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Pressemitteilung

Press release

Foundation Wilhelm Lehmbruck Museum - Center for International Sculpture

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MUSEUMSDIREKTOR

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The Architecture

Manfred Lehbruck's architecture plays a special role in the new look of the Lehbruck Museum: Numerous architectural additions made in past decades were removed and the Museum interior decorated. Consequently, the two early buildings that Manfred originally designed now look almost the same as they did in 1964, when they opened for the work of the architect's father, Wilhelm Lehbruck. The two buildings completed in 1987 also show themselves in a new guise.

"For me the Lehbruck Museum is one of the most attractive Museum buildings around," commented famous photographer Wolfgang Tillmans, who created portraits of Lady Gaga in situ. Characteristic for Manfred Lehbruck's architectural design is the mingling of art and nature, the flowing transition between inside and outside, the integration of art in architecture and the fundamentally democratic view of letting visitors find their own way around. Raimund Stecker says: "The architecture of the Lehbruck Museum is exemplary for the radical turn away from architecture, which dominated Germany between 1933 and 1945 and painfully interrupted emerging Modernism. It takes up the Modernism of the Weimar period and takes it to a perfection that is unique worldwide." Following the exposure of the original materials, especially the walls of brown brick, white pebble and gray face concrete, the unusual, unique aesthetic quality of the design can now be appreciated to the full.

Wilhelm Lehmbruck and Masterpieces of Figurative Art

After the removal of those additions not part of the original architecture the Lehmbruck Tract serves as the location for the highlights of figurative sculptures and paintings from the Lehmbruck Museum Collection. In a subtle and surprising manner Lehmbruck's works enter into dialog with one another and works by spiritually akin artists. For the attentive observer this opens up networked topics but also timeless themes and subjects that can be discovered afresh: "The Torso", "The Portrait", "The Presentation of Suffering", "Kneeling", "The presence of importance of the rear as a viewing side", "The Sublime" ...

Many more works can now be seen in the Lehmbruck Tract than in previous years, including works by the following: Medardo Rosso and Alberto Giacometti, Käthe Kollwitz and Raymond Duchamp-Villon, Duane Hanson and Oskar Kokoschka, Oskar Schlemmer and Max Ernst. Two additions are "Woman in lace" / "Frau im Spitzenhemd" by George Segal and the permanent loan "Roter Beton" / "Red concrete" by Olaf Metzel.

In arranging this new presentation in the Lehmbruck Tract the aim is to create an atmosphere that brings the sublime of the art into line with the confident behavior of visitors elicited by the architecture.

Masterpieces of Abstraction

The exhibition is devoted to figuration and abstraction - also a contrasting pair, historically speaking. To underline the contrast, figurative art is presented in the Lehbruck Tract and abstract-informal art in the newly designed exhibition room. Arranging American and European art alongside one another effectively places them on an equal footing. New light is shed on the debate over whether in the wake of World War II, the art centers in Europe or America offered the better quality, based on examples from the Lehbruck Museum Collection. This is why important works by Frank Stella, David Smith, Norbert Kricke, Anthony Caro, Naum Gabo and Barbara Hepworth are placed on an equal footing with works by Ernst Wilhelm Nay, Hans Arp, Tim Scott, Hans Uhlmann and Alexander Calder, not to mention works by Ulrich Rückriem and Richard Artschwager.

One new addition to the presentation is a nine-part relief by Karl Otto Götz, given to the Museum alongside other works by the 96-year old master of German Informal Art by private collectors. There are also several permanent loans from the DKM Collection.

Beuys-Room

1986, shortly before his death Joseph Beuys was awarded the Lehbruck Prize. In his speech Beuys revealed his stark affinity with Lehbruck, a speech since translated into numerous languages and known worldwide. After the bestowal of the Lehbruck Prize the Museum acquired the installation "90,000 DM Room" (1981). For the last ten years or so it has also had in the Collection as a permanent loan from a private collector "Mammoth" (1960).

The installation now stands in the Museum Glass Cube, and this is envisaged to be its permanent home. For the new installation local collectors made available to the Museum their edition collectors featuring works by Joseph Beuys.

In presenting works from these collections the Lehbruck Museum also seeks to document that even with limited financial means private collectors can often assemble appreciable collections.

International Sculpture and Object Art

Since its opening in 1964 the LehmbruckMuseum nearly holds the complete lifework of Wilhelm Lehmbruck in every genre. In 2009 it has been accomplished to secure the sculptor's family-owned legacy permanently. Thus, the LehmbruckMuseum lays claim and pursues the goal to represent a leading center of expertise for international sculpture and object art of the 20th and 21st century in Germany. The collection's main areas result from approximately 900 sculptures, which have been executed by nearly every internationally renowned sculptor and by means of a variety of techniques and materials.

To these belong outstanding examples of primitivism and cubism (André Derain, Raymond Duchamp-Villon, Henri Laurens, Jacques Lipchitz, Pablo Picasso), early abstraction (Rudolf Belling, Otto Freundlich, Erich Buchholz, Hans Arp), expressionism in Germany (from Ernst Barlach and Käthe Kollwitz to Ewald Mataré) and also constructivism and minimalism (from Constantin Brancusi and László Moholy-Nagy to Georges Vantongerloo, Max Bill, Antoine Pevsner and Naum Gabo, Erwin Heerich, André Volten, Sol Lewitt and Donald Judd). Its inventory of surrealist sculpture as well as the work groups by Alberto Giacometti and Henry Moore are preeminent. Equally excellent are the steel and ferric sculptures by a range of artists including Alexander Calder, Julio González, David Smith, Berto Lardera, Eduardo Chillida, Hans Uhlmann, Norbert Kricke, Georg Uecker, Richard Serra, Heinz-Günter Prager and Ansgar Nierhoff.

Of special substance are its works of object art that have been created after 1945, exemplified by artists such as Christo, Jean Tinguely (2 large mobile Maschinen-Reliefs), Antoni Tàpies, Daniel Spoerri, Nam-June Paik, Paul Thek, Rainer Ruthenbeck, Geoffrey Hendricks and Klaus Rinke. Hyperrealistic and anthropomorphic figuration from the post-war era up to the present day is represented by works of Duane Hanson (WAR) and George Segal, A.D. Christian, Franz Bernhard, A.R. Penck and Magdalena Jetelová. They accompany the ample collection of Informel with extensive work groups by Bernard Schultze, Germaine Richier, Otto Herbert Hajek, Gerhard Hoehme, Emil Schumacher and Karl Otto Götz. Own rooms are dedicated to Joseph Beuys, Mario Merz, Richard Long, F.E. Walther, Christian Boltanski and Jannis Kounellis, but also to A.M. Kaufmann, Aernout Mik and Yves Netzhammer.

The museum is girded by a park which harbours about 30 large sculptures (from Wilhelm Lehmbruck to Eduardo Paolozzi, Hans-Peter Feldmann and Stefan Sous).

Press Office / Public Relations

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Opening hours:

Tuesday - Saturday 11 a.m. – 5 p.m.

Sunday 10 a.m. – 6 p.m.

Closed on Mondays

Museum admission

Single: 8 / 5 Euro

Families: 15 Euro

Group and annual tickets

Group ticket (up to 15 persons): 5 Euro

Annual ticket: 25 / 12,50 Euro

Audioguide: 2,50 Euro

Guided tours :

On workdays: 45 Euro (60 min.) / 60 Euro (90 min.)

On weekends, holiday and outside opening hours: 60 Euro (60 min.) / 75 Euro (90 min.)

Information and reservation:

Education department: Tel. +49 (0)203 283 2195 oder mp@lehbruckmuseum.de