
Potsdam, December 14, 2022

Starting December 14, the collection of the Museum Barberini will expand to include four important new works. The paintings by Pierre Bonnard, Gustave Caillebotte, Henri-Edmond Cross, and Maximilien Luce were acquired by the Hasso Plattner Foundation in November 2022 and are now being made available to the Museum Barberini as permanent loans.

The painting *Rio San Trovaso, Venice* (1903–4) by Henri-Edmond Cross, whose work was featured in a solo exhibition at the Museum Barberini in 2018, will be permanently displayed starting December 15 in a room dedicated to the “Coasts of Europe,” where it will appear in dialogue with the Venice pictures of Claude Monet and other Pointillist works by Cross. From March 2023 on, the paintings by Bonnard, Caillebotte, and Luce will be successively integrated into the hanging of the collection in the course of an extensive new presentation. With these four recent acquisitions, the Hasso Plattner Collection now comprises 111 works of French Impressionism and Post-Impressionism. The entire collection, including the new purchases from 2022, can be viewed online at <https://sammlung.museum-barberini.de/en/>.

“Following the Hasso Plattner Foundation’s acquisition earlier this year of four additional works by Claude Monet, we were overjoyed at these new purchases. The eight new paintings will be integrated into the thematic presentation of the collection over the coming year. I am especially delighted at the inclusion of two new artists, with the still life by Pierre Bonnard and the Paris painting by Maximilien Luce,” says Ortrud Westheider, director of the Museum Barberini. She adds: “The new presentation of the collection will also involve the creation of new rooms devoted to Fauvism as well as the serial paintings of Claude Monet. The grainstacks, Houses of Parliament, and water lily paintings will be presented together, enabling visitors to experience the astonishing modernity of these images in a highly concentrated way.”

Curator Daniel Zamani elaborates: “The 2022 purchases of the Hasso Plattner Foundation demonstrate the dynamic, active character of the collection on view at the Museum Barberini. The eight paintings acquired this year were not chosen at random, but represent a carefully considered expansion of the collection that allows viewers to trace the development of Impressionist landscape painting in a unique way. The addition of eight works to the collection within the course of a single exhibition year is a tremendous occurrence.”

Gustave Caillebotte, now represented with seven works in the Hasso Plattner Collection, painted *Wild Garden at Le Petit Gennevilliers* between 1882 and 1884, during a phase in

which he increasingly focused on landscape painting. He found his motifs in the environs of his country house at Le Petit Gennevilliers, a village on the Seine near Paris. The painting's glowing color and free brushwork point to the influence of the garden pictures of Claude Monet, in whose company Caillebotte's painting will be displayed in the Hasso Plattner Collection beginning in the spring of 2023. The work was previously held in various private collections and will be publicly exhibited for the first time at the Museum Barberini.

The painting *The Seine at the Pont Saint-Michel* by the Neo-Impressionist **Maximilien Luce** is the first work by the artist in the Hasso Plattner Collection. It was painted in 1900 along with three other views of the Pont Saint-Michel. In his images of the bustling metropolis, Luce echoed the Paris pictures of older colleagues like Gustave Caillebotte. The work combines the free brushwork of Impressionism with the mosaic structure of Pointillist painting. In the future, Maximilien Luce's cityscape will be presented in the Paris chapter of the collection, where it will offer a Pointillist counterpart to the boulevards and rooftops of Pissarro and Caillebotte.

Rio San Trovaso, Venice by **Henri-Edmond Cross**, painted in 1903–4 during a stay by the artist in Venice, is the fourth work by Cross to enter the Hasso Plattner Collection. The Venetian canal is enveloped by a glowing veil of mist in the gleaming light of the midday sun. The impasto application of jewel-like colors is characteristic of the artist's late Pointillist work. In the early twentieth century, the picture belonged to a private collection in Germany and was shown at the pioneering exhibition of the Sonderbund in Cologne in 1912.

The *Still Life* by **Pierre Bonnard** from 1939 is the first work by the artist in the Hasso Plattner Collection. In his paintings, Bonnard – who once described himself as “the last of the Impressionists” – combined borrowings from Claude Monet with the intense colorism of the Fauves. The compressed perspective and tightly cropped composition give this late still life an enigmatic, dream-like quality. From 1990 to 2022 the painting was on view as a permanent loan at the Museum of Modern Art in New York.

For more information, visit <https://www.museum-barberini.de/en/>.

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