Contents

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

Press Conference: Thursday, November 5, 2026, 11:00 a.m.

With:
- Ortrud Westheider, Director and Curator of the Exhibition, Museum Barberini
- Sterre Barentsen, Curator, Museum Barberini
- Linda Hacka, Provenance Research Associate, Museum Barberini

Contents:
- Press Release
- Exhibition Sections
- Facts and Figures
- Digital Resources, Events, and Outreach
- Exhibition Catalog
- Press Images
- Press Information: Networks of Impressionism
- Exhibition Preview

Following the press conference, the curators will lead a tour of the exhibition.

WiFi in the museum: Barberini_Gast, no password

Image downloads: museum-barberini.de/de/presse

Press Contact:
Achim Klapp, Valerie Degen, Esther Franken, Marte Kräher, Carolin Stranz
Museum Barberini
Museen der Hasso Plattner Foundation gGmbH
Humboldtstr. 5–6, 14467 Potsdam
T +49 331 236014 305 / 308
presse@museum-barberini.de

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."

Friends are Everything:
Pierre-Auguste Renoir and the Forest of Fontainebleau

The Impressionist style grew out of friendship and collaboration. In the early 1860s, Pierre-Auguste Renoir, Claude Monet, Alfred Sisley, and Frédéric Bazille met as students in Paris. Together, the young artists developed a new approach to painting, working side by side in the forest of Fontainebleau, which was already an important location for landscape painters. The dark academic palette gave way to lighter hues, while smooth, finished surfaces were replaced by visible brushstrokes. Painting in the open air, the artists compared their works and served as each other's models. Working *en plein air* was more than just painting in the landscape: it meant using all the senses to take in the effects of light and atmosphere and reproduce them on the canvas. Renoir's painting *Path in the Forest* from 1874 was created at a time when Impressionism had turned its gaze to modern urban life. Against this backdrop, the motif seems like a retrospective echo of the early days of the movement.

First Patrons of Impressionism:
Alice and Ernest Hoschedé as Supporters of Claude Monet

Before Impressionism was a success story, it was a risky investment. Among the collectors willing to take that risk were Alice and Ernest Hoschedé, who hosted and supported artists at their home, the Château de Rottembourg south of Paris. They purchased works by Monet, Degas, Pissarro, and Sisley early on and in 1874 acquired Monet's *Impression, Sunrise* – the painting that gave Impressionism its name. The Hoschedés wanted to decorate the rooms of their château with works of art. In 1876, they invited Édouard Manet and Claude Monet to spend time at their estate. Monet created four large-scale paintings for the grand salon and smoking room. In preparation, he made studies that also stand as independent works, including the painting *The Rose Bushes in the Garden at Montgeron.* For a short time, the Château de Rottembourg became a hub for the new movement in art. In 1877, however, Ernest Hoschedé was forced into bankruptcy. The château and art collection were auctioned, and Monet's paintings sold far below their value. But the connection remained, and after Ernest's death in 1891, Alice Hoschedé married Claude Monet.

The Path of a Woman Impressionist:
Berthe Morisot and Her Circle

Despite the social constraints of her time, Berthe Morisot established herself as an Impressionist artist. Her interest in working *en plein air* led her to study with the landscape painter Camille Corot. Through Édouard Manet, she was introduced to the artistic circles associated with the new painting. Although her works were regularly accepted into the Paris Salon early on, in 1874 she decided – against Manet's advice – to participate in the first Impression exhibition. This gesture of allegiance to the still controversial movement reflected her artistic convictions. The following year Morisot traveled to England, where

she painted port and river scenes, sometimes from a boat. The painting *The Thames* shows her affinity with Impressionism: instead of a recognizable cityscape, she evokes a fleeting impression of water, light, and atmosphere.

How Claude Monet's Series Concept Came to America:
The Curator Sara Tyson Hallowell and the Collector Bertha Palmer

In the late summer of 1890, Claude Monet began painting numerous images of a single motif, transforming the ordinary grainstacks in the fields around his home into a spectacular pictorial theme. Glowing in warm colors, the contours of Monet's grainstacks seem to dissolve in the light, capturing a fleeting atmosphere on the canvas. The following year, the Paris art dealer Paul Durand-Ruel exhibited fifteen of Monet's grainstack paintings. Displayed alongside each other, the works exerted a powerful effect: a single motif, endowed with an ever-new appearance by changes of weather and light. One of the earliest admirers of the series was the Chicago collector Bertha Palmer. At the recommendation of the curator Sara Tyson Hallowell, Palmer acquired nine of the paintings within two years – the largest group from a Monet series ever to enter a single collection. Palmer and Hallowell helped introduce Monet's painting to audiences in the United States.

In the Lecture Hall of Modernity:
Emil Heilbut and the Early Reception of Monet in Germany

When the art critic Emil Heilbut brought three paintings by Claude Monet to Weimar in early 1889, Impressionism was still unknown in Germany. He presented the works to students in the lecture hall of the art school there. One of the paintings depicts a bend in the Seine River near Jeufosse; along with *Autumn at Jeufosse*, it is part of a group of works in which Monet experimented with the effects of autumn light and color near his home in Giverny. With their bright colors and visible brushstrokes, the paintings challenged conventional ways of representing the landscape. Some of the students went on to become part of the avant-garde, and Christian Rohlfs later recalled the stir caused by Monet's "blotchy technique." Heilbut was among the earliest supporters of Impressionism in Germany and became familiar with Monet's work through his contacts with Paris art dealers such as Paul Durand-Ruel. In 1890, he published the first German text on Monet.

From Scandal to Modernity:
Berlin Buys Impressionism

In 1906, a spectacular exhibition of works by Manet and Monet came to Berlin: the collection of Jean-Baptiste Faure. The wealthy Paris opera singer, one of the first collectors of Impressionism, was selling his holdings – including works like Monet's *The Cliff and the Porte d' Aval.* The sales exhibition was organized by the gallerist Paul Durand-Ruel, the

most important dealer of Impressionist art. It met with little interest in Paris and London; only afterwards when it was presented at the gallery of Paul Cassirer in Berlin did a number of buyers come forward. Paintings from Faure's holdings found their way into a number of German private collections as well as the Nationalgalerie in Berlin and museums in Munich, Stuttgart, and Hamburg. While only a few years earlier Impressionism had been considered scandalous, now it was viewed as the epitome of artistic modernity.

Motifs on the Seine:
The World of Gustave Caillebotte

In 1881, Gustave Caillebotte acquired an estate at Petit Gennevilliers on the Seine near Paris. After his daring views of the capital city, the river landscape with its sailboats and regattas now became his most important pictorial theme. A decade earlier, Claude Monet had lived across the river in Argenteuil. Defined by industry and recreational sailing, the region provided the Impressionists with motifs of modern leisure. Caillebotte owned a number of their paintings: as the son of a wealthy family, he was one of the most important patrons of Impressionism and supported his artist friends by purchasing their works. While Monet had depicted the Seine as an observer, Caillebotte portrayed his own world. He was a passionate sailor who even designed and built yachts. Many of his paintings found their way into the collections of his friends. *The Argenteuil Bridge and the Seine* first belonged to Émile Lamy, Caillebotte's neighbor and sailing partner.

An American Woman in Venice:
The Painter and Patron Winnaretta Singer

The monumental Palazzo Contarini on the Grand Canal belonged to the American patron Winnaretta Singer. In her salon she hosted writers, dancers, and musicians, providing the most important composers of her day with opportunities to perform. With concerts, readings, and discussions, her salon served as a gathering place for the artistic avant-garde, where she also surrounded herself with a circle of queer artists. Claude Monet spent the autumn of 1908 in Venice, where he painted numerous city views, often from the water. Following a daily routine, he sought out different locations at different times of day to capture the changing effects of light. Singer's palazzo was the focus of his attention in the early afternoon hours. The unusual color scheme of the painting *The Palazzo Contarini* evokes a dreamlike atmosphere. Singer, who was also a painter, invited Monet to attend her salon and acquired seven of his works for her collection.

The End of a Collection under National Socialism:
Jakob Goldschmidt's Impressionist Paintings in Potsdam and Berlin

The banker, patron, and art collector Jakob Goldschmidt owned one of the most important collections of French Impressionism in Germany in the 1920s. Works by Claude Monet, Édouard Manet, Pierre-Auguste Renoir, and Paul Cézanne hung in his homes in Potsdam-Babelsberg and Berlin. His collection included Monet's painting *The Palazzo Ducale*, which shows the seat of Venetian government in atmospheric gradations of color. As a Jewish banker, Goldschmidt was persecuted when the Nazis came to power. In 1933 he emigrated first to Switzerland and then to the United States. He was able to take some of his paintings with him, but others remained in Nazi-controlled areas and were auctioned in 1941. After World War II, Goldschmidt fought for the return of his art. Some pieces were returned to him during his lifetime, while others were restituted only decades later. The search for works from his collection and the reappraisal of their provenance history continues to this day.

On Camera:
Claude Monet in Film

In 1915, the playwright and cinematographer Sacha Guitry made a film showcasing important personalities in French culture. Sarah Bernhardt, Auguste Rodin, Pierre-Auguste Renoir, Claude Monet, and others were featured in the still-young cinematic medium as testimony to the cultural greatness of France. Entitled *Ceux de chez nous* (*Those of Our Land*), the film was an expression of cultural propaganda during World War I. Guitry visited the celebrities at home and showed them at work. He filmed Monet in Giverny – in conversation, strolling through his garden, and working on the painting *Water Lilies*, now in the Hasso Plattner Collection. Those few minutes are the only known film footage of the artist at work. But Guitry did not conceive of *Ceux de chez nous* as a movie in the contemporary sense. At the premiere in 1915, the silent film was part of a live performance: Guitry and the actress Charlotte Lysès spoke the dialogue along with the moving images, adding commentary and anecdotes.

Facts and Figures

Exhibition run: November 7, 2026 – February 21, 2027
Address: Museum Barberini, Alter Markt, Humboldtstraße 5–6, 14467 Potsdam
Opening hours: W–M 10 a.m.–7 p.m.
Kindergartens and schools by appointment, M–F (except Tu) from 9 a.m.
Admission and ticketing: M, W–F € 16 / 10, Sa/Su/holidays € 18 / 10
Free admission for schoolchildren and visitors under 18; free admission Thursdays after 2 p.m. for all visitors under 25
Curators: Ortrud Westheider, Director, Museum Barberini; Sterre Barentsen, Curator, Museum Barberini
Exhibited works: 95 paintings and drawings

Lending collections: 58 institutions from nine countries (Germany, France, Great Britain, Italy, Israel, Japan, the Netherlands, Switzerland, USA)

Archives Départementales de l'Essonne, Chamarande · Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF · Association des Amis du Petit Palais, Geneva · Belvedere, Vienna · Bibliothek des Zentralinstituts für Kunstgeschichte, Munich · Bibliothèque nationale de France, Paris · Brooklyn Museum, New York · Clark Art Institute, Williamstown · Chrysler Museum of Art, Norfolk · Collection Lucile Audouy, Paris · Denver Art Museum · Fondation Singer-Polignac, Paris · Georg Kolbe Museum, Berlin · Hamburger Kunsthalle · Kunsthalle Bremen · Kunsthaus Zürich · Kunst Museum Winterthur · Kunstbibliothek, Staatliche Museen zu Berlin · Kunstmuseum Den Haag · Klassik Stiftung Weimar, Museen · Kröller-Müller Museum, Otterlo · Kasser Mochary Collection · Musée Carnavalet – Histoire de Paris · Musée d'Orsay, Paris · Musée Fabre, Montpellier · Musée Marmottan Monet, Paris · Musée national Picasso-Paris · Musée Rodin, Paris · Museu de Arte de São Paulo Assis Chateaubriand · National Gallery of Art, Washington, DC · Nationalgalerie, Staatliche Museen zu Berlin · Norton Museum of Art, West Palm Beach · Ny Carlsberg Glyptotek, Copenhagen · Museum Ordrupgaard, Copenhagen · Osthaus Museum Hagen · Palazzo Contarini Polignac, Venice · Rijksmuseum, Amsterdam · Royal Academy of Arts, London · Sammlung Prochnow Seiffert · Staatsgalerie Stuttgart · Stiftung Deutsches Historisches Museum, Berlin · The Tokyo Fuji Art Museum · The Victoria and Albert Museum, London · The National Museum of Western Art, Tokyo · The Metropolitan Museum of Art, New York · The Cleveland Museum of Art · The Frick Pittsburgh · The Art Institute of Chicago · The Museum of Fine Arts, Houston · The National Gallery, London · The National Gallery of Art, Washington, DC · The Norton Museum of Art, West Palm Beach · The Royal Academy of Arts, London · The Tokyo Fuji Art Museum · The Victoria and Albert Museum, London · The National Museum of Western Art, Tokyo · Tokyo Fuji Art Museum · Victoria and Albert Museum, London
and private collectors who wish to remain anonymous.

Exhibition area: ca. 1,000 square meters
Exhibition design: Philipp Ricklefs, Berlin, and BrücknerAping, Bremen

Digital Resources, Events, and Outreach

Social Media:
#ImpressionsimusBarberini at the #MuseumBarberini on Instagram, Facebook, YouTube

Digital Resources:

For the exhibition:

The **Barberini App** is a personal guide during the museum visit. It offers audio tours in German and English for adults and children, texts in Easy German, and service and event information. It also features audio tours of Potsdam exploring Italian, French, and Dutch influences, as well as a brand-new tour focusing on Jewish life in the city.
Available free of charge in the App Store and from Google Play.
museum-barberini.de/app

The **360° Tour** on the museum website offers the opportunity to digitally explore the current exhibition (from mid-November 2026) and the Hasso Plattner Collection. The 3-D model makes it possible to take a virtual tour of the entire museum and examine each work in detail.
museum-barberini.de/de/mediathek

The **expert video** introduces the theme of the exhibition. With Sterre Barentsen (curator, Museum Barberini), Ralph Gleis (director, Albertina Museum, Vienna), Gloria Groom (curator, Art Institute of Chicago), Josephine Klinger (research associate, Alte Nationalgalerie, Berlin), Ulf Küster (senior curator, Fondation Beyeler, Riehen / Basel), Sylvie Patry (former deputy director, Musée d'Orsay, Paris, director of anniversary celebrations at the Musée d'Orsay and the Musée de l'Orangerie, Paris), Paul Perrin (curator and collection director, Musée d'Orsay, Paris), Ortrud Westheider (director and curator of the exhibition, Museum Barberini).
museum-barberini.de/de/mediathek

Exhibition texts in **Easy German** and **German Sign Language** offer an accessible introduction to the exhibition for guests with rudimentary German language skills or deaf and hearing-impaired visitors.
museum-barberini.de/de/mediathek

For the collection:

Barberini Music Walks transforms a visit to the Impressionism collection into a personalized sound experience. For this feature on the Barberini App, composers Henrik Schwarz and Zacharias Falkenberg developed atmospheric soundscapes for each gallery that respond to visitors' movements and their own individual pace in real time. Please bring your own headphones!
museum-barberini.de/music-walks

Narrated by Benno Fürmann, the **podcast *In the Moment*** presents five episodes on works by Monet and two on paintings by Signac. Each ten-minute episode invites listeners to immerse themselves in the atmosphere of an Impressionist work, along with short mindfulness exercises.
Available on all podcast platforms.
museum-barberini.de/podcasts

The **English docu-podcast *MONET – Century of Change***, which has already reached over 150,000 listeners in its **German version *MONET – Zeiten des Umbruchs***, tells the story of Claude Monet's life, tracing his path in six episodes. While the German-language version is narrated by **Linda Zervakis**, in English the story is told by British historian and bestselling author **Alice Loxton**, with **James d'Arcy** (*Dunkirk, Oppenheimer, Homeland, Agent Carter*) as Claude Monet. The artist's world comes to life in a dense collage of radio drama elements and interviews with international Monet experts.
Available on all podcast platforms.
museum-barberini.de/podcasts

The four-part **video podcast *Der Fall Liebermann* (The Liebermann Case)** traces Max Liebermann's path from artistic acclaim to political persecution. Liebermann was celebrated as one of Germany's most important painters and cultural strategists – until the Nazi regime excluded him and his work from public life. The video podcast explores the intersection of art history and modern political events, following Liebermann from his controversial beginnings through the peak of his fame to his death in 1935.
Available on Spotify, Apple Podcasts, and YouTube.
museum-barberini.de/podcasts

All digital resources, including the ***Close-Ups* video series**, information on **in-house provenance research**, **filmed tours**, **artist biographies**, and **exhibition texts in German Sign Language** are available in the mediathek on the website.
museum-barberini.de/de/mediathek

Education, Outreach, and Events

The special exhibition and collection presentation are accompanied by a wide-ranging program of education and events for all ages and interests.
Events and opportunities include:

- **Tours** of the exhibition and collection **in nine languages**
- **free afternoons for residents of Potsdam**, starting in the anniversary year of 2027
- an extensive **workshop program** for children, families, and adults
- **barrier-free educational formats** for persons with disabilities
- the popular **yoga sessions** on three Sundays

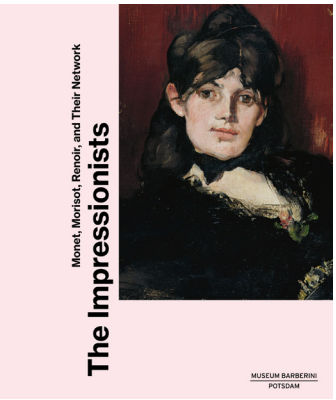
- **Klangfarben Concert (November 13, 2026, 7 p.m.):** The centerpiece of the program is the long-forgotten string quartet by Edmond de Polignac, husband of the patron Winnaretta Singer (1865–1943). The concert is the first performance of the work since it was presented at her Paris salon. Singer supported numerous artists and composers, and her art collection included Monet's painting of the Palazzo Contarini in Venice. In cooperation with the Kammerakademie Potsdam.
- **WortMusikWelten:** An Evening with Ethel Smyth, November 22, 2026, 7 p.m., Nikolaisaal Potsdam: Ethel Smyth (1858–1944) was a composer, conductor, writer, and outspoken champion of women's rights. This evening explores the life and legacy of a remarkable woman whose music and writings are ripe for rediscovery. Maren Kroymann reads texts and letters by Ethel Smyth and Virginia Woolf, while Sophia Maeno and Kyra Steckeweh illuminate the composer's musical world through her songs and piano works.
- **Conversation on Jewish Collectors (November 19, 7 p.m.):** Head curator Michael Philipp speaks with journalist and curator Stefan Koldehoff on the decisive contribution of Jewish collectors to the development of modern art – and their persecution and expropriation by the Nazis. A chapter of the exhibition *The Impressionists: Monet, Morisot, Renoir, and Their Network* is devoted to the collector Jakob Goldschmidt.
- **Symposium on Félix Vallotton (November 18, 2026, from 10 a.m.):** The symposium illuminates the interplay of printmaking and painting in Vallotton's oeuvre – from revolutionary woodcuts to images of women to landscape painting. The symposium is presented in preparation for the exhibition *Félix Vallotton: Longing and Seduction*, on view at the Museum Barberini in 2027–28 and at the Museum Ordrupgaard near Copenhagen in 2028.
- **100th Anniversary of Claude Monet's Death (November 5, 10 a.m. – 7 p.m.):** A lecture by film expert Johanne Hoppe, a film screening, open studio for all, and listening stations for the Barberini podcasts (all offerings included with admission).
- **Artists and Their Portrayal on Screen, Filmmuseum Potsdam (January/February 2027)**: Alongside the exhibition, the Filmmuseum Potsdam presents a film series exploring artists and their portrayal on screen. Spanning more than a century of film history, the program ranges from Sacha Guitry's early artist portrait Ceux de chez nous (1915) and Henri-Georges Clouzot's classic Le Mystère Picasso (1956) to films such as Loving Vincent (2017), as well as more recent portraits of artists, including Mit einem Tiger schlafen (2024), about Maria Lassnig, and Corinna Belz's documentary Gerhard Richter Painting (2011). Documentaries, feature films, and animation offer distinct perspectives on artistic processes, personal journeys, and the enduring mythology of the artist.
- **WortMusikWelten:** The Women Behind Impressionism (January 17, 2027, 6 p.m., Nikolaisaal, Potsdam): Actress Barbara Auer, soprano Mandy Fredrich, and the Vittores Quartet bring literature and music together in a portrait of visionary patrons of the arts, including Winnaretta Singer and Bertha Palmer.
- **Claude Monet: A Life in Letters (January 21, 2027, 7 p.m.):** In honor of the publication of Claude Monet's correspondence and in celebration of the museum's tenth anniversary, the Museum Barberini presents a reading with actor Dominique Horwitz, accompanied by pianist Vladimir Stoupel.

- **Ten Years Museum Barberini – Open House (January 23–24, 2027):** The Museum Barberini celebrates its birthday weekend – the tenth anniversary of its opening on January 21, 2027 – with a two-day open house. With free admission, visitors can discover the exhibition *The Impressionists: Monet, Morisot, Renoir, and Their Network* as well as the masterpieces of the Hasso Plattner Collection. A wide-ranging program of activities offers opportunities to encounter the art more deeply or engage in creative experimentation.
- **Barberini Salon (February 5, 2027)**: The salon combines art, music, and conversation in an extraordinary atmosphere. In commemoration of the history of the Palais Barberini and the salons of influential art collector and patron Winnaretta Singer, the museum invites you to an evening of surprises, inspiration, and space for dialogue.

For the **complete program** and current information, visit: *museum-barberini.de/angebote*

The Impressionists: Monet, Morisot, Renoir, and Their Network

Edited by Michael Philipp, Nerina Santorius, and Ortrud Westheider



With contributions by Sterre Barentsen, Elke Linda Buchholz, Dorothee Entrup, Gloria Groom, Linda Hacka, Johanne Hoppe, Miriam Leimer, Marianne Mathieu, Sylvie Patry, Michael Philipp, Nerina Santorius, Martin Schieder, Ortrud Westheider, and Amanda Winberg
Prestel Verlag, Munich 2026, hardcover with dust jacket, 304 pages, 24 x 30 cm
ISBN 978-3-7913-9218-9
Book trade € 49,00, museum shop € 39,90
Advance review copy on day of press conference (November 5, 2026): € 25

Essays

- Networks of Impressionism: Cooperative Artistic Strategies, 1862–1885 (Ortrud Westheider)
- Business Strategies: Networks, Markets, Marketing (Sylvie Patry)
- „Wozu nach Paris reisen? Paris kommt nach Chicago!“ Die ersten Impressionismus-Sammlungen in den USA (Gloria Groom)
- Picturing Reading: The Library as a Space of Social Positioning in the Impressionist Portrait (Martin Schieder)
- Monet Paints: Sacha Guitry’s Film Portrait of 1915 (Johanne Hoppe)
- The People and Stories Behind the Pictures: A Digital Platform for Impressionism (Linda Hacka)
- Friends are Everything: Pierre-Auguste Renoir and the Return to Fontainebleau (Sterre Barentsen)
- First Patrons of Impressionism: Ernest and Alice Hoschedé as Supporters of Claude Monet (Dorothee Entrup)
- The Path of a Woman Impressionist: Berthe Morisot and Her Circle (Marianne Mathieu)
- Motifs of a Lifeworld: Gustave Caillebotte on the Seine (Sterre Barentsen)
- How Claude Monet’s Series Concept Came to America: The Curator Sara Tyson Hallowell and the Collector Bertha Palmer (Ortrud Westheider)
- In the Lecture Hall of Modernity: Emil Heilbut and the Early Reception of Monet in Germany (Nerina Santorius)
- From Normandy to the World Stage: Impressionism on the Art Market (Sterre Barentsen)
- An American Woman in Venice: The Painter and Patron Winnaretta Singer (Ortrud Westheider)
- The Quiet Politics of the *Water Lilies*: Claude Monet in Film (Sterre Barentsen)
- The End of a Collection under National Socialism: Jakob Goldschmidt’s Impressionist Paintings in Potsdam and Berlin (Michael Philipp)
- Biographies (Elke Linda Buchholz, Miriam Leimer, and Amanda Winberg)

Press Images

Please note: All images available for download are protected by copyright, may not be altered, and are to be used exclusively for press coverage of the current exhibition. Maximum resolution permitted for online images is 72 dpi. Thank you in advance for notifying us of publications and providing sample copies.

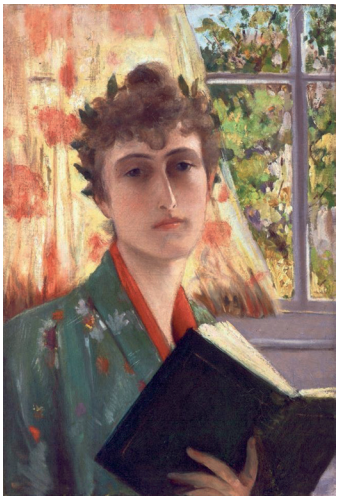
Download images of works and views of the exhibition at:
museum-barberini.de/de/presse



Édouard Manet
Portrait of Berthe Morisot Lying Down, 1873
Oil on canvas, 26 × 34 cm
Musée Marmottan, Paris
© Bridgeman Images



Gustave Caillebotte
The Europe Bridge, 1876
Oil on canvas, 125 × 180 cm
Association des Amis du Petit Palais, Genf
© Mäel Dugerdil, Genf



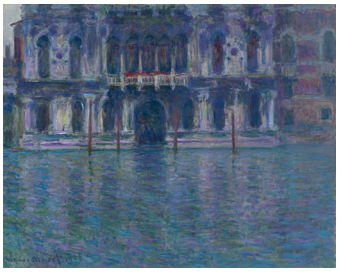
Winnaretta Singer
Self Portrait, 1885
Oil on canvas, 54 × 37 cm
Foundation Singer-Polignac
© Heritage Images / akg-images / Fine Art Images



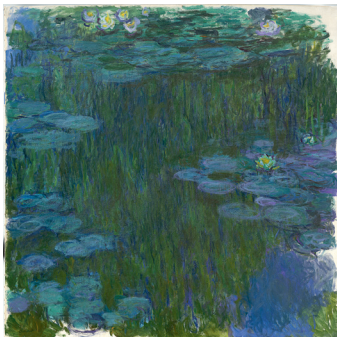
Claude Monet:
The Terrasse at Vétheuil, 1881
Oil on canvas, 81 x 65 cm
Private collection
© Heritage Images / Fine Art Images / akg-images



Claude Monet
Bazille and Camille
(Study for "Déjeuner sur l'Herbe"), 1865
Oil on canvas, 93 × 68.9 cm
National Gallery of Art, Washington,
Ailsa Mellon Bruce Collection



Claude Monet
The Palazzo Contarini, 1908
Oil on canvas, 73 x 92 cm
Hasso Plattner Collection,
Museum Barberini, Potsdam



Claude Monet
Water Lilies, 1914–1917
Oil on canvas, 200 x 200 cm
Hasso Plattner Collection,
Museum Barberini, Potsdam



Claude Monet
Fields in Spring, 1887
Oil on canvas, 74.3 × 93 cm
Staatsgalerie Stuttgart,
on loan from the Friends of the Staatsgalerie since 1906
© akg-images



Claude Monet
Grainstacks, 1890
Oil on canvas, 73 x 92.5 cm
Hasso Plattner Collection,
Museum Barberini, Potsdam



Claude Monet
Rouen Cathedral, 1894
Oil on canvas, 131.3 × 96 cm
Klassik Stiftung Weimar, Museen
© Klassik Stiftung Weimar, Bestand Museen



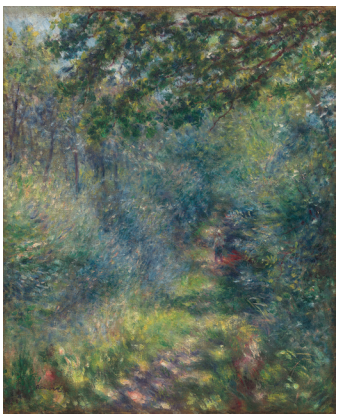
Édouard Manet
La Promenade, Madame Gamby, 1880
Oil on canvas, 92.3 × 70.5 cm
Tokyo Fuji Art Museum
© mauritius images / incamerastock / Alamy



Mary Cassatt
The Letter, 1890/91
Drypoint and aquatint in colour, 34.2 × 22.3 cm
Bibliothèque nationale de France,
département Estampes et photographie
© akg-images



Paul Cezanne
Compotier, Plate and Apples, 1879–1882
Oil on canvas, 43.5 × 54 cm
Ny Carlsberg Glyptotek, Copenhagen
© Ny Carlsberg Glyptotek, Copenhagen/Ole Haupt



Pierre-Auguste Renoir
Path in the Forest, 1874–1877
Oil on canvas, 65,5 x 54 cm
Hasso Plattner Collection,
Museum Barberini, Potsdam



Pierre-Auguste Renoir
The Bay of Naples, 1881
Oil on canvas, 59.7 × 81.3 cm
Metropolitan Museum of Art, New York,
Bequest of Julia W. Emmons, 1956
© Heritage Images/Heritage Art/akg-images



Claude Monet
Rocks at Belle-Île, 1886
Oil on canvas, 68 × 81.5 cm
Kasser Mochary Collection



Claude Monet
The Pavé de Chailly in the Forest of Fontainebleau, 1865
Oil on canvas, 97 × 130.5 cm
Ordrupgaard, Copenhagen
© Bridgeman Images/Fine Art Images

Networks of Impressionism: A Digital Research Platform

In conjunction with the tenth anniversary of the Museum Barberini, Networks of Impressionism focuses attention on the people and relationships behind the movement. The development and international dissemination of Impressionism was shaped by the collaboration of artists, collectors, art dealers, and critics. But how were they connected to each other? What paths did the paintings take before finding their way into museums and collections, and what personal, economic, and social conditions influenced their creation and reception?

The digital research platform Networks of Impressionism (networksofimpressionism.org) brings together information from archives, publications, and databanks. It links works of art with their provenances as well as with relevant persons, institutions, and historical sources, making it possible to identify connections that until now could often only be reconstructed through the study of widely dispersed documents.

With the support of the Hasso Plattner Foundation and under the leadership of the Museum Barberini, the platform is established in cooperation with Navigating.art, the Wildenstein Plattner Institute, and international partner museums. At the time of the launch on November 6, the 115 works of French Impressionism and Post-Impressionism in the Hasso Plattner Collection at the Museum Barberini will form the point of departure. Long term, the platform will be expanded in collaboration with international museums and research institutions. In addition, six digital communication projects translate the research results into a variety of formats, ranging from an audio guide and literary audio piece to a graphic novel to a media installation in the museum.

Works of Art, People, and Their Stories

The point of departure for the platform is formed by the provenances of the works in the Hasso Plattner Collection. They offer insight into the paths taken by paintings across generations and countries and point to the people who acquired, brokered, exhibited, or studied them. The platform reveals the webs of relationships between artists, collectors, dealers, and institutions from the 1850s to the 1950s and sheds light on the personal, economic, and social conditions under which Impressionist art was created, disseminated, collected, and perceived.

In addition to provenance data as well as exhibition and publication information, the platform also provides access to digitized historical sources, including exhibition and auction catalogs. The links to the corresponding documentation make it possible to verify information directly from the sources, critically evaluate data, and pose new questions regarding the material.

Women collectors, critics, and art dealers, whose importance in art history has often been less visible, also constitute a special focus of the platform. Separate profiles make it possible to trace their role in the networks of Impressionism – even when historical sources mention them only by their husbands' names. Labels, stamps, and handwritten notes on the backs of paintings provide additional data points for provenance research and can help identify hitherto unknown stations in the history of a work.

An interactive timeline, maps, and network views offer different types of access to the data. They show when and where persons were active, what works they owned, and how they were connected to other protagonists. Links to works of art, digitized archival material, and scholarly publications make it possible to investigate individual provenances as well as overarching developments in the art trade and the international history of collecting.

Research and Technical Infrastructure

The scientific basis of the platform is established in cooperation with the Wildenstein Plattner Institute, which provides access to comprehensive archival and publication holdings on artists, collectors, and dealers of Impressionism. Many of these resources are available online. The Institute also administers and publishes the research results of catalogue raisonné committees in New York and Paris. The catalogues raisonnés published online include projects on Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, and Maurice de Vlaminck. The research areas associated with them also encompass the origin stories of the works.

The technical platform is developed and operated by Navigating.art, a system that has been in use since 2021 for digital catalogues raisonnés of the Wildenstein Plattner Institute and other institutions. It is based on a relational databank and a standardized data model that facilitates the linking and cross-institutional use of research data. Navigating.art abides by the FAIR (Findable, Accessible, Interoperable, and Reusable) principles for research data as well as established standards for provenance research.

The platform brings together data and sources from a variety of institutions without losing sight of their origin and research context. Information can be compared across institutions, specific sources traced, and historical contexts investigated cooperatively. The result is a foundation for collaboration between museums, collections, and research institutions across institutional boundaries.

New Perspectives on Historical Contexts

Digital linking opens up new possibilities for relating the history of individual paintings to broader developments in Impressionism. It allows provenance chains to be traced, historical market movements to be comparatively investigated, and connections between persons, works, and institutions to be followed over longer periods of time. In addition, hitherto overlooked actors and contexts can become a focus of attention.

Transparent documentation of sources is a central element in this process, making it possible to verify research results, critically evaluate data, and integrate new discoveries. Networks of Impressionism thus not only constitutes a digital reference work, but also provides the foundation for ongoing scholarly exchange between researchers, museums, and collections worldwide.

The planned integration of international partner museums will gradually increase the body of available knowledge. Comparison of various collection holdings will facilitate the investigation of overarching developments and raise new questions related to the history, dissemination, and reception of Impressionism.

Institutional Voices

Ortrud Westheider, Director of the Museum Barberini:
“The Hasso Plattner Collection is an essential point of departure for our scholarly work. With Networks of Impressionism, not only can we can take knowledge gained from the collection and make it available to researchers, we can also invite anyone interested in art to discover the history of Impressionism from new perspectives. Our goal is to continue to develop the platform together with international collections and research institutions. In this way, an international basis for the collaborative study of Impressionism can be established, providing transparent access to knowledge and facilitating new forms of cooperation.”

Linda Hacka, Provenance Research Associate, Museum Barberini:
“Provenance and art market research is based on sources that are often widely dispersed among archives, libraries, and collections. Their study is time-consuming, especially when trying to reconstruct complex ownership histories or the relationships between dealers, collectors, and institutions. Networks of Impressionism links this information and makes the primary sources available in a traceable way, enabling the histories of individual paintings – many of which extend over more than 150 years – to be more easily investigated and placed into larger historical contexts.”

Other Digital Resources

Six digital projects translate the research of Networks of Impressionism into varying educational formats. They combine art, literature, photography, sound, and interactive technologies to open up new modes of access to the people, places, and stories behind the paintings. From a graphic novel to a spatial installation in the Museum Barberini, they allow audiences to experience the network of Impressionism in a variety of ways.

CONNECTIONS
What connects people of our time with the artists, collectors, and places of Impressionism? Ten personalities from art, film, literature, and music, including actress and author Lena Brasch and director Volker Schlöndorff, respond to ten works from the collection of the Museum Barberini. Their personal contributions open up surprising perspectives on the people, places, and collections that shaped Impressionism.
connections.museum-barberini.de
Online from late November 2026

PLACES
How did the places once painted by Impressionist artists change over time? Current photographs by Christoph Irrgang enter into a dialogue with historical paintings, while interactive applications reveal alterations in the landscapes over the course of more than a century and juxtapose historical motifs with present-day reality.
places.museum-barberini.de
Online from January 2027

WINNARETTA
Who was Winnaretta Singer, the American woman who brought together artists, writers, and composers in Venice around 1900? A graphic novel by writer Daniel Kehlmann tells the story of the visionary patron and networker whose salon became a gathering place for the European avant-garde. An atmospheric soundtrack by Carsten Nicolai adds an aural dimension to the narrative.
winnaretta.museum-barberini.de
Online from December 2026

FRAGMENTS
The media installation in the Museum Barberini, developed by ART+COM, Berlin, creates new visual compositions from fragments of Impressionist paintings. Using art historical research data from *Networks of Impressionism, it evokes a poetic interplay of form, movement, and sound. Music* by Carsten Nicolai created especially for the installation enriches the visual compositions with an acoustic dimension, offering a multisensory experience of art historical insights and visualizing connections between Impressionist works from around the world.
fragmente.museum-barberini.de

VOICES
Ten paintings from the Hasso Plattner Collection form the point of departure for ten literary audio pieces by the writer Michael Maar. They tell of the artists, their relationships and encounters, and the networks within which their works were created and disseminated. Narrated by actresses Susanne Wolff and Lavinia Wilson, the audio pieces give a personal, literary voice to the history of the paintings.
voices.museum-barberini.de

ASK
What connections exist between artists, paintings, collections, exhibitions, and publications? A chatbot enables users to explore the data from Networks of Impressionism in dialogue form. Questions uncover historical connections and new contexts and open up individual paths of engagement with the research platform.
ask.museum-barberini.de

Barcelona Moderna: From Gaudí to Picasso
March 20 – June 20, 2027

In the late nineteenth and early twentieth century, Barcelona emerged as the site of a cultural movement that encompassed architecture, painting, music, and literature. For the first time in Germany, the exhibition *Barcelona Moderna: From Gaudí to Picasso* presents Catalan modernism in its cultural breadth and traces the image of the pulsating city between 1880 and 1914. In addition to Antoni Gaudí and Pablo Picasso, the show also includes works by artists such as Ramon Casas, Santiago Rusiñol, Isidre Nonell, Joaquim Mir, and Hermenegildo Anglada-Camarasa. Their art is informed by Catalan tradition, avant-garde movements in Paris, and European Art Nouveau – against the backdrop of the social and political tensions of a rapidly expanding metropolis.

The exhibition features important loans from the Museu Nacional d'Art de Catalunya in Barcelona, the Museo Nacional Centro de Arte Reina Sofía in Madrid, and the Es Baluard Museu d'Art Contemporani de Palma as well as the Colección Carmen Thyssen-Bornemisza and other international collections. The exhibition is organized in cooperation with the Kunsthalle München in Munich, where it is currently on view through February 21, 2027.

Marie Laurencin: Setting the Scene
July 24 – October 24, 2027

With *Marie Laurencin: Setting the Scene*, the Museum Barberini shows the first retrospective of the French artist's work in Germany in seventy years. Laurencin (1883–1956) moved in avant-garde circles in Paris and associated with Guillaume Apollinaire, Gertrude Stein, and Pablo Picasso, but developed a pictorial language that was unmistakably her own. Her predominantly female figures appear not as fixed identities, but in changing roles and contexts. Laurencin was much more than just a painter: she designed stage sets and costumes for the Ballets Russes, worked in fashion and design, created interiors, wrote poems, and illustrated books.

The exhibition rediscovers an artist who was extraordinarily successful in her own time and whose role in modern art was long underestimated. Over seventy loans from the Musée Marie Laurencin in Tokyo are presented in Germany for the first time, along with examples from European and American museums. The show also includes works from museums in Japan, where Laurencin's oeuvre has enjoyed tremendous popularity since the 1980s.

Félix Vallotton: Longing and Seduction
November 20, 2027 – February 20, 2028

The anniversary year concludes with *Félix Vallotton: Longing and Seduction*. Born in Lausanne in 1865, the artist went to Paris as a sixteen-year-old and from 1892 on belonged to the group of the Nabis around Pierre Bonnard, Édouard Vuillard, and Maurice Denis. Vallotton combined reduced forms and dramatic coloristic effects with an incisive and often ironic view of bourgeois life. He is also famous for reviving the possibilities of printmaking with his radically simplified woodcuts.

With loans from the Tate, London, the Art Institute of Chicago, the Cleveland Museum of Art, the Montreal Museum of Fine Arts, the Musée d'Orsay, Paris, the Kunstmuseum Winterthur, the Kunstmuseum Basel, the Musée cantonal des Beaux-Arts, Lausanne, the Statens Museum for Kunst, Copenhagen, and many other international collections, the exhibition explores the interplay of painting and printmaking and shows an artist who moved between Symbolism and modernism and whose images combine psychological tension with surprisingly modern formal clarity. The show is organized in cooperation with the Museum Ordrupgaard in Charlottenlund near Copenhagen, where it will be on view from March 10 to June 25, 2028.