

Avant-Garde: Max Liebermann and Impressionism in Germany

February 28 – June 7, 2026

Museum Barberini, Potsdam

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With:

- Ortrud Westheider, director and curator of the exhibition, Museum Barberini
- Valentina Plotnikova, co-curator, Museum Barberini

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Following the press conference, director Ortrud Westheider will lead a tour of the exhibition.

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Max Liebermann blazed the trail for the first artistic avant-garde in Germany. With his early and pioneering connection to France, he initiated a renewal of painting that was to have a lasting impact on German Impressionism. With over 110 works from more than sixty international collections, *Avant-Garde: Max Liebermann and Impressionism in Germany* showcases the development of Impressionism in Germany in its full scope. At the center is Liebermann, who played a decisive role in the internationalization of the German art world as a painter, collector, and president of the Berlin Secession. At the same time, the exhibition also demonstrates how a new generation of artists, inspired by French modernism, further developed motifs such as pulsating cityscapes, images of leisure and nature, child portraits, and theater scenes. Alongside key works by Max Liebermann, Lovis Corinth, Max Slevogt, and Fritz von Uhde, the show rediscovers the work of other important artists such as Philipp Franck, Dora Hitz, Gotthardt Kuehl, Sabine Lepsius, Maria Slavona, and Lesser Ury.

Connections to France

Max Liebermann defied the narrow conceptions of imperial cultural policy and became a role model for many artists in Germany around 1900. As president of the Berlin Secession and the Prussian Academy of Arts, he made a decisive contribution to the internationalization of the art world. He collected examples of French Impressionism early on, works that for him set the standard for contemporary art. He also advised Hugo von Tschudi, then director of the Nationalgalerie in Berlin, on his purchases in Paris.

From the beginning, the orientation to France played a key role in the development of Impressionism in Germany. The French painting that emerged in the 1860s was fascinating for its luminous colors and energetic, sketch-like brushwork. Like Liebermann, many other painters also drew inspiration from the work of their French colleagues and intensively studied modern French art during trips to Paris. In this way, they were exposed to a broad range of new motifs—from sunlit landscapes and atmospheric figural scenes to carefully arranged still lifes.

The first presentation of French Impressionism in Germany took place in 1883 at the gallery of Fritz Gurlitt in Berlin. Sixteen paintings by Édouard Manet, Claude Monet, Camille Pissarro, and Alfred Sisley were displayed, including ten works from the collection of Carl and Felicie Bernstein. Exhibitions in Munich and Weimar followed in the 1890s. Around the turn of the century, the Berlin Secession and the gallery of Paul Cassirer regularly showed works such as Monet's *Impression, Sunrise* or Manet's *Luncheon on the Grass*—paintings still considered scandalous in France. In Germany, Impressionism quickly achieved recognition as an avant-garde movement and was viewed as a form of resistance to the nationalistic art policy of the emperor.

While Hugo von Tschudi soon acquired important examples of modern French art for the Nationalgalerie, Liebermann amassed a significant private collection that guests could

admire at his villa in Wannsee. He also cultivated an elaborate garden there from 1909 on, and its brilliant floral splendor became a central motif in his late Impressionist oeuvre—like Claude Monet's garden in Giverny.

Influence and Independence

After 1900, German artists embraced the impulses from France and in so doing developed their own independent pictorial language. They increasingly focused on the social dimension of art, depicting progressive institutions like Dutch orphanages and integrating the newest currents of educational reform, while at the same time emphasizing storytelling and maintaining a narrative element in their work.

In addition to sundrenched landscapes, the Impressionists in Germany also showed the city by night, illuminated by modern electricity. They explored social tensions as well as the anonymity of urban life, conveying an ambivalent view of the metropolis as a place of tension between dynamic culture and emotional strain. Enthusiasm for progress collided with bleak visions of urbanization, prefiguring the Expressionist movement to come.

Around 1900, the formative influence of the theater as an arena for emotional experience also left its mark on German avant-garde painting. Artists explored the pictorial genre of the role portrait and used Impressionist brushwork to imbue their works with a sense of vibrating drama. Such compositions also served as a resonance chamber for contemporary innovations in dramaturgy and modern dance. In addition, painters also depicted biblical stories such as Samson and Delilah as an expression of the battle between the sexes—a theme that gained explosiveness in the wake of the emancipation movement.

A New Look at Impressionism in Germany

With over 110 pieces from more than sixty international collections, the Museum Barberini presents one of the largest exhibitions ever devoted to Impressionism in Germany. In addition to canonical works by painters like Max Liebermann, Lovis Corinth, Max Slevogt, and Fritz von Uhde, the show also features lesser-known artists such as Philipp Franck, Friedrich Kallmorgen, Gotthardt Kuehl, Christian Landenberger, Heinrich Eduard Linde-Walther, Franz Skarbina, Lesser Ury, and Max Uth.

Special emphasis is also placed on the long-neglected contribution of women artists to the development of German Impressionism. Even in the conservative German Empire, artists like Charlotte Berend-Corinth, Emilie von Hallavanya, Dora Hitz, Sabine Lepsius, and Maria Slavona were able to assert themselves and create works that now enlarge our understanding of the movement. Another new aspect is the focus on the inspiration German artists garnered in France and the way they applied these influences in their own painting.

The show includes loans from important collections in Germany and abroad such as the Alte Nationalgalerie in Berlin, the Albertinum, Staatliche Kunstsammlungen Dresden,

the Folkwang Museum in Essen, the Städel Museum in Frankfurt, the Neue Pinakothek in Munich, the Museo Nacional Thyssen-Bornemisza in Madrid, the Musée d'Orsay in Paris, and the Belvedere in Vienna. With works by over twenty artists, the exhibition illuminates the broad spectrum of German Impressionism and extends chronologically from the 1880s to the 1930s. It sheds light on the impulses emanating from France and their influence before and after World War I. Technological progress, social modernization, and a new mobility gave rise to unprecedented artistic freedom. With its cityscapes and scenes of leisure and nature, the painting of Impressionism, honed in the open air, exemplifies and reflects this epoch of artistic innovation.

Liebermann's Legacy

The exhibition presents Max Liebermann not only as a major artist, but also as a collector, exhibition-maker, and mentor. As president of the Berlin Secession, he was a courageous voice for internationalism and artistic renewal in the arch-conservative German Empire. In 1889, he received an honorary medal at the Paris world exposition and became a member of the Société des Beaux-Arts; in 1896, he was accepted into the French Legion of Honor.

Liebermann died two years after the Nazi seizure of power, which put an abrupt end to modern painting in Germany. In 1943, his widow Martha Liebermann committed suicide only a few days before her planned deportation to Theresienstadt; their daughter Käthe and granddaughter Maria had fled to the United States in 1938. Liebermann's holdings of French Impressionist art are now dispersed in collections around the world, while his villa in Wannsee is maintained as an important cultural legacy and a political memorial.

The International Impressionism Series at the Museum Barberini

Along with the permanent exhibition of 115 Impressionist and Post-Impressionist works from the Hasso Plattner Collection, the program of the Museum Barberini also showcases international Impressionism. In 2020, the museum presented the exhibition *Impressionism in Russia: Dawn of the Avant-Garde*, followed in 2023 by *Clouds and Light: Impressionism in Holland*.

"To show an exhibition on Impressionism in Germany in this series offers the opportunity to take a fresh look at works from our own art history in an international context. We hope our visitors will experience joy and inspiration from their encounter with the luminous visual worlds of Max Liebermann and his comrades-in-arms—paintings that strikingly demonstrate the painterly skill and emotional power of Impressionism in Germany," says Ortrud Westheider, director of the Museum Barberini and curator of the exhibition.

"After our successful cooperation on *Impressionism in Russia*, we are delighted to realize this project together with the Museum Barberini. The overwhelmingly positive response in Baden-Baden has shown that even today, the subject of Max Liebermann and German Impressionism has lost none of its power and relevance," says Daniel Zamani, artistic director of the Museum Frieder Burda.

The exhibition and accompanying catalogue developed out of a scholarly symposium presented at the Museum Barberini on December 11, 2024. The exhibition was organized in cooperation with the Museum Frieder Burda, Baden-Baden, and was on view there from October 3, 2025 to February 8, 2026.

The exhibition stands under the patronage of Federal President Frank-Walter Steinmeier.

Other Regional Exhibitions on German Impressionism in 2026

Over the course of the year, German Impressionism will be on view not only at the Museum Barberini in Potsdam, but also at the Berlinische Galerie, the Alte Nationalgalerie, and the Liebermann Villa in Wannsee. The exhibitions will focus on key artistic personalities such as Max Liebermann, Max Slevogt, and Lovis Corinth as well as the networks of collectors, dealers, and critics who encouraged and supported the breakthrough of modern art.

Impressionism in Germany: First Steps

In the German Empire of the 1870s, modern art was initially dominated by academic, dark-toned studio painting, with scant attention paid to French Impressionism. Artists emulated the painters of the Barbizon School with their scenes of rural life; further inspiration came from the Naturalist approach of the Hague School in Holland. In their genre painting, however, German artists had already focused on the everyday life of simple people, depicting progressive social institutions such as homes for the elderly or orphanages in realistic, narrative form. Not until the 1890s did Impressionist *plein air* painting begin to gain ascendancy and develop in various centers such as Berlin, Weimar, Munich, and Dresden.

Motifs of Modern Life: Impulses from France

Painters from Germany discovered new motifs during visits to France: illuminated cafés and bridges, middle-class citizens strolling in the park, fashionable opera-goers, or women in white dresses walking on the beaches of Normandy. In his book *The Development of Modern Art*, art historian Julius Meier-Graefe asserted that with its quality of subjective expression, the Impressionist painting of light was the style best suited to capturing modern life on canvas. Around the turn of the century, paintings by Claude Monet or Édouard Manet – whose modernity had provoked scandal in France only shortly before—were regularly shown at the Berlin Secession and the gallery of Paul Cassirer. In Germany, such exhibitions mobilized opposition against the nationalist art favored by the emperor.

Looking at Modernity: Images of the City

Even before 1871, the rapidly expanding city of Berlin had already developed into a modern metropolis. With the advent of broad boulevards and artificial lighting, street views and nocturnal scenes became subject matter for painting. Outdoor pubs and beer gardens also found entrance into the repertoire of motifs, as did new bourgeois leisure activities such as riding or rowing excursions, ice skating, or sailing parties. Fascinated by this rapid development, artists captured the hustle and bustle of the metropolis in dynamic brushstrokes, exploring city-dwellers' longing for recreation in nature as well as the anonymity of the urban centers. Their paintings show the metropolis in an ambivalent light, as both a dynamic space of culture and an emotionally draining environment.

Fresh Air and Movement: Holiday on the Water

The nineteenth century saw the rise of a new culture of spas and seaside resorts in Europe. Beginning in the 1840s, the expansion of the railroad enabled broader segments of the population to travel to the coast. The popularity of holidays on the water also offered new motifs for *plein air* painters: artists depicted beach promenades and horse-back rides on the Dutch coast, as well as children swimming in local lakes. The loose brushwork and brilliant colors lend their images an atmosphere of carefree pleasure. Impressionist painting combined the new interest in nature with leisure activity on the water, creating idealized images that reflected the modern zeitgeist.

Great Expectations: Images of Children

In the late nineteenth century, the desire for portraits of the next generation arose among the German bourgeoisie. Their vision was modeled on the contemporary child portraits of

Pierre-Auguste Renoir and Mary Cassatt, produced for French and American patrons who had founded bourgeois dynasties in the wake of the economic boom. Such families had great expectations for their progeny and devoted tremendous care to their education. Yet the free brushwork and evocation of sunlight in Impressionist painting also evoked a feeling of carefree childlikeness and the spirit of new beginnings. The portraits of children reflect the liberated spirit of educational reform, which leveled criticism at religious training and militarism and sought to transform the school into a place of inspiration.

Intimate Worlds: Home and Garden

Along with scenes of modern life in public spaces, painters also embraced the Impressionist style for views of home and garden. Their paintings portray glimpses of family life and celebrate the domestic sphere as a place of retreat. Often the depictions seem like idealized images, inviting the viewer to identify with them. Private scenes reflect the independence of the rising bourgeoisie, who considered their own experiential world to be appropriate subject matter for painting. Still lifes in a domestic context were no longer intended to convey allegorical meaning as in past centuries, but rather to draw attention to the medium of painting itself. Here, brushwork and surface quality often lend the pictures an almost abstract character.

Theatricality: Strong Emotions on Stage and Canvas

Around 1900, the importance of theater as an arena for emotional experience left its mark on painting as well. Artists turned to motifs from the world of opera to capture strong feelings on canvas. Liebermann, Slevogt, and Corinth used the Impressionist brushstroke to lend vibrating dynamism to their pictures, while contemporary innovations in theater and modern dance also resonate in their compositions. Inspired by Édouard Manet, Slevogt painted role portraits of the baritone Francisco d'Andrade. He also presented biblical stories like that of Samson and Delilah as an expression of the battle between the sexes, a theme that gained explosive effect in the wake of the emancipation movement.

Paradise in Wannsee: Liebermann's Artist Garden

In 1909, Max Liebermann purchased an estate in Wannsee. The magnificent garden he planted there became the primary subject of his art from 1915 on. In more than 200 paintings, he turned his gaze to different areas of the grounds—flowerbeds, vegetable garden, gardener's hut, Wannsee terrace, and birch groves. The series of individual motifs and interest in his own garden recall Claude Monet's focus on his water lily pond in Giverny at around the same time. For Liebermann, however, the garden was more than just ornamental floral splendor or inspiration for painting: embittered by the growing antisemitism in Germany, he experienced it as a place of refuge from the 1920s on.

The First Avant-Garde: Impressionism in Germany

Ortrud Westheider

“The revolt against Wilhelmine art in the 1890s and the first years of this century was in reality the beginning of the revolution. The fragility of the imperial system was sensed and attacked much earlier in art and literature than in politics.”

Harry Graf Kessler, eulogy for Paul Cassirer, 1926

In the nineteenth century, plein-air painting gave rise to a movement against academic art that amounted to a kind of artistic self-empowerment: direct observation took the place of compositional formulas, traditional narratives were supplanted by an interest in contemporary life, and subjective sensation found more immediate expression in color than in drawn line. The Impressionist painting of light broke with hitherto prevailing aesthetic norms and led to an art that resonated with the modern individual. Its audience was the emerging middle class in Western industrial nations, who at first embraced the new current only hesitantly and remained largely skeptical until the turn of the century, even in France. Incomprehension and scandal, however, fueled the interest of new actors: writers became art critics, publishers became art dealers, entrepreneurs became collectors. Reaction turned into partisanship: art historians such as Heinrich Wölfflin and artists such as Max Liebermann agreed that what they were experiencing was a revolution in art, an art that for the first time in history gave itself over to external appearances. This artistic revolution drove the self-empowerment of the bourgeoisie. Supporters of modernism saw themselves as pioneers and adopted combative language and a military vocabulary.

The following essay explores the paradoxical coexistence of both revolutionary and conservative elements in the development of modern art. It takes the concept of the “avant-garde,” established in French art criticism of the 1880s in reference to Impressionism, and transfers it to German Impressionism and its circle of supporters. During the same period, advocates of French Impressionism also expressed sympathy for the German Naturalism of artists such as Max Liebermann; all anti-academic tendencies were subsumed under the umbrella of Secessionism. In France, the term *avant-garde* had established itself as a battle cry against the interpretative control over contemporary art exercised by the Académie des Beaux-Arts. In Germany, as in many other European countries, a similar opposition to academic convention was ultimately underwritten by the liberal bourgeoisie. Although Impressionism developed later in Germany than in France, it achieved success far more rapidly, giving rise to an international movement around 1900. Until the breakthrough of Expressionism in the early twentieth century, Impressionism was the first avant-garde in Germany.

The Synchronicity of the Asynchronous

French Impressionist painting arrived in Germany during the years of upheaval following the Franco-Prussian War of 1870–71. King Wilhelm I of Prussia had been crowned emperor of the German Empire in the palace of Versailles, and a new national state was created. The empire in Germany confronted the Third Republic established by the French national

assembly. The war, the imperial proclamation, and the unification of the Reich led to an intensification of German nationalism that burdened the relationship between Germany and France for decades—and with it the reception of French Impressionism by conservative elites in Germany. For over forty years, German history painter Anton von Werner dominated artistic and cultural policy at court. From 1874 on—the year of the first Impressionist exhibition in Paris—he served as director of the Hochschule der bildenden Künste (Academy of Fine Arts) in Berlin, where he shaped artistic education in Germany until his death in 1915. Yet for all his resistance to modernism, the controversies he provoked fueled the interest in international art.

The formation of an artistic avant-garde was inseparably connected to the rise of the middle class. The decisive impulses for the modernization of painting arose from bourgeois educational institutions and the efforts of private supporters. Even during the “pre-March period” (the years preceding the revolution of March 1848), art and artists’ associations had already emerged as a counterweight to aristocratic collecting. Germany’s decentralized structure allowed important art centers to develop in the former residential cities of Darmstadt, Dresden, Düsseldorf, Karlsruhe, Mannheim, Munich, Stuttgart, and Weimar, as well as in former imperial cities such as Cologne, Hamburg, and Leipzig. In contrast to France, whose uncontested capital was Paris, these competing regional metropolises generated important impulses. The Munich Secession, founded in 1892 on the model of the Vienna Secession, constituted a first initiative with openness toward French Impressionism. The same year in Berlin, the group known as the Association of the XI was founded, followed in 1898 by the Berlin Secession.

After his appointment as director of the Nationalgalerie, Hugo von Tschudi traveled to Paris in 1896 with Max Liebermann, where he acquired the painting *In the Conservatory* by Édouard Manet. It was the first Impressionist work to enter a German museum collection. The purchase, which would define Impressionism in Germany, represents the synchronicity of the asynchronous: the Nationalgalerie, whose pediment inscription “Der deutschen Kunst” (To German Art) conveyed the idea of the unification of the empire, took the lead in European institutional art policy in 1896—the same year the government in Paris was still wrangling over French painter Gustave Caillebotte’s bequest of his collection to the French government.

The interest in contemporary art on the part of the liberal bourgeoisie boosted the art market. In 1880 Fritz Gurlitt opened his gallery in Berlin, giving a forum to the anti-academic painting of Wilhelm Leibl, Max Liebermann, Franz Skarbina, Hans Thoma, Wilhelm Trübner, and Lesser Ury. In 1898 the Cassirer Art Salon opened in Berlin. Art dealer and publisher Paul Cassirer collaborated with his French colleague Paul Durand-Ruel to bring many of the most important works of French Impressionism to Berlin in quick succession, including Claude Monet’s painting *Impression, Sunrise* in 1899. With over 230 exhibitions of French and German artists, he kickstarted the transfer of art. Ten exhibitions with works by Vincent van Gogh made the Dutch artist famous in Germany; his painting *Sunflowers* (1888, National Gallery, London) alone was shown four times at the art salon between 1901 and 1914. Édouard Manet’s painting *The Luncheon on the Grass* was also on view in Berlin in 1899, a year prior to the world exposition that would give Impressionism a gallery of its own for the first time. There, Manet’s picture, which had hung in the Salon des Refusés in 1867, was showcased in a kind of honorary retrospective.

Display Window of Progress

Since the pre-March period, art had been viewed as one of three agents of progress: *la science, l'art, and l'industrie*. World expositions offered an arena for the international transfer of culture, where innovations from the increasingly differentiated natural sciences and fields of engineering could be presented along with the achievements of art. Although the French Impressionists were not included in the official program of a world's fair until 1900, they were able to take advantage of the international mass audience by exhibiting in a pavilion of their own, like Manet in 1867, or mounting a major gallery exhibition, like Monet in 1889. Concurrently with the world exposition of 1889, the city of Paris celebrated the centennial of the French Revolution. Although German companies showed their products, the Kaiserreich refused to participate in the commemoration of the revolution and withdrew as an exhibitor. Three artists—Max Liebermann, along with Gotthardt Kuehl and Karl Köpping, who were living in Paris at the time—filled the vacuum and, at the invitation of the French organizer, formed an independent art section that was presented as part of the *Décennale*, an exhibition featuring art from the last ten years. In response, the German press accused them of a lack of patriotism.

Max Liebermann had served as a medic during the war and went to Paris in 1873 shortly after the end of hostilities. The city was still under reconstruction from the damage caused by the suppression of the Paris Commune. Like the French Impressionists before him, Liebermann followed in the footsteps of the Barbizon painters and discovered *plein-air* painting. From then on, he repeatedly exhibited at the Paris Salon—for example, with his painting *Free Period in the Amsterdam Orphanage* in 1882. For the unofficial German contribution to the world's fair of 1889, he chose Naturalist scenes or those painted *en plein air* by German artists such as Fritz von Uhde and Wilhelm Trübner, who broke with the official art of the empire. Of the six works of his own that he selected, only the *Net Menders* (fig. 4) was new to the French public. French critic François Thiébauld-Sisson highlighted the painting in his review, and it was later acquired by Alfred Lichtwark for the collection of the Kunsthalle in Hamburg. The world exposition also brought Liebermann tremendous acclaim with the French public through a medal of honor and acceptance into the Société des Beaux-Arts. Despite Liebermann's efforts, imperial art policies would control the public image of German art for another fifteen years.

Against the backdrop of the economic boom of the late nineteenth century, participation in world expositions offered the new German Empire a forum for self-representation. In the sciences, Germany played a leading role with medical instruments such as the X-ray machine and with pioneering discoveries in the fields of organic chemistry, bacteriology, and optics. But as late as 1904, the excellence of the scientific avant-garde still stood in stark contrast to the manifestations of a regressive art policy. For the 1904 Louisiana Purchase Exposition, also known as the Saint Louis World's Fair, the emperor instructed Anton von Werner to select the artists. The painters of the Berlin Secession were excluded, as were those of Germany's progressive art centers. With a reconstruction of Charlottenburg Palace for the German Pavilion, Wilhelm II also duped the federal parliamentary powers. As the only national exhibition hall on the central plaza of the fairgrounds, the copy of the Prussian palace occupied a prominent place alongside the festival hall. On the interior, busts of the imperial family were displayed next to copies of Baroque paintings

from the imperial collection. The Berlin satire magazine *Simplicissimus* caricatured it as the swan song of German art.

Harry Graf Kessler, director of the Großherzogliches Museum (Grand Ducal Museum) in Weimar—which was planning the exhibition *Manet, Monet, Renoir, Cézanne* in 1904—criticized the imperial approach. Together with Liebermann as president of the Berlin Secession, he had founded a new artists' association in December 1903, the Deutscher Künstlerbund. In the accompanying magazine *Kunst und Künstler*, Kessler appealed to the Reichstag delegates. He turned to the social-democratic, center, and progressive parties as well as to politicians from the national liberal and conservative parties, urging them to publicly discuss participation in world expositions and the allocation of funds. In the course of the debate, which took place on February 15–16, 1904, the government resolved to consider the interests of the Künstlerbund in the future, a decision that amounted to a removal of power from Anton von Werner. The headline in *The New York Times* read, “Kaiser, as Art Critic, Flouted in Reichstag.” Though a flop for the emperor, however, it was still not a victory for German Impressionism. Shortly thereafter, Hugo von Tschudi, director of the Nationalgalerie in Berlin, was called upon to justify his purchases. In 1908 he fell into disfavor with the emperor for his acquisitions of works by Claude Monet, Alfred Sisley, and Paul Cézanne. Tschudi had made the purchases with the help of sponsors, and his dismissal thus also penalized private supporters. Anton von Werner took over the office of acting director, a setback for the avant-garde. The federal cultural system in Germany, however, made it possible for Tschudi to continue his support for French Impressionism at the Bayerische Staatsgemäldesammlungen (Bavarian State Painting Collections) in Munich.

The Battle for a New Art

The term *avant-garde* was adopted as a designation for utopian aesthetic approaches on the basis of its original military meaning (vanguard). In this sense, it stands for the artistic manifestation of social, aesthetic, or political progress. What is less often remembered is that in art criticism, the term was first applied to Impressionism as a battle cry of the middle-class elites. French journalist Théodore Duret gave the title *Critique d'avant-garde* to his collection of Salon reports on Impressionism, written between 1870 and 1885 and published in Paris in 1885 by Georges Charpentier, an early collector of Impressionist painting. Duret dedicated the volume to his friend Manet. Duret was a well-to-do Republican who represented his father's cognac business in Europe and made extended trips to the United States and Japan. He played a key role in the dissemination of Japanese woodcuts in France and the resulting rise of *Japonisme*. Manet first met him in 1865 during a journey to Spain and painted his portrait three years later (Musée des Beaux-Arts de la Ville de Paris). At the time, Duret still had reservations with regard to Impressionist painting, and it was not until the 1870s that he became an advocate and collector of Impressionist art. In 1878 he published *Les Peintres impressionnistes* with chapters on Édouard Manet, Claude Monet, Berthe Morisot, Camille Pissarro, Pierre-Auguste Renoir, and Alfred Sisley. Duret also wrote monographs on Claude Monet (1880), James McNeill Whistler (1904)—who painted a portrait of Duret in 1883 Vincent Van Gogh (1916), and Pierre-Auguste Renoir (1924) and compiled the first catalogue raisonné of Manet's painting (1902). His prominence

in the French art scene and that of his publishers Marguerite and Georges Charpentier, who hosted a salon and exhibitions in their editorial offices, suggests that the term *avant-garde* for Impressionism was already established and current in France since the publication of Duret's text.

Duret described Monet's painterly approach and emphasized the inherent value of painting as such. In so doing, he set in motion the most important aesthetic debate of the second half of the nineteenth century: that of the primacy of paint as a material and its autonomy with respect to the representation of the object. In his view, the Impressionists had emerged from the school of the Naturalists and followed Camille Corot, Gustave Courbet, and Manet. In his book, the author identified himself with the role of the avant-gardist, whose texts would usher his readers into modernism. For him, the informal network of writers, publishers, and collectors that had formed around the Impressionists were as avant-garde as the artists themselves. Duret also engaged in discussion of these themes with German artists such as Max Liebermann.

On April 15, 1901, Liebermann wrote to Duret asking for his help with a major Impressionist exhibition in Berlin. He inquired as to the possibility of borrowing a painting by Manet that belonged to Duret and asked him to arrange for the loan of another work by the same artist from a French private collection. The tone of the letter was friendly and familiar; the concern was to help Impressionism achieve a breakthrough. The shared goal was an artistic one. But in 1908, in the midst of the conflict with the emperor, Liebermann wrote to Duret for political reasons. He asked him to advocate for Tschudi in France in order to create pressure from abroad against the latter's dismissal. Duret was not unknown in Germany: in 1904, his article "Claude Monet und der Impressionismus" (Claude Monet and Impressionism) had appeared in the magazine *Kunst und Künstler*, and in 1909 his book *Die Impressionisten* (The Impressionists) was issued by Bruno Cassirer, who had established the publishing house Bruno & Paul Cassirer Kunst- und Verlagsanstalt in Berlin in 1898 with his cousin Paul Cassirer. Together they edited the magazine *Kunst und Künstler* and published the letters of Van Gogh along with writings by Lovis Corinth; Max Liebermann; Alfred Lichtwark, the director of the Hamburg Kunsthalle; and philosopher Ernst Cassirer, as well as Hermann Cohen's edition of Kant. Just as it made sense to exhibit Max Liebermann alongside Edgar Degas in the gallery program of the art salon in 1898, so it seemed self-evident to publish Duret's book alongside Liebermann's *Die Phantasie in der Malerei* (Imagination in Painting, 1903)—if somewhat belatedly, since the first French edition had appeared almost forty years before. As late as 1909, while still fighting to gain acceptance for the Impressionists in France, Duret gave the Germans astonishingly high marks for their reception of Manet. That year the art magazine *Cicerone* noted with regard to Duret's foreword to the catalog of an Impressionist exhibition at Galerie Bernheim-Jeune in Paris, "Duret writes quite flatteringly about us Germans: 'Today, Manet holds a higher place in the general opinion in Germany than he has been able to conquer in France. . . . It is the Germans who were the first to see rightly and who, by seeing rightly, first put Manet's art in its true place.'"

In the rapidly growing cities of Germany, a wide range of gallery exhibitions, the professionalization of the museums, scientific progress, and developments in the educational system fueled interest in an art that had less to do with national culture than with modern civilization, an art that was rational and future-oriented and gave expression to

the individual. Art magazines such as *Pan* (1895) and *Kunst und Künstler* (1902), the collections of the mercantile middle class, and purchases by museums in Germany led to the internationalization of Impressionism. The acceptance of German art by French art critics and the important acquisition of Max Liebermann's painting *Beer Garden in Brannenburg* by the Musée du Luxembourg in 1894 also contributed to this development. At exhibitions in their pavilion on the Kurfürstendamm in the heart of Berlin, the Berlin Secession showed not only the artists of Naturalism but also Impressionists such as Fritz von Uhde, Maria Slavona, and Max Slevogt.

Since the 1880s, art critics in France who, like Edmond Duranty, supported the Impressionists had invoked a common European spirit. Duranty was a leader in this movement. In 1876 he had given the title *La Nouvelle Peinture* to his review of the second Impressionist exhibition: the new art was European. In reviews of the contributions of German artists to the world expositions in Paris, Duranty expressed optimism that the culture war among the great modern nations was unnecessary. In Germany after 1900, a similar informal network championed Impressionism as a *new art*. In addition to museum directors such as Harry Graf Kessler, Alfred Lichtwark, Gustav Pauli, and Hugo von Tschudi, who promoted their purchases in the new art magazines and devoted monographs to Impressionism, art critics and connoisseurs of the French scene such as Julius Elias, Julius Meier-Graefe, Richard Muther, Karl Scheffler, and Hermann Uhde-Bernays also emerged as protagonists in Germany – and were subjected to accusations of unpatriotic behavior. Among them, Emil Heilbut enjoyed the closest contact with the French avant-garde.

Under the pseudonym Herman(n) Helferich, Heilbut began writing exhibition reviews for liberal magazines such as *Die Nation* and the art journal *Die Kunst für Alle* in the 1880s. In 1887 he published a collection of his articles from *Die Nation* under the title *Neue Kunst* (New Art), an allusion to Duranty's *La Nouvelle Peinture*. This reference to the avant-garde discourse in France was not an isolated instance. In 1887 he published his *Studie über den Naturalismus und Max Liebermann* (Study on Naturalism and Max Liebermann). In it, he ascribed a certain "intransigence" to Liebermann, and in so doing echoed an early self-designation of the group around Monet, who had called themselves "the Intransigents." Heilbut applied the description to Liebermann, along with other militant qualities. According to him, Liebermann was an "agent provocateur," "the most outstanding of the German Naturalists, unconstrained, unleashed, never slick and entrapped, as all, all of the others seem to quietly, continually, gradually become. He does not grow tame." Heilbut characterized Liebermann's Naturalism as a "new art," once again alluding to Duranty's text. "But we believe that it is this art, if any, that belongs to the future. It tills virgin soil, its territory is the only one in which its predecessors left something to do . . . then there will be a general recognition that the new art is also the better art." With these words, Heilbut struck a new chord in art criticism. Like Duret, he made himself an apologist for the avant-garde and advocated for its new worldliness. Heilbut derived avant-garde potential from the Naturalism of Liebermann, whom he saw as a forerunner of Impressionism. Liebermann, in turn, expressed enthusiasm over Heilbut and valued his opinion.

For the next phase of his campaign, Heilbut used his collection of works by Claude Monet, which with four paintings was the largest in Germany. In 1889, only a few years after their creation, he displayed three of them during his lecture on Monet at the Großherzogliche Kunstschule (Grand Ducal Art School) in Weimar. They were the first paintings

by Monet to be shown in Germany after the exhibition of the collection of Felicie and Carl Bernstein, which had taken place at Galerie Gurlitt in Berlin in 1883. The following year, Heilbut published the first German-language text on the artist. Finally, Bruno Cassirer's founding of the magazine *Kunst und Künstler* in 1902 made it possible for Heilbut to bring his influence to bear as editor-in-chief. Returning to the writings of the French avant-garde, he now concentrated on Émile Zola, whose Salon reviews he published in German along with Zola's text on Manet. In a letter to Heilbut from the spring of 1903, Max Liebermann commented:

"I think it was quite right for you to translate Mes Haines. Zola's criticism is especially relevant for Germany now: we are hobbling along a generation behind; but I am also convinced that Impressionism—the final goal of painting—which is almost pronounced dead in its native land, will awaken to new life here. And just as you made yourself the spokesman for Naturalism twenty years ago with your earliest criticism, so now you will become the champion of Impressionism. To be sure, Impressionism is only a catchword; what I mean by it is good painting, made for its own sake, cured of any purpose."

Heilbut's campaign and the diverse initiatives of the informal network resulted in change from 1904 on. After the debate in the Reichstag and Tschudi's dismissal, a new openness to painting "for its own sake" arose, which at times even mitigated the still-prevailing chauvinism: while previous reviewers of Secessionist exhibitions had avoided comparing Liebermann and other German artists to the French Impressionists out of anti-French sentiment, such comparisons were now viewed as a distinction. Even Caspar David Friedrich was celebrated as a precursor of Impressionism during his rediscovery at the centennial exhibition of 1906. Impressionism had fulfilled its role as the first avant-garde and was already being put forward as a standard for the canon of modern painting. In the conflict over the purchase of Van Gogh's *Field with Poppies* (1889, Kunsthalle Bremen) for the Kunsthalle Bremen in 1911, national boundaries were once again invoked—this time by artists, who felt disadvantaged and overlooked. But a new development was already making itself felt: among the supporters of an international acquisition policy for Germany were Max Beckmann and Wassily Kandinsky, painters who would lead the way from Impressionism to Expressionism.

Exhibition run: February 28 – June 7, 2026

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: W–M € 16 / € 10, Sa/Su/holidays € 18 / € 10, Free admission for schoolchildren and visitors under 18, Free admission Thursdays after 2 p.m. for visitors under 25

Curators: Ortrud Westheider, Museum Barberini, Potsdam
Daniel Zamani, Museum Frieder Burda, Baden-Baden

Exhibited works: 116 works

Lending collections: 65 lending institutions from six countries:
Austria, Switzerland, Germany, Spain, France, UK

Museum Kunst der Westküste, Alkersum/Föhr · Staatliche Museen zu Berlin, Alte Nationalgalerie · Jüdisches Museum Berlin · Stiftung Stadtmuseum Berlin—Landesmuseum für Kultur und Geschichte Berlins · Kunsthalle Bremen – Der Kunstverein in Bremen · Kunstsammlungen Chemnitz · Hessisches Landesmuseum, Darmstadt · Albertinum, Staatliche Kunstsammlungen Dresden · Leopold-Hoesch-Museum, Düren · Museum Folkwang, Essen · Städel Museum, Frankfurt am Main · Kunstmuseum Gelsenkirchen · Hamburger Kunsthalle · Niedersächsisches Landesmuseum, Hannover · Staatliche Kunsthalle Karlsruhe · Wallraf-Richartz-Museum & Fondation Corboud, Cologne · Museum der bildenden Künste, Leipzig · Lentos Kunstmuseum Linz · Tate, London · Lübecker Museen. Museum Behnhaus, Drägerhaus · Museo Nacional Thyssen-Bornemisza, Sammlung Carmen Thyssen, Madrid · Landesmuseum Mainz · Kunsthalle Mannheim · Bayerische Staatsgemäldesammlungen, Munich—Neue Pinakothek · Städtische Galerie im Lenbachhaus und Kunstbau, Munich · Musée d'Orsay, Paris · Kunstforum Ostdeutsche Galerie, Regensburg · Arp Museum Bahnhof Rolandseck, Remagen, courtesy private collection, Cologne · Museum für Kunst und Kulturgeschichte Schloss Gottorf, Schleswig · Kunstmuseum Solothurn, Dübi-Müller-Stiftung · Musée d'Art moderne et contemporain de Strasbourg · Staatsgalerie Stuttgart · Klassik Stiftung Weimar · Stiftung Schlösschen im Hofgarten, Wertheim · Belvedere, Vienna · Museum Wiesbaden · Von der Heydt-Museum, Wuppertal · Museum im Kulturspeicher, Würzburg · Kunsthaus Zurich

Alexejew-Brandl Collection, Berlin · Galerie von Negelein · Galerie Paffrath · Dr. Matthias Wilkening Stiftung · Hegenbarth Collection, Berlin · David Ragusa Collection · Private collection, Cologne, courtesy Galerie Paffrath · Private collection, courtesy Daxer & Marschall, Munich · Private collection, BRENNET GmbH

as well as numerous private lenders who wish to remain anonymous

Exhibition area: ca. 1,000 square meters

Exhibition design: Philipp Ricklefs, Berlin and BrücknerAping, Bremen

Social Media:

#LiebermannBarberini at the #MuseumBarberini on Facebook, Instagram, YouTube

Digital Resources:**For the exhibition:**

The **Barberini App** is a personal guide before, during, and after the museum visit. It offers audio tours in German and English for adults and children, as well as an adult-child tour, texts in Easy German, service and event information, and video interviews with experts. Available free of charge in the App Store and from Google Play.

museum-barberini.de/app

The **Barberini Prolog** offers an introduction to the current exhibition. As a compact multimedia website, the Prolog presents an overview of themes and works and can be used to prepare for the museum visit or recommend the show to others.

prolog.museum-barberini.de

The **360° Tour** on the museum website offers the opportunity to digitally explore the current exhibition (from mid-March 2026) as well as the Hasso Plattner Collection. The large number of 360° photo location points make it possible to examine each work in detail. The 3D model also allows visitors to take a virtual tour of the entire museum.

museum-barberini.de/en/mediathek

The **Expert Video** provides an introduction to the theme of the exhibition. With Alexander Bastek, Museum Behnhaus Drägerhaus, Lübeck, Karoline Feulner, Landesmuseum Mainz, Barbara Schaefer, Walraff-Richartz Museum & Fondation Corboud, Cologne, Lucy Wasensteiner, Universität Bonn, and Ortrud Westheider, Museum Barberini, Potsdam.

museum-barberini.de/en/mediathek

For the permanent 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 have developed atmospheric soundscapes for each gallery that respond to visitors' movements and their own individual pace in real time.

museum-barberini.de/music-walks

The five-part podcast **In the Moment: A Meditative Journey with Monet**, narrated by actor Benno Fürmann, offers ten-minute immersive encounters with Impressionist paintings from the collection. With short mindfulness exercises by Diane Hielscher, host of Deutschlandfunk Nova.

museum-barberini.de/podcasts and on all podcast platforms

Going forward, the Museum Barberini will bring together three different formats with an emphasis on **mindfulness**. The new podcast *In the Moment: A Meditative Journey with Monet* and the longstanding *Quiet Mornings* with yoga in the museum will now be joined by *Resonance Chamber*: on three Fridays (March 20, April 17, May 22), meditation sessions with yoga instructor Patricia Thielemann allow participants to pause in the spaces of the collection and enjoy a conscious, meditative experience of the Impressionist works in the museum.

museum-barberini.de/en/angebote

The English docu-podcast **MONET—Century of Change**, whose German version **MONET—Zeiten des Umbruchs** has already reached over 110,000 listeners, tells the story of Claude Monet's life. In six episodes, the podcast traces the artist's path from a rebellious youthful caricaturist to one of the most influential painters of modernity. 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*) voicing the part of Claude Monet. In a dense collage, elements from radio drama and interviews with international experts on Monet bring the artist's world to life—his family and artistic network, as well as the social upheavals of an era shaped by industrialization, war, exile, and profound cultural transformation.

Available on all podcast platforms.

In the video series **Close-ups**, the art and outreach team of the Museum Barberini introduce paintings from the Impressionism collection and offer insight into their creation, visual language, and reception.

museum-barberini.de/en/mediathek

Discover the Impressionism **collection online** with video discussions of paintings, filmed tours, interviews with experts, and artist biographies.

sammlung.museum-barberini.de and museum-barberini.de/de/mediathek

Events:

The exhibition and presentation of the permanent collection are accompanied by a wide-ranging educational program for all ages and interests, including the following events:

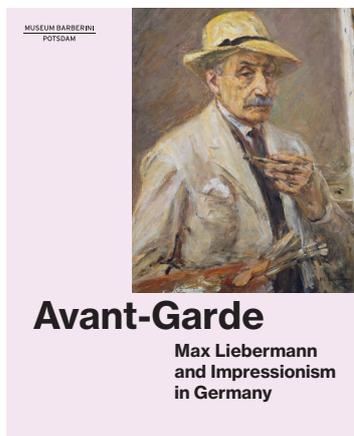
- A conversational concert with the **Kammerakademie Potsdam** exploring Liebermann's traces in music (March 5)
- In meditation sessions with yoga instructor Patricia Thielemann, the new program **Resonance Chamber** allows participants to pause in the spaces of the collection and enjoy a conscious, meditative experience of the Impressionist works (March 20, April 17, May 22)
- A **lecture** by Evelyn Wöldicke, director of the Liebermann Villa (March 25)

- The **Barberini Get-together** is a program exclusively for students and trainees, with free admission, extended opening hours, live electronic music, performances, and insights into the exhibition by young curators. As a salon for young people, the evening combines art history with contemporary themes such as identity, urban life, and digital culture (April 15)
- A **lecture** by Stefanie Heckmann, head of the fine art collection at the Berlinische Galerie (April 16)
- A new format celebrates its premiere: the **Barberini Salon** invites guests to discussion rounds moderated by Shelly Kupferberg, which build bridges between history and the present. The programme is complemented by live acts in the exhibition rooms. The evening ties in with the history of the Barberini Palace and the salon culture of the Impressionist period (May 8).
- Special **garden tours** invite you outdoors: the most beautiful gardens in Potsdam and Berlin offer fascinating insights into the world of flowers and gardens of Max Liebermann. Participants receive exciting insights into the design, choice of plants and history of the grounds, as well as the central importance of nature for Liebermann's art; tours take place at the Liebermann Villa (April 24), the Karl Foerster Garden (May 31) and the Berlin Botanical Garden (June 4).
- A **lecture** by Anette Hüscher, director of the Alte Nationalgalerie (May 27)
- An **evening** dedicated to the female perspectives of the exhibition, which positions Maria Slavona, Emilie von Hallavanya, Dora Hitz, Sabine Lepsius, and Charlotte Berend-Corinth as part of the avant-garde and reflects on visibility and female perspectives in art (April 22).

The program also includes tours of the exhibition and permanent collection in more than nine different languages as well as yoga sessions and barrier-free opportunities.

For the complete program as well as updates and news on the events, visit our website: museum-barberini.de/angebote

Avant-Garde: Max Liebermann and Impressionism in Germany



Edited by Michael Philipp, Nerina Santorius, Ortrud Westheider, Daniel Zamani

With contributions by Alexander Bastek, Karoline Feulner, Valentina Plotnikova, Christiane Righetti, Barbara Schaefer, Lucy Wasensteiner, Ortrud Westheider, Daniel Zamani

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Essays

- *The First Avant-Garde: Impressionism in Germany* (Ortrud Westheider)
- *Max Liebermann: The Reception of French Impressionism in the German Kaiserreich* (Barbara Schaefer)
- *Everyday Narratives: Genre Painting in German Impressionism* (Alexander Bastek)
- *From Wild Garden to Stage: The Impressionism of Max Slevogt in Berlin and Neukastel* (Karoline Feulner)
- *Max Liebermann: Painter and Collector of Impressionism* (Lucy Wasensteiner)

Catalog of Exhibited Works

Valentina Plotnikova, Ortrud Westheider, Daniel Zamani

- *Impressionism in Germany: First Steps*
- *Freshness and Dynamism: Out in the Open Air*
- *An Eye on Modernity: Cityscapes*
- *Intimate Worlds: Houses and Gardens*
- *Full of Expectation: Paintings of Children*
- *The Liberation of Color: Still Life*
- *Theatricality: Big Emotions on Stage and on Canvas*
- *Paradise on the Wannsee: Liebermann's Garden*

Appendix

- *Chronology: Max Liebermann and Impressionism in Germany, 1870–1935* (Christiane Righetti)

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



Max Liebermann
Perennials at the Gardener's House to the East, 1923
Oil on canvas, 55.5 × 75.5 cm
Private collection



Max Liebermann
The Flowerbeds in the Wannsee Garden to the South, 1921
Oil on canvas, 48.5 × 70.5 cm
Private collection



Max Liebermann
My House in Wannsee with the Garden, ca. 1926
Oil on canvas, 70.5 × 90.2 cm
Private collection



Max Liebermann
Free Period in the Amsterdam Orphanage, 1881–82
Oil on canvas, 78.5 × 107.5 cm
Städel Museum, Frankfurt am Main,
property of Städtelscher Museums-Verein e.V.



Max Liebermann
Biergarten „De Oude Vink“ bei Leiden, 1905
Oil on canvas, 71 × 88 cm
Kunsthaus Zürich, 1925



Max Liebermann
Parrot Man, 1901
Oil on canvas, 85 × 63.5 cm
Private collection



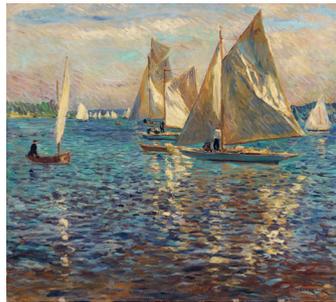
Max Liebermann
Samson and Delilah, 1902
Oil on canvas, 151.1 × 212 cm
Städel Museum, Frankfurt am Main



Max Liebermann
Self-Portrait, 1934
Oil on canvas, 92.1 × 73.3 cm
Tate, presented by Lord Marks 1935
© Photo: Tate



Lesser Ury
Elevated Subway Station at Bülowstrasse, 1922
Oil on canvas, 70 × 100.5 cm
Private collection, southern Germany



Philipp Franck
Wannsee, 1915
Oil on canvas, 81 × 89.3 cm
Private collection, Frankfurt am Main
© Photo: Kunsthaus Lempertz/
Saša Fuis Photographie, Köln



Philipp Franck
Boys Swimming, 1911
Oil on canvas, 100 × 85 cm
Private collection
© Photo: Lea Gryze



Fritz von Uhde
Children's Room, 1889
Oil on canvas, 110.7 × 138.5 cm
Hamburger Kunsthalle, gift of Alfred Beit, 1901
© bpk / Hamburger Kunsthalle



Sabine Lepsius
Double Portrait of the Sisters Cornelia (Born in 1921) and Charlotte Hahn (Born in 1926), 1932
Oil on canvas, 80.5 × 85.5 cm
Jüdisches Museum Berlin
© Photo: Jens Ziehe



Lovis Corinth
Woman Reading, 1911
Oil on canvas, 45 × 70 cm
Private collection



Maria Slavona
Still Life with Red Background, 1911
Oil on canvas, 80.5 × 100 cm
Stiftung Schlösschen im Hofgarten Wertheim,
Wertheim am Main
© Photo: H. Hünnerkopf



Max Slevogt
The Champagne Aria, 1902
Oil on canvas, 215 × 160 cm
Staatsgalerie Stuttgart, purchased from the artist in 1904
© bpk / Staatsgalerie Stuttgart

Paul Signac: Symphony of Colors

July 4 – October 11, 2026

Paul Signac dedicated himself to achieving the highest degree of radiance and harmony—a goal that in the mid-1880s led him and Georges Seurat to introduce a groundbreaking new style of painting to the art world. By applying pure colors in short brushstrokes and dots, they built on the legacy of the Impressionists. Signac's interest in Symbolist literature and in music and architecture reflected his vision of artistic synergy across disciplines. The exhibition traces Signac's artistic journey—from the early river landscapes, inspired by his love of sailing, to interior scenes and portraits, and finally to socially utopian visions of the Côte d'Azur, which he discovered as a wellspring of motifs for modern art.

It explores his pivotal role in the Neo-Impressionist movement, not only as an artist but also as a theorist, collector, and patron. The show also highlights his efforts as a networker—organizing exhibitions, mentoring younger artists, and expanding Neo-Impressionism beyond France to Belgium and Germany. Around thirty works by Signac are presented in dialogue with paintings by Lucie Cousturier, Henri-Edmond Cross, Curt Herrmann, Maximilien Luce, Camille Pissarro, Théo van Rysselberghe, Jeanne Selmersheim-Desgrange, Georges Seurat, Jan Toorop, and others.

The exhibition features loans from the Van Gogh Museum in Amsterdam, the Art Institute of Chicago, the National Gallery of Ireland in Dublin, the Musée d'Orsay in Paris, the Musée du Petit Palais in Geneva, the Archives Signac in Paris, and other national and international collections.

Networks of Impressionism

November 7, 2026 – February 21, 2027

How did a small group of radical painters become the most popular art movement of modern times? Claude Monet, Berthe Morisot, and their fellow Impressionists not only changed the way people saw light and color—they also created a network of friends, patrons, and collectors that carried their works around the world. Writers such as Émile Zola and Octave Mirbeau supported them with influential reviews. New groups of buyers were drawn to this revolutionary approach to painting. Some, like department store owner Ernest Hoschedé and opera singer Jean-Baptiste Faure, began collecting Impressionist art on a large scale. The Paris World's Fairs and Paul Durand-Ruel's galleries in Paris and New York gave the Impressionists international exposure. The exhibition *Networks of Impressionism* is dedicated to the web of relationships that enabled this art movement to succeed. It highlights the private Parisian salons and yacht clubs as meeting places for the avant-garde and examines the involvement of collectors and promoters in the United States and Germany.

With this exhibition, the Museum Barberini celebrates its tenth anniversary. Paintings from Hasso Plattner Collection will be shown in dialogue with around seventy works from international museum collections such as the Art Institute of Chicago, the Musée d'Orsay, Paris, the National Gallery, London, and the Museum of Western Art in Tokyo.