
Modigliani: Modern Gazes

April 27 – August 18, 2024

Museum Barberini, Potsdam

Press Conference: Thursday, April 25, 2024, 11 a.m.

Museum Barberini, Potsdam

With:

- Christiane Lange, Director, Staatsgalerie Stuttgart
- Ortrud Westheider, Director, Museum Barberini

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Following the press conference, Ortrud Westheider, Director of the Museum Barberini, and Christiane Lange, Director of the Staatsgalerie Stuttgart, will lead a tour of the exhibition.

WiFi in the Museum Barberini: Barberini_Gast, no password

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Potsdam, April 25, 2024

Modigliani: Modern Gazes
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Almond-shaped, sightless eyes are an unmistakable feature of Modigliani's style. With their stoic noblesse, his portraits and nudes have become icons of modern art. Like Frida Kahlo and Pablo Picasso, Amedeo Modigliani provoked both hostility and admiration, and his early death encouraged the creation of legends. Only a few of his pieces are found in German collections. The show *Modigliani: Modern Gazes*, the first exhibition of his work in Germany in fifteen years, offers a revised image of Modigliani, presenting him as an artist who turned his gaze to emancipated women. The exhibition brings together fifty-six of Modigliani's portraits and nudes in dialogue with thirty-three paintings, drawings, and sculptures by artists such as Gustav Klimt, Jeanne Mammen, Pablo Picasso, Natalia Goncharova, Egon Schiele, and Paula Modersohn-Becker. International lenders include the Albertina, Vienna, the Centre Pompidou, Paris, the Musée de l'Orangerie, Paris, the Nahmad Collection, the Phillips Collection, Washington, DC, the Pinacoteca Agnelli, Turin, the Tate, London, the Courtauld Institute of Art, London, and the Metropolitan Museum of Art, New York.

Modigliani as chronicler of the *femme moderne*

Modigliani's images of women were long considered the expression of male voyeurism. *Modern Gazes* reassesses the painter's view of women and shows him as the chronicler of a growing female self-confidence in the years before and during World War I. Modigliani portrayed emancipated women with short hair and men's clothing – including female artists, writers, and fashion designers – even before the new image of the *femme garçonne* appeared in the painting of the New Objectivity in the 1920s. This context also suggests a reevaluation of Modigliani's nudes: more than their nakedness, it was the unconventional independence of his subjects that was considered offensive, expressed in their slender bodies and self-assured demeanor.

"For the first time, an exhibition distances itself from the image of Modigliani as a womanizer with alcoholic tendencies. We were amazed at how infrequently this cliché from the 1950s has been questioned in scholarship on his work," explains Christiane Lange, Director of the Staatsgalerie Stuttgart and curator of the exhibition.

"All of our exhibitions shed new light on supposedly familiar themes and artists. In *Modern Gazes*, we show that rather than degrading his models by objectifying them, the painter

related to them as equals on equal footing,” adds Ortrud Westheider, Director of the Museum Barberini and curator of the exhibition.

Modigliani grew up in a liberal French-Italian Jewish household. After studying art in Venice and Florence, he went to Paris in 1906. In the avant-garde world of Montmartre und Montparnasse, he portrayed art dealers, female friends, and fellow artists like Pablo Picasso, Chaïm Soutine, and Diego Rivera. His paintings of nudes provoked a scandal at his first solo exhibition at the gallery of Berthe Weill in 1917.

“Modigliani’s works are among the prominent centerpieces of museums and collections. We are delighted that due to the trust and generosity of the lending institutions and collectors, it was possible for us to present such a large number of the artist’s major works in Potsdam,” says Ortrud Westheider.

In European context for the first time

After the last Modigliani show at the Kunsthalle in Bonn in 2009, *Modern Gazes* is the first exhibition devoted to the artist in Germany in fifteen years. Conceived in cooperation with the Staatsgalerie Stuttgart and presented there this past winter, the show brings together fifty-six works created by Modigliani between 1907 and 1919 in Paris.

The exhibition explores the painter’s artistic development, with portraits of his avant-garde friends, dynamic drawings of female dancers, early drawings of nudes with unconventional body types, images of *femmes garçonnes*, monumental paintings of nudes in unusual closeup views, and androgynous-seeming portraits with elongated necks.

For the first time, an exhibition on Modigliani broadens the view beyond Paris and considers his oeuvre in the context of European artistic developments. The presentation of his work alongside thirty-three paintings, drawings, and sculptures by Paula Modersohn-Becker, Egon Schiele, Gustav Klimt, Wilhelm Lehmbruck, and Ernst Ludwig Kirchner demonstrates how a young generation of artists throughout Europe formulated a new human image at the beginning of the twentieth century.

Provenance research for the exhibition project

Exhibitions on Amedeo Modigliani have often led to the discovery of forgeries of his work. The paintings exhibited in *Modern Gazes* consist exclusively of secure works from the catalogue raisonné compiled by Ambrogio Ceroni in 1971, while the works on paper were selected from the catalogue by Osvaldo Patani. Since both catalogues show gaps, the provenance of all the exhibited pieces was further studied, leading to the acquisition of new knowledge.

Forty-eight lenders from twelve countries

Loans for the exhibition come from institutions including the Albertina, Vienna, the Centre Pompidou, Paris, the Courtauld Institute of Art, London, the Musée de l'Orangerie, Paris, the Phillips Collection, Washington, DC, the Pinacoteca Agnelli, Turin, the Pinacoteca di Brera, Milan, the Metropolitan Museum of Art, New York, and the Tate, London.

The exhibition is accompanied by a 256-page catalog published by Prestel Verlag with contributions by Flavio Fergonzi, Cécile Girardeau, Carolin Heinemann, Peter Kropmanns, Nathalie Lachmann, Christiane Lange, Victoria Noel-Johnson, Beate Söntgen, Jens-Henning Ullner, and Ortrud Westheider.

An exhibition of the Museum Barberini, Potsdam, and the Staatsgalerie Stuttgart, under the patronage of the Embassy of the Republic of Italy in Germany.

Arrival in Paris: Artists in Montmartre

In 1906 Modigliani finished his artistic training in Venice and moved into his first studio in Paris. There he encountered many avant-garde artists, including Pablo Picasso. The following year, Modigliani met physician Paul Alexandre, who became his first collector. Alexandre and his brother, Jean, gave their artist friends access to a house in Montmartre and soon filled it with paintings by Modigliani. Photographs show the Alexandre brothers together with the artists, playing chess in the garden or wearing costumes for a ball at the École des Beaux-Arts. Modigliani created portraits of his first group of Parisian friends, which included many women artists. In color and drawing, the portraits are reminiscent of works by Picasso and Gustav Klimt from the same period.

Revue Theater and Modern Dance: *Scènes de la bohème parisienne*

During his early years in Paris, Modigliani attended performances at playhouses in Montmartre, such as the Gaîté-Rochechouart theater, in the company of Paul and Jean Alexandre. There he made drawings capturing the movements of the female dancers, works that at times recall the posters of Henri de Toulouse-Lautrec, who had previously drawn in the same establishments. Movement studies bear witness to Modigliani's interest in modern dance, which superseded the revue shows. The female dancers performed without tutus and corsages, in antique-style togas, diaphanous robes, or virtually naked. Modigliani recorded their appearance in dynamic drawings that document a new, slender ideal for the human figure.

Body Images: Modigliani's Early Nude Drawings in Context

Modigliani, who had learned traditional nude drawing in Florence and Venice, freed himself from academic convention under the influence of the international modern art of his time. The angular silhouettes of his drawn nudes resemble those of Egon Schiele. The speed at which Modigliani created these studies recalls the experiments in the rapid drawing of nude bodies in motion practiced by the German Expressionists, inspired by the water-colors of Auguste Rodin. In an effort to move beyond the traditional figural ideals of academic art, artists such as Modigliani and Picasso explored non-European art.

Cosmopolitans: Modigliani's Circle in Montparnasse

During World War I, Modigliani painted portraits of his friends as the manifestation of an artistic community free of nationalistic sentiments. In this series, he not only memorialized a group of adventurous avant-garde artists in constant exchange with each other; he also codified his unmistakable style, depicting his subjects frontally in a confrontational demeanor and rendering them in flat, linear, simplified form. Like Cubist paintings, his portraits combine multiple perspectives. Often the subjects seem to gaze both inward – through pupilless eyes – and outward at the same time.

Fusion of Opposites: Drawings for a Temple of Beauty

Before World War I, Modigliani created sculptures informed by the art of ancient cultures. He was inspired by caryatids – female figures used as architectural supports in Greek art – as well as objects from the Egyptian collection of the Louvre. Modigliani was also influenced by the non-European cultures he studied at the Musée d'Ethnographie du Trocadéro in Paris. Rather than appropriating such forms for their sexualized or demonic associations, as previous artists had done, he incorporated them into his "Temple of Beauty."

La Garçonne: The Masculine Woman

Among the artists of Montparnasse were women painters, sculptors, fashion designers, and writers of various nationalities who had come to Paris to pursue an unconventional, independent lifestyle. In his portraits, Modigliani captured the new image of the *femme garçon* (boyish woman), which at that time was found only in the work of women painters such as Jeanne Mammen or Émilie Charmy and would recur only in the New Objectivity of the 1920s. With his portraits, Modigliani became the chronicler of a new self-confidence on the part of women who assumed responsibility in many areas of society during World War I.

Modern Gazes: The Nude and Emancipation

In his images of nudes, Modigliani combined both traditional and modern elements: while the poses recall the Venuses of the Italian Renaissance, the figures are those of modern women. Like Paula Modersohn-Becker before him and Émilie Charmy in his own day, he used cropped compositions and close-up views. In 1917 Modigliani's nude paintings gave rise to a scandal at his first and only solo exhibition, held at the Galerie Berthe Weill. His contemporaries may have been more shocked by the subjects' slender bodies and self-confident gazes – a reflection of the ideal of the *femme garçonne*, the expression of a female independence unusual at the time – than by the nudity itself.

Refuge in the South: Bright Colors, Quiet Gestures

With the advance of German troops on Paris in 1918, Modigliani and other artists sought refuge in the South of France. There he was supported by his dealers Paul Guillaume and Léopold Zborowski. The fourteen-month absence from the art world of Paris marks a caesura in Modigliani's oeuvre. In the southern light, the colors of his portraits brightened; he also met Pierre-Auguste Renoir and once again embraced his early enthusiasm for the portraits of Paul Cézanne. Modigliani still depicted his subjects in a frontal, flat manner, but the confrontational character yielded to a quiet reserve. His portraits convey an introverted coolness similar to the work of Gustav Klimt or an existential uncertainty reminiscent of Egon Schiele's images of children. After returning to Paris, Modigliani died of tuberculosis in early 1920.

Exhibition run:	April 27 – August 18, 2024
Address:	Museum Barberini, Alter Markt, Humboldtstraße 5–6, 14467 Potsdam
Opening hours:	M, W – Su 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
Curators:	Ortrud Westheider, Director, Museum Barberini Christiane Lange, Director, Staatsgalerie Stuttgart
Co-Curators:	Nathalie Lachmann, Curator, Staatsgalerie Stuttgart Jens-Henning Ullner, Curator, Staatsgalerie Stuttgart
Exhibited works:	89 works: 44 paintings, 42 graphics, 3 sculptures
Artists:	15 artists: Amedeo Modigliani (1884–1929) Émilie Charmy (1878–1974) Natalia Goncharova (1881–1962) Ernst Ludwig Kirchner (1880–1938) Gustav Klimt (1862–1918) Wilhelm Lehmbruck (1881–1919) August Macke (1887–1914) Jeanne Mammen (1890–1976) Henri Matisse (1884–1929) Paula Modersohn-Becker (1876–1907) Pablo Picasso (1881–1973) Auguste Rodin (1840–1917) Egon Schiele (1890–1918) Henri de Toulouse-Lautrec (1864–1901) Ossip Zadkine (1888–1967)

Lenders:	48 lending institutions from 12 countries, including: Albertina, Wien Belvedere, Wien Centre Pompidou, Paris Denver Art Museum Finnish National Gallery/Ateneum Art Museum, Helsinki Koninklijk museum voor Schone Kunsten Antwerpen Kunstmuseum Basel Kunstmuseum Bern Musée de l'Orangerie, Paris Musée Rodin, Paris Ohara Museum of Art, Kurashiki, Okayama Pinacoteca di Brera, Milan Stadtmuseum Berlin Staatsgalerie Stuttgart Sprengel Museum, Hannover Tate, London The Courtauld, London The Metropolitan Museum of Art, New York
Exhibition area:	ca. 1,000 square meters
Exhibition design:	Gunther Maria Kolck, Hamburg, and BrücknerAping, Bremen

Social Media:	#ModiglianiBarberini at #MuseumBarberini on Facebook, Instagram, Twitter, YouTube
Digital resources:	<p>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 parent-child tours, exhibition texts in simplified language, service and event information, and video interviews with experts. The app is free and available in the App Store and at Google Play. museum-barberini.de/app</p> <p>The Barberini Prolog sets the tone for the current exhibition. As a compact multimedia website, the Prolog offers an overview of themes and works and can be used to prepare for the museum visit or to recommend the show to others. prolog.museum-barberini.de</p> <p>The 360° Tour on the museum website enables viewers to digitally explore the current exhibition and the Impressionism collection. Users can navigate virtually from one exhibition room to the next and view each work in detail using the zoom function. museum-barberini.de/en/mediathek</p> <p>In the video series Close-ups, the curatorial and outreach team of the Museum Barberini present works from the collection of Impressionist paintings and offer insight into their creation, visual language, and reception. museum-barberini.de/en/mediathek</p>

In conversation with art historians, the **expert video** introduces the theme of the exhibition. With Cécile Girardeau (Musée de l'Orangerie, Paris), Victoria Noel-Johnson (Rom), Peter Kropmanns (Cologne/Paris), Nathalie Lachmann (Staatsgalerie Stuttgart), Christiane Lange (Staatsgalerie Stuttgart), Beate Söntgen (Leuphana University Lüneburg), Ortrud Westheider (Museum Barberini, Potsdam).
museum-barberini.de/en/mediathek

Discover the **Impressionism collection** online with explanations of paintings, video tours, expert interviews, and artist biographies.
sammlung.museum-barberini.de/en/
museum-barberini.de/en/mediathek/

Program:

Readings, yoga in the museum, concerts, lectures, tours, workshops, and barrier-free opportunities: the exhibition is accompanied by a wide-ranging **outreach and event program** for all interests and age groups. The complete program, along with updates and news, is available on our website.
museum-barberini.de/en/kalender/formate



Modigliani: Modern Gazes

Published by Christiane Lange and Ortrud Westheider and Nathalie Lachmann, Michael Philipp and Daniel Zamani

With contributions by Flavio Fergonzi, Cécile Girardeau, Carolin Heinemann, Peter Kropmanns, Nathalie Lachmann, Christiane Lange, Victoria Noel-Johnson, Beate Söntgen, Jens-Henning Ullner, Ortrud Westheider

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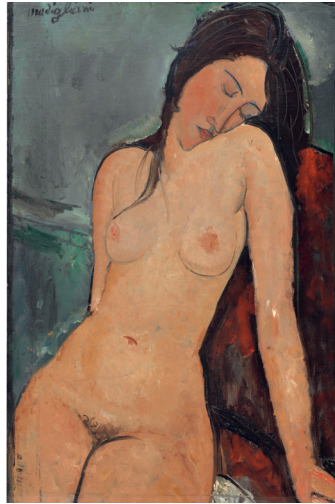
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Amedeo Modigliani
Portrait of a Woman with a Beauty Spot, 1908
Black crayon and watercolor on paper, 36.7 x 31.3 cm
Private collection
© Richard Nathanson, London



Amedeo Modigliani
Chaim Soutine, 1915
Oil on wood, 36 x 27.5 cm
Staatsgalerie Stuttgart



Amedeo Modigliani
Seated Nude, 1916
Oil on canvas, 92.4 x 59.8 cm
The Courtauld, London (Samuel Courtauld Trust)
© The Courtauld / Bridgeman Images



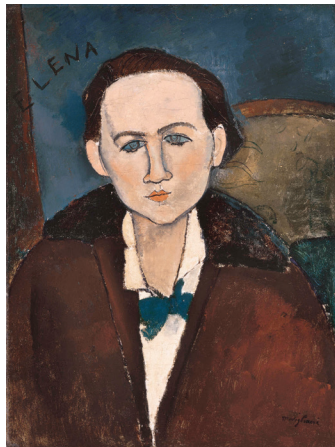
Amedeo Modigliani
Reclining Nude (on the Left Side), 1917
Oil on canvas, 89.5 x 146.7 cm
Nahmad Collection



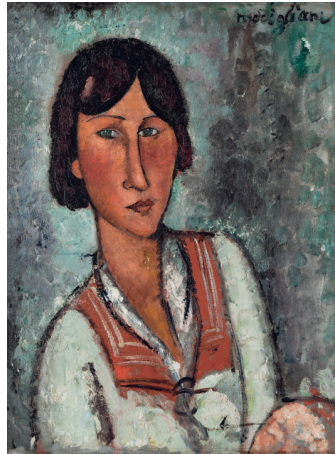
Amedeo Modigliani
Reclining Nude on a White Cushion, 1917
Oil on canvas, 60 x 92 cm
Staatsgalerie Stuttgart



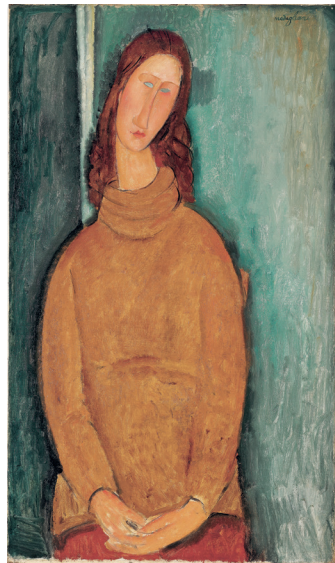
Amedeo Modigliani
Young Girl with a Striped Blouse, 1917
Oil on canvas, 92 x 60 cm
Nahmad Collection
© Christie's Images / Bridgeman Images



Amedeo Modigliani
Elena Povolozky, 1917
Oil on canvas, 64.8 x 48.6 cm
The Phillips Collection, Washington, D.C.
© akg-images / Album



Amedeo Modigliani
Portrait of a Woman, 1918
Oil on canvas, 61 x 46 cm
Denver Art Museum Collection,
The Charles Francis Hendrie Memorial Collection
© Denver Art Museum



Amedeo Modigliani
Jeanne Hébuterne in a Yellow Sweater, 1919
Oil on canvas, 93 x 54.5 cm
Ohara Museum of Art, Kurashiki



Émilie Charmy
Self-Portrait, 1906–07
Oil on canvas, 81 x 65 cm
Galerie Bernard Bouche, Paris
© VG Bild-Kunst, Bonn 2024 / Galerie Bernard Bouche, Paris



Gustav Klimt
Johanna Staude, 1917/18
Oil on canvas, 70 x 50 cm
Belvedere, Wien
© akg-images / Erich Lessing



Jeanne Mammen
Sketchbook II, Page 38, 1910-14
Pencil and watercolor on paper, 11 x 17.5 cm
Jeanne-Mammen-Stiftung im Stadtmuseum Berlin
© VG Bild-Kunst, Bonn 2024 / Jeanne-Mammen-Stiftung
im Stadtmuseum Berlin / Dorin Alexandru Ionita, Berlin



Egon Schiele
Reiner Boy (Portrait of Herbert Reiner), 1910
Oil on canvas, 101 x 101.5 cm
Belvedere, Vienna
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150 Years of Impressionism
Until the end of 2024
Museum Barberini, Potsdam

The Museum Barberini celebrates the anniversary of Impressionism with two new acquisitions, an exhibition, symposia, guided tours, workshops, and digital projects.

Nowhere else in Europe outside of Paris are more works by **Claude Monet – a total of thirty-nine paintings** – exhibited in one place than in the Museum Barberini in Potsdam, which houses its founder Hasso Plattner's extensive collection of Impressionist and Post-Impressionist paintings. The permanent exhibition shows **113 masterpieces by twenty-three artists** including Pierre-Auguste Renoir, Berthe Morisot, Alfred Sisley, Camille Pissarro, Henri-Edmond Cross, and Paul Signac, making Potsdam one of the most important centers of Impressionist landscape painting worldwide.

This year the Museum Barberini offers a plethora of activities in honor of the 150th anniversary of Impressionism, founded in 1874 with the first of the eight so-called Impressionist exhibitions in Paris. A century and a half ago, thirty artists joined forces in Paris and showed their works from April 15 to May 15 at the studio of the photographer Félix Nadar, away from the official exhibitions of the Academy. This circle of artists included Claude Monet, Camille Pissarro, Paul Cézanne, Pierre-Auguste Renoir, Berthe Morisot, and Alfred Sisley – pioneers of French modernism who are represented with outstanding works in the Hasso Plattner Collection.

In January 2024, the Museum Barberini kicked off the anniversary year with the presentation of **two new acquisitions**: Claude Monet's *The Mill at Limetz* (1888) and Camille Pissarro's *The Louvre, Morning, Spring* (1902) were purchased by the Hasso Plattner Foundation in late 2023 and have now joined the exhibition of the Hasso Plattner Collection at the Museum Barberini on permanent loan from the foundation.

"We are delighted that the Foundation has acquired these outstanding examples of Impressionist painting. These purchases strengthen Potsdam's position as a collection site where French Impressionist landscape painting can be experienced more comprehensively than almost anywhere else," explains Dr. Ortrud Westheider, Director of the Museum Barberini.

"The expansion of the Hasso Plattner Collection goes hand in hand with the planning of numerous projects based on this singular collection – including major special exhibitions devoted to Vlaminck, Pissarro, and Signac. Our focus on the great colorists of French modernism is especially exciting in the context of the international year of Impressionism in 2024," says Daniel Zamani, Curator of the Collection, Museum Barberini.

Throughout the anniversary year, the Museum Barberini will highlight Impressionism and Post-Impressionism with a variety of projects:

The exhibition ***Maurice de Vlaminck: Modern Artist Rebel*** will open on September 14, 2024, the first **retrospective** devoted to the Post-Impressionist artist in a German museum. Conceived in cooperation with the Von der Heydt-Museum, Wuppertal, the show brings together around seventy selected works in an overview of Vlaminck's entire painterly oeuvre – from his first compositions created in the early twentieth century, to his experiments in Cubism inspired by Cézanne und Picasso, to his late landscape paintings, in which he reinterpreted Impressionist motifs in a somber, expressive mode.

On May 15 and 16, 2024, a **symposium** of the Museum Barberini and the Humboldt-Universität zu Berlin will illuminate the **significance of international Impressionism**. Another **symposium** on May 22, 2024, will prepare for the **Camille Pissarro retrospective** planned for 2025 at the Museum Barberini in Potsdam in cooperation with the Denver Art Museum. Camille Pissarro was an outsider who became a key member of the Impressionist group. Born in the Caribbean, he came to France in 1855, where he embraced the anti-academic revolution in painting and attracted kindred spirits. He also adopted the Pointillism of the younger generation and was the only artist to participate in all eight Impressionist exhibitions in Paris.

Over the course of the year, Impressionism will be celebrated in Potsdam with **tours, workshops, and readings**. The acoustic performance *Music Walks* on the Barberini App offers a new way to experience the collection, while new video presentations expand viewers' understanding of the works. Also forthcoming is an English-language version of the podcast *Monet – Times of Change*, which has been nominated for the German Podcast Prize.

For dates and information, visit www.museum-barberini.de

#150Impressionismus

Maurice de Vlaminck: Modern Art Rebel
September 14, 2024 – January 12, 2025

After his participation in the Paris Salon d'Automne of 1905, Maurice de Vlaminck became a leading representative of the French avant-garde. More than any other member of the Fauvists, he identified with the attribute of wildness and propagated the image of a modern artist rebel who had resolutely turned his back on the rulebook of the academies. His central source of inspiration was the work of Vincent van Gogh, whose colour-intensive works he had become acquainted with at a large-scale solo exhibition in Paris in 1901. Van Gogh's self-taught training and his maturing myth as an unrecognized artistic genius strengthened the identification that would also shape Vlaminck's later work.

In Germany, Vlaminck was celebrated early on as a pioneer of modernism. At the groundbreaking exhibition of the Cologne Sonderbund in 1912, he was more prominently re-presented with 6 works than French colleagues such as Henri Matisse or André Derain. As early as 1929, the Alfred Flechtheim Gallery dedicated an extensive solo exhibition to him in Düsseldorf. In the course of the National Socialist iconoclasm, his works were banned as „degenerate“ in 1937 and paintings were confiscated from the holdings of German museums.

The exhibition *Maurice de Vlaminck: Modern Art Rebel* in Potsdam and Wuppertal is the first posthumous retrospective devoted to Vlaminck at a German museum. With around 70 selected exhibits, it provides a broad overview of his entire painting oeuvre: from his first compositions executed at the beginning of the 20th century, through his experiments with Cubism inspired by Cézanne and Picasso, to his last landscape paintings, in which he developed a highly individual variety of Late Impressionism.

The starting point for the exhibition in Potsdam is the Hasso Plattner Collection, which has nine works by Vlaminck, including four key works from his Fauvist heyday. The approximately 40 international lenders include the Stedelijk Museum in Amsterdam, the Tate Modern in London, the Museo nacional Thyssen-Bornemisza in Madrid, the Centre Pompidou and the Musée d'Orsay in Paris, as well as the Metropolitan Museum of Art in New York, the Dallas Museum of Art and the National Gallery of Art in Washington, D.C.

An exhibition of the Museum Barberini, Potsdam, and the Von der Heydt Museum, Wuppertal, where the exhibition will be on view from February 16, to May 18, 2025.