INTRODUCTION:

To be one with Peter Lipman-Wulf's art is like the swimmer's being one with the water. He sinks into the element of light and weightlessness, until the body loses its density.

Was this perhaps the sculptor's own attitude when creating his works? It seems, the hard material offered no resistance to the hands that were able to bring rhythm and music into forms, until eternal life and highest musicality were reached.

Creations of periods long gone by, like the ancient vase paintings, may have provoked similar sensations. Have they inspired the artist or did he remember subconsciously their imagery? Lipman-Wulf's art permeates the consciousness of thousands of years; it spans the time of many generations until it culminates in a never ending circle — a vibrating sounding ring. Through greatest sensibility of expression the artist strives to rediscover archaic art, at the same time setting out to create the archetype of art. Archaic art, unapproachable in its perfection, is a confrontation with the super human being, whereas the essence of Peter Lipman-Wulf's sculpture involves communication with mankind. His art is manifold, searching through many levels of consciousness; it is tender, it is human. This makes it familiar to the beholder and at the same time remote.

We live today in a new conception of space. This conception, pervading science and arts, has become the main source and inspiration for Peter Lipman-Wulf's creations. He has entered a world beyond borderlines, masterly relating unknown powers to human endeavour.
Peter Lipman-Wulf was born in 1905 in Berlin, Germany, the son of a prominent lawyer and of a well-known sculptress. When he was only in his teens, he decided that he would be an artist and that sculpture would be his primary field. Looking for a solid foundation in the craft of wood carving, he underwent a 2 1/2 year apprenticeship in a studio in Oberammergau, Bavaria, where the tradition of wood carving, handed down from father to son, can be traced back through many centuries. After this valuable experience he completed his art education at the Kunstgewerbe Museum School and the State Academy of Fine Arts in Berlin.

Success came early to him in pre-Nazi Germany, in the form of the first prize in the Prussian State Competition, and in the form of commissions for two marble fountains by the City of Berlin, all this between 1928 and 1932, before he was 27 years old. The intolerance of the Hitler era forced him to move to France, where he lived, taught and worked under difficult circumstances. In 1937 he was awarded the gold medal at the Exposition Mondiale in Paris. Since 1947 Lipman-Wulf has made his home in New York. He has become an American citizen and teaches, after similar assignments in other schools, at Adelphi University, Long Island. In addition to his intense occupation with sculpture, where he employs wood carving, stone cutting, ceramic and various bronze techniques, the artist has developed an international reputation as a print maker, particularly in the field of wood cuts and copper engravings. His work was exhibited in more than 50 one-man shows and is incorporated in many private collections and museums, both in the United States and abroad; among these are The Metropolitan Museum of Art; The Whitney Museum of American Art; The Baltimore Museum of Art; The Philadelphia Museum of Art; The Detroit Institute of Arts; The Public Library and Cooper Union Museum, New York; Bibliothèque Nationale, Paris, France; The British Museum and The Victoria & Albert Museum, London, England; Kunsthalle, Hamburg, Germany; Kunst Museum, Stuttgart, Germany, and Kunsthalle Basel, Switzerland.

Manuscripts, sketches and other working material of the artist will find a permanent home in a new established Peter Lipman-Wulf Manuscript Collection at Syracuse University, N. Y.