

# NATIONAL GALLERY OF ART

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MAJOR LEHMBRUCK EXHIBITION FOCUSES ON  
PAINTINGS AND DRAWINGS AS WELL AS SCULPTURE

WASHINGTON, D. C. May 16, 1972. The first major exhibition in America of the work of the German sculptor, Wilhelm Lehmbruck (1881-1919), one of the principal masters of the early 20th century, opens at the National Gallery of Art on Sunday, May 21, 1972.

One hundred and forty works, including paintings, drawings, and prints as well as some of the artist's most acclaimed sculptures, have been selected for the exhibition.

Special attention has been given to Lehmbruck's paintings and drawings, many of which are largely unknown both to art historians and the public.

The exhibition has been organized by Reinhold Heller of the University of Pittsburgh, Guido and Manfred Lehmbruck, the artist's sons, and Douglas Lewis, National Gallery Curator of Sculpture. Professor Heller has also prepared the exhibition catalog, which greatly supplements the small body of literature in English on Lehmbruck.

Numerous works considered national treasures have been lent to the exhibition by the City of Duisburg and the Lehmbruck Museum. The latter was founded in the artist's native city of Duisburg after the Second World War to provide a permanent home for the artist's entire oeuvre.

The exhibition also includes works lent by private collectors and public institutions in the United States including the National Gallery of Art. After its showing in Washington,

(more)

## MAJOR LEHMBRUCK EXHIBITION-2

it will travel to the University of California at Los Angeles, the San Francisco Museum of Art, and the Museum of Fine Arts, Boston.

Lehmbruck's first major exhibition was in Paris a few weeks before the outbreak of World War I. It included key pieces of his recent sculpture, such as Kneeling Woman and Pensive Woman, both of which reflect the characteristic elongated Lehmbruck style.

In his catalog text, Professor Heller cites stylistic parallels with the paintings of Picasso's "Blue Period," Modigliani's portraits, Kokoschka and Schiele's drawings, and Brancusi's Prayer.

He also recalls that the "tone of quiet reverence" conveyed by Lehmbruck's work in this later, completely personal style caused Munch to feel like taking "his hat off as if he were in church."

Lehmbruck was represented by his Standing Female Figure in the 1913 Armory Show in New York, the first comprehensive exhibition of contemporary European art to be shown in the United States.

The last significant Lehmbruck exhibition in America was held in 1930 when eight of his works were shown at the Museum of Modern Art in a small exhibition together with works by his contemporary, Maillol, the French sculptor.

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