***The Impressionists: Monet, Morisot, Renoir, and Their Network***
**November 7, 2026 – February 21, 2027**

**November 5, 2026 – How did a group of young artists whose painting initially encountered rejection become one of the most popular movements in modern art? The exhibition *The Impressionists: Monet, Morisot, Renoir, and Their Network* at the Museum Barberini explores this question from a new perspective. With more than 100 masterpieces, it tells the story of Impressionism as an interplay of artistic innovation, collegial exchange, and committed support. It shows how the artists developed their painting through collaborative work, assisted one another, and experimented with new ways of exhibiting and promoting their art. At the same time, it also traces the paths of the artists, collectors, art dealers, and critics who helped a once-controversial style of painting achieve international breakthrough, focusing especially on the work of Claude Monet.**

The exhibition inaugurates the tenth anniversary celebration of the Museum Barberini, home of the Hasso Plattner Collection. Since its opening in 2017, the museum has developed into an internationally renowned center of Impressionism, with exhibitions, scholarly research, and cooperation with museums worldwide. To celebrate its tenth anniversary, the museum now brings together works from its collection along with important international loans, showcasing the people and connections that made Impressionism famous beyond Paris.

**Over 100 works, including 61 paintings by Claude Monet**

The show in Potsdam features over 100 works from international and private collections. High points of the exhibition include Claude Monet's *Bazille and Camille* (1865, National Gallery of Art, Washington, DC), *The Terrasse at Vétheuil* (1881, private collection, Switzerland), *Rouen Cathedral* (1894, Klassik Stiftung Weimar), *Summer* (1874, Alte Nationalgalerie, Berlin), and *Quai du Louvre* (1867, Kunstmuseum Den Haag). Berthe Morisot is represented with works such as *The Steamboat* (1875, private collection) and *Sunset over the Lake in the Bois de Boulogne* (1894, private collection). Also on view are seldom-loaned works by Édouard Manet such as *Boy in Flowers* (1876, National Museum of Western Art, Tokyo) and *Portrait of Berthe Morisot Reclining* (1873, Musée Marmottan Monet, Paris).

The exhibition in Potsdam also showcases Gustave Caillebotte's major work *Pont de l'Europe* (1876, Association des Amis du Petit Palais, Geneva), Pierre-Auguste Renoir's *The Bay of Naples* (1881, Metropolitan Museum of Art, New York), and Paul Cézanne's *Compotier, Plate, and Apples* (1879–82, Ny Carlsberg Glyptotek, Copenhagen).

Other lenders include the Art Institute of Chicago, the Clark Art Institute in Williamstown, the Tokyo Fuji Art Museum, the Musée des Impressionnismes Giverny, the Musée d'Orsay in Paris, the Belvedere in Vienna, the Kröller-Müller Museum in Otterlo, the Kunsthaus Zürich, the Museum Ordrupgaard near Copenhagen, and the Royal Academy of Arts in London.

Special emphasis is placed on the oeuvre of Claude Monet, who is represented in the show with twenty-nine paintings. Together with the works in the Hasso Plattner Collection, a total of sixty-one paintings by Monet will be on view at the Museum Barberini during the anniversary show.

**Ten paintings, ten stories**

The exhibition unfolds in ten stories, each based on a painting from the Hasso Plattner Collection. From there the path leads to the people associated with the works: the artists who developed new pictorial ideas, their friends and companions, the collectors who dared to believe in the new art, the dealers who accessed new markets, and the critics and exhibition organizers who publicized the movement.

The provenance of a painting thus marks a trail through art history, one that can lead from a French château to a Paris gallery, to a private collection in America, and finally to a modern-day museum. These paths reveal how closely the development of Impressionism was tied to personal relationships, economic decisions, and international connections.

The Impressionist network developed not merely from the support of collectors and promoters: the artists, too, cultivated close-knit relationships through collaboration, shared studios, personal contacts, and mutual support. In changing constellations, they developed a style of painting that revolved around light, atmosphere, and the capturing of a fleeting moment. With their first group exhibition in 1874, they created an independent forum outside the established Salon system. With no jury or prizes, they could present their work directly to the public and experiment with new forms of exhibition and promotion. Impressionism thus represents not only a fundamental transformation in painting, but also new forms of artistic cooperation and institutional self-assertion.

One of these stories begins in 1876 in a château south of Paris. Ernest and Alice Hoschedé were among the earliest supporters of Impressionism; Ernest Hoschedé acquired works by Monet, Degas, Pissarro, and Sisley and for a time even owned Monet's *Impression, Sunrise* – the painting that gave the movement its name. For their Château de Rottembourg in Montgeron, the Hoschedés commissioned Monet to create four large-scale paintings; during his time there, he also created *The Rose Bushes in the Garden at Montgeron*, now in the Hasso Plattner Collection at the Museum Barberini. But in 1877, Hoschedé was forced to declare bankruptcy: his collection was auctioned and the Impressionist paintings were sold for rock-bottom prices. What looked like the end of one story became the beginning of another: the two families remained in contact, and after the death of Ernest, Alice Hoschedé married Claude Monet in 1892.

A second story leads from a field in Normandy to Chicago. In 1890, Monet began painting an unassuming motif over and over again: grainstacks near his house in Giverny. In a series of twenty-five works, he explored how light, weather, and the seasons could alter the same motif. One of the first to recognize the importance of this painterly experiment was the Chicago collector Bertha Palmer. At the recommendation of curator and art broker Sara Tyson Hallowell,

Palmer acquired nine paintings from the series within a short time. Palmer and Hallowell thus played a key role in introducing Monet's work to the United States, and one of the grainstack paintings from Palmer's holdings is now in the Hasso Plattner Collection.

Another story takes us to Venice in the year 1908. Claude Monet had originally arrived in the lagoon city for a holiday, but his sojourn there developed into a productive phase of work. Among the motifs that attracted his attention was the Palazzo Contarini on the Grand Canal, home of the American painter and patron Winnaretta Singer, heiress of the Singer sewing machine fortune. Singer's palazzo became an important gathering place for the European avant-garde: her salon guests included artists, writers, and composers such as Marcel Proust, Jean Cocteau, and Igor Stravinsky. Singer owned a number of paintings by Monet and also hosted the artist at her palazzo. Monet's *Palazzo Contarini* – now likewise in the Hasso Plattner Collection – thus unites Venetian architecture, the social networks of modern art, and his own exploration of the light and atmosphere of the city.

Berthe Morisot also played an active role in the network. She was among those artists who advocated for the first group exhibition in 1874 and mobilized contacts with collectors and promoters. Like her colleagues, she looked for ways to present her art independently of the established salon system. Her role reveals that the Impressionist movement emerged not only from individual artistic achievements, but also from shared engagement.

A notable example of Impressionism's eventful history is the collection of the Jewish banker, patron, and art collector Jakob Goldschmidt. In the 1920s, important works by Claude Monet, Édouard Manet, Pierre-Auguste Renoir, and Paul Cézanne hung in Goldschmidt's homes in Berlin and Neubabelsberg (now Potsdam-Babelsberg). When the Nazis came to power, Goldschmidt was persecuted as a Jew and had to flee into exile. Although he was able to take a portion of his collection with him, other paintings were auctioned in Berlin in 1941. He fought for their return until his death; some works were restituted only decades later. Claude Monet's *The Palazzo Ducale*, one of the major paintings from his collection, was returned to his heirs after arduous negotiations and is now held at the Museum Barberini. Goldschmidt's biography exemplifies the close connection between the development and dissemination of Impressionism and the life stories of its collectors – and how the effects of Nazi persecution extend even into the present day. At the same time, it also demonstrates that the study of works of art is not limited to their creation, but also addresses changes of ownership, the history of loss, and efforts for restitution.

Such constellations show that art history is written not just in the studio. Impressionism developed from the exchange between Claude Monet, Berthe Morisot, Pierre-Auguste Renoir, Édouard Manet, Gustave Caillebotte, Mary Cassatt, and Alfred Sisley as well as from the willingness of collectors to take risks, the work of art dealers in promoting the new art, and the enthusiasm of individual supporters. Such figures helped lend visibility to new artistic positions and introduce them to audiences beyond Paris. The exhibition thus directs our attention not only to the paintings, but also to the personal relationships and institutional and economic conditions that shaped their creation, dissemination, and reception.

**A collection as a starting point for research and exchange**

The exhibition, which extends over two floors of the museum, bears witness to the development of the Museum Barberini since its opening in 2017. Over decades, Hasso Plattner has amassed a collection of French Impressionist and Post-Impressionist painting that now comprises 115 works. Since 2020, it has been displayed at the Museum Barberini on permanent loan from the Hasso Plattner Foundation. It has formed the point of departure for exhibitions devoted to Claude Monet, Camille Pissarro, and Paul Signac as well as to the international dissemination of Impressionism. International guest curators, scholarly symposia, and publications have accompanied and expanded this work.

The past ten years have thus given rise to close working relationships with museums and researchers far beyond Potsdam. Works from the Hasso Plattner Collection have traveled as loans to international exhibitions: recent examples include *Monet and Venice* at the Brooklyn Museum in New York and de Young Museum in San Francisco (2026), the current exhibition *Painting the French Riviera* at the Royal Academy in London (2026–27), and *Monet: Painting Time* at the Musée de l'Orangerie in Paris, which will also travel to the Tate in London (2026–27). Conversely, cooperation with important collections also makes it possible for outstanding paintings from Europe, America, and Asia to come to Potsdam.

These developments converge on the tenth anniversary of the Museum Barberini, with an anniversary exhibition devoted to the international network of Impressionism. At the same time, the collaboration cultivated over years forms the basis for a long-term research project that will facilitate the study of connections between works of art, artists, collectors, and institutions far beyond the run of the exhibition.

**Networks of Impressionism: Art history in international exchange**

The digital research platform Networks of Impressionism (networksofimpressionism.org) makes visible the relationships between works of art, their owners, the exhibitions where they were shown, and the people who shaped their history. It connects data on provenances, artists, collectors, art dealers, and exhibition histories and brings together information often scattered across museums, archives, and publications.

The anniversary exhibition investigates the networks of Impressionism as a historical phenomenon. The platform continues this approach beyond the exhibition by identifying connections between works of art, actors, and institutions and opening up new perspectives for international research and museum education.

Under the leadership of the Museum Barberini and with the support of the Hasso Plattner Foundation, the platform is developed in cooperation with Navigating.art, the Wildenstein Plattner Institute, and international partner museums. The point of departure is the

Hasso Plattner Collection; the first international partner museums will be added beginning in 2027, and other major Impressionism collections will be integrated from 2028 on.

The platform Networks of Impressionism thus takes the scholarly work of the museum and expands it into the digital realm. It provides access to research results and facilitates new lines of questioning regarding the paths of individual paintings, the relationships between artists and collectors, and the networks by which Impressionism was disseminated throughout the world.

**Anniversary Voices**

**Stephanie Ullrich, Board Member, Hasso Plattner Foundation:**
"Ten years of the Museum Barberini is above all the achievement of a team that approaches every exhibition with the same ambition as the first. More than three million visits since 2017 testify to the results. But here at the Hasso Plattner Foundation, we are also interested in those whom the museum has not yet reached. That is why, with Networks of Impressionism, its research is being made available to all. Our commitment to this institution is meant to span decades."

**Ortrud Westheider, Director, Museum Barberini:**
"The past ten years show how the Museum Barberini has established itself as a place for art and a place for exchange. Over three million visits, around 25,000 tours, workshops, lectures, readings, and concerts with a total of around 440,000 participants, and over 140,000 annual tickets bear witness to the tremendous interest in our museum and its work. The Hasso Plattner Collection is the point of departure from which exhibitions, research projects, and international cooperations have emerged. The anniversary exhibition focuses on the personal relationships and artistic exchange that shaped Impressionism. The platform Networks of Impressionism continues this approach and, together with museums around the world, establishes a digital foundation for the study of connections between artists and their works. Our international lending activities – with works coming to Potsdam and paintings in our collection traveling to museums worldwide – are an expression of this flourishing collaboration. Our goal is to strengthen these relationships long-term and, in the future, cultivate close ties between the collection, its study, and museum education."