

NATIONAL GALLERY OF ART

NEWS RELEASE

SIXTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215 extension 224

Washington, D. C. September 12, 1969. A large and comprehensive collection of German Expressionist watercolors will open the National Gallery of Art's fall exhibition schedule, September 18 through October 19.

Combined with 72 watercolors from the Wallraf-Richartz Museum in Cologne, will be a group of 26 pictures from private American collections and from the Lessing J. Rosenwald Collection of the National Gallery.

The pictures from Cologne, primarily from the remarkable Haubrich Collection, have not been seen before in the United States. They were selected by Horst Keller, director of the Wallraf-Richartz Museum, who wrote the introduction to the illustrated catalogue. Following the premiere in Washington, the Wallraf-Richartz watercolors will travel to museums in this country and Canada under the auspices of the International Exhibitions Foundation. The Ambassador of Germany, His Excellency Rolf Pauls, is sponsoring the tour.

During September and early October, a program of Sunday lectures on subjects related to the exhibition will be given at the National Gallery of Art by six authorities on 20th-century German painting. Dr. Keller will be (was) heard Sunday (September 14) at 4 p.m. in the auditorium.

Among the American collectors contributing to the expanded Washington showing, Morton D. May of St. Louis is lending Still Life with Flowers by Max Beckmann. Mr. and Mrs. David Lloyd Kreeger of Washington, D. C. are providing two early Kandinsky watercolors, Improvisation with Red Spot and White Cloud, and an

untitled gouache by Beckmann. Mr. and Mrs. Sidney Elliott Cohn of New York have agreed to lend their View of the Square by Paul Klee, painted in 1912 and included in the second Blaue Reiter exhibition of that year. Brother and Sister by Beckmann is coming from the artist's widow, Mrs. Mathilde Q. Beckmann in New York; and The Bull, one of three watercolors by Franz Marc in the exhibition, is from the collection of Mr. and Mrs. Robert S. Benjamin of King's Point, New York.

Autumn Landscape and Yellow Iris by Karl Schmidt-Rottluff and The Bathers by Max Pechstein are from the Rosenwald Collection of the National Gallery of Art.

This comprehensive exhibition illustrates the work of the three major groupings of German Expressionists, originating with Die Brücke (The Bridge) when the students Heckel, Schmidt-Rottluff, and Kirchner formed an anti-academic studio with Nolde in Dresden. A few years later, Klee, Marc, Feininger, and others gathered around the Russian Kandinsky in Munich to evolve the increasingly abstract images of Der Blaue Reiter (The Blue Rider) movement. At the close of World War I and in the chaotic period that followed, a new generation emerged to reject both the emotional intensity of The Bridge and the intellectualism of the Blue Rider movements. Led by Otto Dix and George Grosz, Die Neue Sachlichkeit (The New Objectivity) rejected painterly effects for shocking comments on contemporary conditions.

Catalogues, black-and-white photographs and color transparencies on loan for purposes of publication are available from William W. Morrison, Assistant to the Director, National Gallery of Art, Washington, D. C. 20565, Area Code 202, 737-4215, ext. 225.