

Potsdam, June 14, 2021

***A New Art:
Photography and Impressionism***
February 12 – May 8, 2022

Numerous nineteenth-century photographers chose the same motifs as the painters of Impressionism: the Forest of Fontainebleau, the cliffs of Étretat, and the modern metropolis of Paris. They, too, studied the changing play of light, the seasons, and weather conditions. From the very beginning, photographers pursued artistic ambitions by experimenting with aspects of composition and perspective as well as various printing techniques. Until World War I, photography's relationship to painting was characterized by both competition and mutual influence.

In the exhibition, this process of aesthetic cross-fertilization is explored on the basis of works by photographers such as Gustave Le Gray, Alfred Stieglitz, and Heinrich Kühn, investigating the new medium's development from the 1850s until around 1900, when it established itself as an autonomous art form. The over thirty international lenders include the Photoinstitut Bonartes in Vienna and the Société Française de Photographie in Paris.

***The Shape of Freedom:
International Abstraction after 1945***
June 4 – September 25, 2022

Following World War II, painting went in completely new directions. A new generation of artists turned their backs on the styles of the interwar period: Instead of figurative representation or geometric abstraction, painters in the orbit of Abstract Expressionism in the US and Art Informel in Western Europe pursued a radically impulsive approach to form, color, and material. As an expression of individual freedom, the spontaneous painterly gesture gained symbolic significance. Large-scale color-field paintings created a meditative space for ruminating the fundamental questions of human existence.

The exhibition *The Shape of Freedom* examines the creative interplay between Abstract Expressionism and Art Informel in transatlantic exchange and dialogue, from the mid-1940s to the end of the Cold War. It includes more than ninety works by around fifty artists, amongst them Sam Francis, Helen Frankenthaler, K. O. Götz, Lee Krasner, Georges Mathieu, Joan Mitchell, Ernst-Wilhelm Nay, Barnett Newman, Jackson Pollock, Judit Reigl, Mark Rothko, and Clyfford Still. The over thirty international lenders include the Centre Pompidou in Paris, the Tate Modern in London, the Museo nacional Thyssen-Bornemisza in Madrid, the Whitney Museum of American Art in New York, the Museum Frieder Burda in Baden-Baden, and the Peggy Guggenheim Collection in Venice.

The exhibition is organized by the Museum Barberini, Potsdam, and the Albertina Modern, Vienna, with generous support from the Fondation Gandur pour l'Art, Genève.

***Surrealism and Magic:
Enchanted Modernity***

October 22, 2021 – January 29, 2022

When the *Manifesto of Surrealism* was published by the French writer André Breton in October 1924, it sparked a literary and artistic movement that soon became the internationally leading avant-garde. At the core of Surrealism lay an exploration of the world of dreams, the unconscious, and the irrational. The artists immersed themselves in the world of magic. Harking back to traditional occult symbolism, the Surrealists cultivated the self-image of a magician, seer, and alchemist.

The exhibition *Surrealism and Magic* is the first major loan exhibition to examine the Surrealists' interest in magic, myth, and occultism. It spans the period of the "metaphysical paintings" by Giorgio de Chirico from around 1915 to Max Ernst's iconic painting *Attirement of the Bride* (1940) and the occultism-focused compositions in the late work of Leonora Carrington and Remedios Varo. The exhibition assembles around ninety works by more than twenty artists, including masterpieces by Victor Brauner, Paul Delvaux, Leonor Fini, Wifredo Lam, René Magritte, André Masson, Roberto Matta, Kurt Seligmann, Yves Tanguy, and Dorothea Tanning. The more than thirty international lenders include the Art Institute of Chicago, the Centre Pompidou in Paris, the Galleria Nazionale in Rome, the Museo nacional Thyssen-Bornemisza in Madrid, the Musées royaux des Beaux-Arts de Belgique in Brussels, and the Solomon R. Guggenheim Museum in New York. The exhibition is organized by the Museum Barberini, Potsdam, and the Peggy Guggenheim Collection, Venice.

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