977

She participates in several of the most important exhibitions of this period, including *L'âge du bronze* and *La Sculpture est une fête I et II* at Galerie Gérard Laubie, Paris; *Surréalisme* at the Musée des Beaux-Arts de Tours, *Peintres et sculpteurs suisses de l'École de Paris*, at the Musée d'Art et d'Histoire, Neuchâtel.

1978

The City of Paris organizes a retrospective for Isabelle at the Hôtel de Ville with an accompanying catalogue.

She completes *Portrait de Marcel Duchamp posé sur un échiquier avec des pions et deux sculptures / Portrait of Marcel Duchamp on a chessboard with pawns and two sculptures*.

Participates in the *Première triennale européenne de sculpture*, which takes place in the gardens of the Palais-Royal.

1980

The gallery owner Claude Givaudan, who has been running a second gallery in Geneva since 1978 after opening his first gallery in Paris in 1966, organizes a retrospective of Waldberg's work with around 30 sculptures from the period 1955 to 1978 as well as works on paper.

She is invited by the Italian curator Lea Vergine (1936–2020) to take part in the show *L'altra metà dell'avanguardia 1910-1940*, which is shown in Milan, Rome, and Stockholm.

1981

Hans Christoph von Tavel (*1935) curates a retrospective of Isabelle's sculptures from 1943 until 1980 for the Kunstmuseum Bern.

As part of the exhibition *Vingts ans de prix Bourdelle*, at the Musée Bourdelle, Paris, she is represented with four sculptures, *Porte zen / Zen Door*, *Rencontre à mi-hauteur / Meeting Halfway Up*, *La Bascule / The Scales*, and *La Falaise / The Cliff*.

1983

Solo exhibition, *Sculptures* at Nova Park Elysée, Paris.

Isabelle takes part in a major traveling exhibition presenting 20 sculptors and their foundries, *20 sculpteurs et leurs fonderies: Hommage à la fonderie*, the first stop of which is at the Association Sculpture et Fonderie Levallois.

1984

Solo exhibition *Sculptures: New York 1943–Paris 1983*, at Galerie Artcurial, Paris.

Curated by Dominique Le Buhan (1947–2004), 49 *Constructions*, bronzes, and plaster

works are exhibited. The texts in the accompanying catalogue are written by Le Buhan and Robert Lebel.

Solo exhibition *Sculptures und Gouaches*, in Winterthur, Switzerland at Galerie im Rathaus, curated by Hans Christoph von Tavel.

Isabelle takes part in the exhibition *La part des femmes dans l'art contemporain*, at the Galerie Municipale in Vitry-sur-Seine.

1985

Isabelle's artistic analysis of the famous 1819 painting by Théodore Géricault (179–1824), *Le radeau de la Méduse*, supplemented with color illustrations and a copperplate engraving on the cover, is published by Edition Area in Paris. (Cat. ##).

1986

isabelle is represented in two major exhibitions focused on the surrealist movement: *La planète affolée: Surréalisme, dispersion, et influences, 1938–1947*, at the Centre de la Vieille Charité, Marseille, and *L'aventure surréaliste autour d'André Breton*, at Galerie Artcurial in Paris.

1987

Double exhibition *Sculptures*, featuring Isabelle alongside Roseline Granet, opens at the Musée Massey, Tarbes, France.

1988

Isabelle illustrates *Les heures inégales* [*The Unequal Hours*], a book of poetry by Dominique Le Buhan.

Solo exhibition at the Maison de la Culture in Gauchy, France.

1989

Solo exhibition at the Galerie Artcurial, Paris.

She takes part in the exhibition *Saint-Germain-des-Près: 1945–1950* at the Pavillon des Arts, Paris.

1990

Isabelle Waldberg dies on April 12 in Chartres.

Solo exhibitions since 1992

[For group exhibitions see: https://www.isabellewaldberg.com/fr/expos_coll.html]

2011 Hommage à Isabelle Waldberg. Paris, Galerie Martel Greiner. A l'occasion du centenaire de la naissance de l'artiste, Hélène Greiner expose quelques œuvres en bronze. 4 octobre - 5 novembre.

2003 Isabelle Waldberg. Paris, L'Or du temps. Autour de quelques œuvres de [Bernard Saby](#), la librairie expose des bronzes et boîtes d'Isabelle Waldberg. 23 octobre - 29 novembre.

2000 Isabelle Waldberg. Portraits. Paris, Galerie Philippe Gravier. 12 octobre - 10 novembre.

1999 Isabelle Waldberg. Mémoire(s). Chartres, Musée des Beaux-Arts. 16 octobre 1999 - 3 janvier 2000.

1993 Isabelle Waldberg, Skulptur. København, Danemark, [Galerie Mikael Andersen](#). 23 septembre - 24 octobre.

1992 Hommage à Isabelle Waldberg. Paris, Artcurial. 7 octobre - 14 novembre.