

***Symphony of Colors: Paul Signac and Neo-Impressionism***

July 4 – October 11, 2026

Museum Barberini, Potsdam

**Press Conference: Thursday, July 2, 11:00 a.m.**

**With:**

- Ortrud Westheider, Director, Museum Barberini, Potsdam
- Nerina Santorius, Curator, Museum Barberini, Potsdam
- Marianne Splint, Director, Kunsthal Rotterdam
- Charlotte Cachin, Curator, Archives Signac

**Contents of the Press Kit:**

- Press Release
- Exhibition Sections
- Facts and Figures
- Digital Resources, Events, and Outreach
- Exhibition Catalog
- Press Images
- 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](https://www.museum-barberini.de/de/presse)

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Museum Barberini

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***Symphony of Colors: Paul Signac and Neo-Impressionism***

July 4 – October 11, 2026

Museum Barberini

Potsdam, July 2, 2026 – To achieve the highest degree of luminosity and harmony – this was Paul Signac's goal when he and Georges Seurat pioneered a new approach to painting in the mid-1880s. Colors, applied to the canvas in small dots, would no longer be mixed on the palette, but would combine optically in the eye of the beholder. The exhibition *Symphony of Colors: Paul Signac and Neo-Impressionism* traces the history of this movement. The first major show of its kind in Germany in thirty years, it illuminates the central role played by Signac, exploring his influence as a theorist and networker and placing his wide-ranging oeuvre in dialogue with paintings by other European artists.

The exhibition brings together around 100 works, more than a third of which are by Paul Signac. Along with famous names such as Georges Seurat and Camille Pissarro, the show also includes lesser-known artists such as the Belgians Théo van Rysselberghe and Alfred William Finch and the Dutch painter Jan Toorop. Also featured are works by women Neo-Impressionists such as Anna Boch, Lucie Cousturier, and Jeanne Selmersheim-Desgrange, whose importance for the movement has hitherto largely been ignored.

Among the numerous major international lenders contributing to the project are the Van Gogh Museum, Amsterdam, The Art Institute of Chicago, the Association des Amis du Petit Palais, Geneva, the Ateneum – Finnish National Gallery, Helsinki, the Metropolitan Museum of Art, New York, the Archives Signac and the Musée d'Orsay, Paris, and the National Gallery of Art, Washington, DC. With ten works by Signac, Henri-Edmond Cross, Albert Dubois-Pillet, Maximilien Luce, and Camille Pissarro in the Hasso Plattner Collection, the Museum Barberini holds one of the largest collections of Neo-Impressionist art in Germany. The present show is the third exhibition the museum has devoted to the movement, after *Color and Light: The Neo-Impressionist Henri-Edmond Cross (2018)* and *The Honest Eye: Camille Pissarro's Impressionism (2025)*.

“With their juxtaposition of unmixed hues, the artists of Neo-Impressionism strove for a visual effect reminiscent of pure light. Their motifs resemble those of their Impressionist precursors, but instead of spontaneous brushwork, they systematically applied the paint in carefully placed dots of prismatic color,” says Ortrud Westheider, director of the Museum Barberini. “The combination of scientific precision and the sensual effect of color makes Neo-Impressionism unique even to this day. Widely attended exhibitions like last year's *Radical Harmony* at the National Gallery in London or this year's *Seurat and the Sea* at the Courtauld Institute show the ongoing fascination with this art. Now in Potsdam, too, viewers can discover how individual dots of color produce images of extraordinary luminosity. The interplay of colors and forms gives rise to an almost musical harmony.”

For decades, Paul Signac served as a thought leader and networker for this new approach to painting. Although the Neo-Impressionist style was initiated by Georges Seurat, after his early death in 1891 Signac became the most important intermediary

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and spokesman for a movement that quickly spread beyond France to Belgium, Germany, and the Netherlands.

“Signac was searching for aesthetic harmony, which for him was a mirror of social concord. What’s fascinating to me is how diverse the sources were from which he drew,” explains Nerina Santorius, head of the Impressionism collection at the Museum Barberini and curator of the exhibition. “Scientific discoveries in optics and color theory flowed into his work, along with anarchist convictions and a pronounced interest in music. The ornamental character of many of his works also bears witness to this striving for harmony. The Neo-Impressionists no longer sought to imitate nature in their painting, but rather to imitate our process of seeing, our perception of color.”

### **From Impressionism to Neo-Impressionism**

The exhibition encompasses six sections on two floors of the museum. The first section focuses on the beginnings of Neo-Impressionism in the mid-1880s. Signac, who came from a wealthy family and grew up in Paris, embraced Impressionism at the beginning of his career. In 1884 he met Seurat, who had developed a new approach to painting based on contemporary theories of color and perception. Signac’s early Seine landscapes and coastal views painted in Brittany and Normandy show his interest in the new technique. The works by Signac are presented alongside those of other French artists, with whom he cofounded the Société des Artistes Indépendants (Society of Independent Artists) in 1884. Signac’s participation in this initiative reveals his awareness of the need to lend visibility to artistic innovations through an independent platform.

### **Figural Images and Portraits**

The second section is devoted to figural images and portraits. Like Seurat, Signac also produced large-scale paintings with figures in his early years, interrogating the lifestyle of his own bourgeois class with an undertone of irony. In his portraits, he stylized the figures’ clothing and environment to evoke a harmonious, decorative impression. Since this pursuit of a decorative quality stood in tension with the naturalism required of portraiture, only a few of the Neo-Impressionists focused on portrait painting to a significant degree. The most successful of them was Théo van Rysselberghe, who is represented in the exhibition with multiple works. He used the new technique to create paintings marked by the intricate detail characteristic of the Flemish tradition.

### **Networks Beyond Borders**

Van Rysselberghe was one of the cofounders of the Belgian artists’ group Les Vingt (The Twenty), who invited Seurat, Pissarro, and Signac to exhibit at their salon in Brussels. This section of the show explores Signac’s key role as an intermediary between the Société des Artistes Indépendants and Les Vingt. Not only did he facilitate the spread of Neo-Impressionism in Belgium and the Netherlands, he also encouraged members of the Brussels group to show their works at the Salon des Indépendants in Paris. This intensive

interaction included reciprocal visits and joint trips within Europe, travels that inspired landscape paintings in the Neo-Impressionist style.

### **Politics and Utopia**

The anarchist convictions held by many of the Neo-Impressionists were expressed in their works, both subliminally and explicitly. The fourth section of the exhibition explores this theme. While Maximilien Luce dignified the everyday life and labor of the proletariat by making it the subject of his paintings, artists like Cross and Pissarro visualized their utopian social ideals in Arcadian images of rural life or celebrated the everyday activities of peasants in harmony with nature.

### **The Light of the South**

The landscape of the Mediterranean also served as an arena for the projection of utopian ideals. The works in this section present the Côte d'Azur as the paradisaical antithesis of industrialized Paris. In 1892, Paul Signac followed Henri-Edmond Cross to the South of France and settled in Saint-Tropez. The Mediterranean sunlight inspired a new awareness of color: by juxtaposing dots in glowing complementary hues, artists could evoke the effect of colored light.

### **Reception in Germany**

The final section of the exhibition focuses on the crucial role Signac played as an artist and art theorist in the reception of Neo-Impressionism in Germany. The movement owes its debut in the German media to the collector and journalist Count Harry Kessler, a member of the editorial board of the journal *Pan*. In 1898, an article and a lithograph by Signac were published there, along with prints by other Neo-Impressionist artists. Kessler had met Signac through Julius Meier-Graefe, the cofounder and editor of *Pan*, and that same year the two of them initiated the first exhibition of Neo-Impressionist art in Germany. The circle of supporters for the movement included the architect Henry van de Velde, who encouraged many of his clients to acquire Neo-Impressionist pictures, as well as the painter Curt Herrmann. In addition to works formerly in the collections of patrons like these, the section shows paintings by German artists such as Herrmann and Paul Baum, who adopted the new technique in their painting.

An exhibition of the Museum Barberini, Potsdam, and the Kunsthal Rotterdam. The show will be on view in Rotterdam from October 24, 2026, to February 28, 2027.

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## **From Impression to Science: The Beginnings of Neo-Impressionism**

In the early stages of his career, Paul Signac's work was informed by Impressionism. In 1884 he met the slightly older artist George Seurat, who had pioneered a fundamentally new approach to painting. On the basis of current discoveries in optics and color theory, Seurat experimented with the division of color. Signac adopted the new technique and inspired Seurat to work in pure, unmixed hues.

Seurat, Signac, and Camille Pissarro first showed works painted in the new dot technique at the final Impressionist exhibition in Paris in 1886, prompting an art critic to coin the term Neo-Impressionism. Along with other painters, Signac and Seurat founded the Society of Independent Artists (Société des Artistes Indépendants) and organized their own exhibitions.

## **Character or Décor: The Neo-Impressionist Portrait**

At first, artists tested the new approach to painting in landscapes and figural images, and from 1886 in portraits as well. The genre of portraiture posed a challenge for Neo-Impressionism, since the naturalism required of portraiture stood in tension with the decorative pictorial effect to which many artists aspired. In his portraits, Signac stylized the subject's clothing and environment to produce a harmonious and decorative impression, while other French painters emulated the strictness of Seurat's figures.

A number of early twentieth-century portraits were painted using broader, shorter strokes. As a result, the hues no longer mix in the eye, even when the work is viewed from a distance. This emphasis on the autonomous value of color was to become a central principle for the subsequent generation of artists.

## **Beyond Borders: Signac and the Artists' Group Les Vingt**

In the 1880s, Brussels was a center of avant-garde art. The group Les Vingt (The Twenty) had already exhibited with Impressionist artists from a variety of countries when Signac, too, participated in their annual salon. Under the influence of Seurat and Signac, artists from Les Vingt began exploring Neo-Impressionism. The group also organized Neo-Impressionist exhibitions in Amsterdam and The Hague, where the intense light and color of their paintings set new standards.

Signac acted as an intermediary, inviting the artists of Les Vingt to exhibit in the independent salon he had helped establish in Paris. This intensive exchange included reciprocal visits and shared trips that inspired Neo-Impressionist landscape paintings.

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### **Social Ideals: Neo-Impressionism and Anarchism**

In a period of social upheaval, most of the Neo-Impressionists were sympathetic to the ideas of anarchism. They supported anarchist journals by contributing illustrations and created idealized images of a communal life in which the individual could develop freely and pursue fulfilling work.

For Paul Signac, social justice and harmony in art were one and the same. Maximilien Luce elevated motifs of workers in their homes or laboring in the steel mills to painting-worthy status, while other artists visualized their utopian social ideals in Arcadian rural scenes or celebrated the rhythm of agricultural work in harmony with nature.

### **The Light of the South: The Mediterranean Landscape as Anarchist Utopia**

In search of Arcadia, artists went to the Côte d'Azur. Paul Signac followed Henri-Edmond Cross to the South of France and settled in Saint-Tropez. The Mediterranean landscape, at that time still largely untouched by tourism, stood in paradisaical contrast to the industrialized metropolis of Paris. For anarchist painters and writers, the region was an arena for the projection of a socially harmonious future. Images of fishing villages and boats evoke the ideal of communal work.

The stylization of the landscape and harmonious compositions in prismatic colors likewise convey a utopian quality. The sunlight of the South prompted artists to approach color in a new way. By juxtaposing dots in luminous, complementary hues, they produced the effect of colored light.

### **The Art of Color: Neo-Impressionism in Germany**

As both an artist and art theorist, Paul Signac played a key role in introducing Neo-Impressionism to Germany. His major treatise, which situated the movement within a painterly tradition that gave precedence to color, was published in German in 1903 under the title *Von Eugen Delacroix zum Neo-Impressionismus* (From Eugène Delacroix to Neo-Impressionism). It soon found resonance among the progressive bourgeoisie of the German Empire.

Among the most important supporters of Neo-Impressionism were the collector and journalist Count Harry Kessler and the architect Henry van de Velde, who encouraged many of his clients to acquire Neo-Impressionist paintings. The painter Curt Herrmann, who like other artists adopted the new technique in his own work, also belonged to their number.

In Germany, interest in the new approach to color was intensified by social debates on vision and perception as well as the related concerns of the reform movement in the applied arts.

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**Exhibition run:** July 4 – October 11, 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:** 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 visitors under 25

**Curators:** Charlotte Cachin, Marina Ferretti Bocquillon, Nerina Santorius, Joris Westerink

**Exhibited works:** 97 works

**Lending collections:** 38 lending institutions from ten countries:

Belgium, Germany, Finland, France, Great Britain, Ireland, the Netherlands, Switzerland, USA, Cyprus

Van Gogh Museum, Amsterdam · The Phoebus Foundation, Antwerp · Estate of Eberhard W. Kornfeld, Bern · Musée des Beaux-Arts de Carcassonne · The Art Institute of Chicago · Kunstmuseum Den Haag, The Hague · Albertinum, Staatliche Kunstsammlungen Dresden · National Gallery of Ireland, Dublin · Museum Folkwang, Essen · Association des Amis du Petit Palais, Geneva · Musée de Grenoble · Niedersächsisches Landesmuseum Hannover · Finnish National Gallery, Ateneum Art Museum, Helsinki · Musée des Beaux-Arts/ La Boverie, Liège · GDKE, Landesmuseum Mainz · Museum für Kunst und Kulturgeschichte der Philipps-Universität Marburg · Musée Regards de Provence, Marseille · Musée des Beaux-Arts de Nancy · Clemens Sels Museum Neuss · The Metropolitan Museum of Art, New York · Galerie A. G. Leventis, Nicosia · Archives Signac, Paris · Musée d'Orsay, Paris · Museum Boijmans Van Beuningen, Rotterdam · Triton Collection Foundation, Rotterdam · Musée d'art moderne et contemporain de Saint-Étienne Métropole · L'Annonciade, musée d'art moderne de Saint-Tropez · Staatsgalerie Stuttgart · Sammlung Spaander, Volendam · National Gallery of Art, Washington, DC · Museum de Fundatie, Zwolle and Heino/Wijhe · Chantal de Palmas

Private collection, Belgium, courtesy Virginie Devillez Fine Art, Brussels · Private collection, Düsseldorf, courtesy Galerie Paffrath, Düsseldorf · Private collection, courtesy Richard Green Gallery, London · Private collection, courtesy Duhamel Fine Art, Paris · Private collection, courtesy Galerie de la Présidence, Paris · CFC Collection and private collectors who wish to remain anonymous

**Exhibition area:** ca. 1,000 square meters

**Exhibition design:** Philipp Ricklefs, Berlin, and BrücknerAping, Bremen

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**Social Media:**

#SignacBarberini at the #MuseumBarberini on Instagram, Facebook, 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](https://museum-barberini.de/app)

The **360° Tour** on the museum website offers the opportunity to digitally explore the current exhibition (from late July 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/de/mediathek](https://museum-barberini.de/de/mediathek)

The **expert video** provides an introduction to the theme of the exhibition with Marina Ferretti Bocquillon, former director of the Musée des impressionnismes Giverny; Charlotte Hellman Cachin, Archives Signac, Paris; Nerina Santorius, Museum Barberini, Potsdam; Richard Thomson, University of Edinburgh; and Jean-Rémi Touzet, Musée d'Orsay, Paris.

[museum-barberini.de/de/mediathek](https://museum-barberini.de/de/mediathek)

The podcast ***In the Moment***, launched in 2024 with five episodes on works by Claude Monet, continues for the current exhibition with **two new episodes on works by Signac**. Narrated by Benno Fürmann, each ten-minute presentation invites listeners to immerse themselves in the atmosphere of an Impressionist work, along with short mindfulness exercises. The new episodes will be available starting mid-July.

[museum-barberini.de/podcasts](https://museum-barberini.de/podcasts) and on all podcast platforms

**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](https://museum-barberini.de/de/mediathek)

**Barberini Audio:**

**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.

[museum-barberini.de/music-walks](https://museum-barberini.de/music-walks)

The English docu-podcast ***MONET - Century of Change***, which has already reached over 110,000 listeners in its German version ***MONET - Zeiten des Umbruchs***, tells the story of

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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 the modern era. 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.

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.*

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 from public life and vilified his work. The video podcast of the Museum Barberini explores the intersection of art history and modern political events, following Liebermann from his controversial beginnings through the peak of his fame to his lonely death in 1935.

*Available on Spotify, Apple Podcasts, and YouTube.*

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 **Barberini Mediathek**.

[museum-barberini.de/de/mediathek](https://museum-barberini.de/de/mediathek)

#### **Events:**

The special exhibition and the presentation of the permanent collection are accompanied by a wide-ranging educational program for all ages and interests.

Events and opportunities include:

- **KlangFarben – Saitenspiel:** This conversation concert with musicians from the Kammerakademie Potsdam brings the luminous painting of Paul Signac into fascinating dialogue with the classical sounds of flute, viola, and harp (July 10)
- **Barberini Sommerkino** (Barberini Summer Cinema): On three evenings, the Museum Barberini will present open-air screenings of classic French movies in the central courtyard (original versions with German subtitles): *Les Vacances de Monsieur Hulot (Monsieur Hulot's Holiday)* (1953, 83 min.), *Le Mépris (Contempt)* (1963, 102 min.), and *La Piscine (The Swimming Pool)* (1969, 122 min.). The movie presentations, complete with popcorn and deckchairs thanks to the support of our partner YORCK Kinos, are framed by DJ Sounds and introduced by experts including Knut Elstermann, Gesa Ufer, Lisa Nawrocki, and Michael Fürst (August 6, 13, 20)
- **The Barberini Children's Festival:** The museum is opening its courtyard for a family day featuring a free program: Live music by DJ Kekse, a reading corner, ice cream, sailboat crafts, and other hands-on activities for all ages invite visitors to linger. (August 23)

- The concert “**Leuchtende Klänge**” (**Luminous Sounds**) in cooperation with the **Nikolaisaal Potsdam**: Paul Signac was fascinated by the synergies between the arts. In the Nikolaisaal, his works encounter music by composers such as Maurice Ravel and Claude Debussy performed by the Brandenburger Symphoniker, as well as texts by authors including Marcel Proust, Guillaume Apollinaire, and Rainer Maria Rilke read by Jens Harzer (September 5)
- **Barberini Open House**: With free admission, guests can enjoy the exhibition and immerse themselves in the 115 masterpieces of the Hasso Plattner Collection (September 6)
- **Art and Meditation**: The series with Patricia Thielemann continues, using meditation and mindfulness techniques to explore how our perception changes when we take time – for art and for ourselves (September 18, October 23, December 11)
- A **lecture by Sandra Richter, Director of the Deutsches Literaturarchiv Marbach**, on the colors of literature in the work of Rainer Maria Rilke, Count Harry Kessler, and their contemporaries (September 23)
- The third **Barberini Get-Together**: Students and trainees are invited to an exclusive evening with free admission, extended opening hours, live electronic music, performances, workshops, and a literary program. The event kicks off the new semester with an inspiring blend of art history and contemporary issues (October 8)

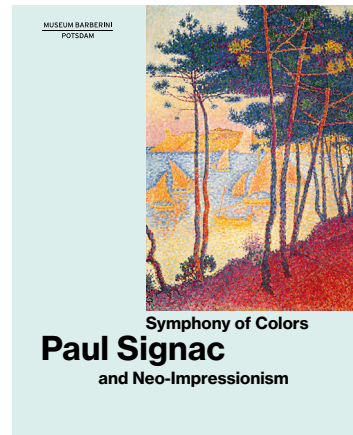
The program also includes tours of the exhibition and the permanent collection in nine languages, our popular yoga sessions on three Sundays, and a wide range of workshops for children, families, and adults. The museum also offers a variety of barrier-free opportunities for persons with disabilities.

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

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## ***Symphony of Colors: Paul Signac and Neo-Impressionism***

Edited by Michael Philipp, Nerina Santorius, Marianne Splint, Joris Westerink, and Ortrud Westheider



With contributions by Elke Linda Buchholz, Charlotte Cachin, Marina Ferretti Bocquillon, Julia Keinath, Valentina Plotnikova, Nerina Santorius, Richard Thomson, Jean-Rémi Touzet, and Joris Westerink

Prestel Verlag, Munich, 2026, hardcover with dust jacket, 304 pages, 24 x 30 cm, 200 color illustrations

978-3-7913-9196-0

Book trade € 45,00, museum shop € 39,90

Advance review copy on day of press conference (July 2, 2026): € 20

### **Essays**

- *From The Red Stocking to The Red Buoy: Paul Signac and the Modern Taste for Color* (Jean-Rémi Touzet)
- *Ornament and Boredom: Signac's Interiors* (Nerina Santorius)
- *Toward a Time of Harmony: Paul Signac, Anarchist and Only Child* (Richard Thomson)
- *A European Friendship in the Service of Art: Paul Signac and Count Harry Kessler* (Charlotte Cachin)
- *An Artist's Artist: Paul Signac's Reception in the Early Twentieth Century* (Marina Ferretti Bocquillon)

### **Catalog of Exhibited Works**

Charlotte Cachin, Julia Keinath, Valentina Plotnikova, Nerina Santorius, Joris Westerink

- *From Impression to Science: The Beginnings of Neo-Impressionism*
- *Character or Décor: The Neo-Impressionist Portrait*
- *Beyond Borders: Signac and the Artists' Group Les Vingt*
- *Anarchism and Utopia: The Political Involvement of the Neo-Impressionists*
- *The Light of the South: The Mediterranean Landscape as Anarchist Utopia*
- *Art in the Interior: Signac and the Reception of Neo-Impressionism in Germany*

### **Appendix**

- *Artist Biographies* (Elke Linda Buchholz)
- *"The Good Fight for Light and Color": Paul Signac and Count Harry Kessler in Correspondence, 1897-1908* (with commentary by Charlotte Cachin)

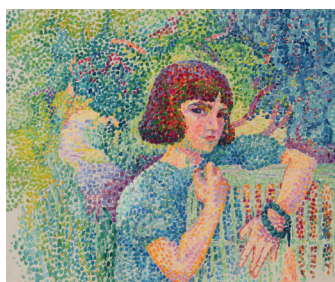
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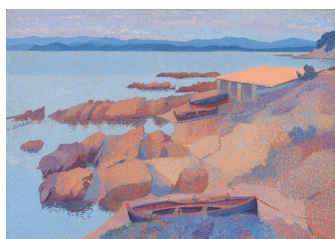
Download images of works and views of the exhibition at:  
[museum-barberini.de/de/presse](http://museum-barberini.de/de/presse)



Paul Signac  
*Sails and Pines*, 1896  
Oil on canvas, 81 x 52 cm  
Private collection



Jeanne Selmersheim-Desgrange  
*Portrait of Colette*, ca. 1907  
Oil on canvas, 59 x 7.5 cm  
CFC Collection  
© Estate Jeanne Selmersheim-Desgrange,  
courtesy of Pavéc. Photo: Aurélien Mole



Henri-Edmond Cross  
*Calanque des Antibois*, 1891-92  
Oil on canvas, 65.1 x 92.3 cm  
National Gallery of Art, Washington, DC  
John Hay Whitney Collection



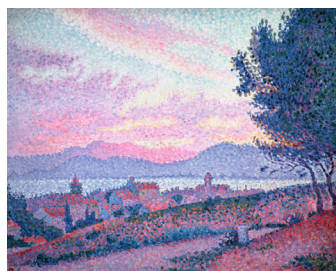
Théo van Rysselberghe  
*Paul Signac at the Helm of the "Olympia,"* 1896  
Oil on canvas, 93 x 114 cm  
Archives Signac, Paris



Maximilien Luce  
*The Seine at the Pont Saint-Michel,* 1900  
Oil on canvas, 89.2 x 116.2 cm  
Hasso Plattner Collection,  
Museum Barberini, Potsdam



Georges Seurat  
*The Seine at Courbevoie,* 1885  
Oil on canvas, 81 x 65 cm  
Private collection



Paul Signac  
*Saint-Tropez, Pine Grove at Sunset,* 1896  
Oil on canvas, 65 x 81 cm  
L'Annonciade, musée d'art moderne de Saint-Tropez  
© Luisa Ricciarini / Bridgeman Images



Paul Signac  
*Sunday,* 1888–90  
Oil on canvas, 150 x 150 cm  
Private collection



Paul Signac  
*The Port at Sunset,*  
*Opus 236 (Saint-Tropez), 1892*  
Hasso Plattner Collection,  
Museum Barberini, Potsdam



Théo van Rysselberghe  
*Canal in Flanders (Gloomy Weather), 1894*  
Oil on canvas, 93 x 114 cm  
Private collection  
© Fotoatelier Peter Schälchli, Zurich



Anna Boch  
*Returning from Fishing, 1891*  
Oil on canvas, 75.5 x 127 cm  
Private collection, Belgium,  
courtesy Virginie Devillez Fine Art, Brussels  
© Vincent Everarts



Henri-Edmond Cross  
*Rose Spring, 1909*  
Oil on canvas, 73 x 92.7 cm  
Private collection, courtesy Richard Green Gallery, London



Maximilien Luce  
*The Harbor of Saint-Tropez, 1893*  
Oil on canvas, 73.7 x 91.4 cm  
Private collection  
© Fotoatelier Peter Schälchli, Zurich

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***Impressionism: Artists, Dealers, Collectors***

**November 7, 2026 – February 21, 2027**

How did the work of a small group of radical painters become the most popular movement in modern art? Claude Monet, Berthe Morisot, and their fellow Impressionists not only changed the approach to light and color, they also built a network of friends, supporters, and collectors who took their art around the world. Writers like Émile Zola and Octave Mirbeau promoted them with reviews, while new classes of buyers embraced the revolution in painting. Some, like the department store owner Ernest Hoschedé and the opera singer Jean-Baptiste Faure, began purchasing Impressionist art on a large scale. The world expositions in Paris and the galleries of Paul Durand-Ruel in Paris and New York enhanced the Impressionists' international fame.

The exhibition *Impressionism: Artists, Dealers, Collectors* explores the network of relationships that contributed to the success of this movement. It introduces the private Paris salons and yacht clubs as gathering places for the avant-garde and illuminates the involvement of collectors and intermediaries in the United States and Germany. In honor of the tenth anniversary of the Museum Barberini, the show features ten works from the Hasso Plattner Collection along with seventy Impressionist paintings from major museum collections such as the Art Institute of Chicago, the Musée d'Orsay in Paris, the National Gallery in London, and the Museum of Western Art in Tokyo.

***Barcelona Moderna: From Gaudí to Picasso***

**March 20 – June 20, 2027**

Late nineteenth-century Barcelona saw the rise of Catalan modernism, a singular movement that encompassed not only art and architecture, but also music and literature. The exhibition, the first in Germany to explore this theme, presents the pulsating metropolis and its cultural landscape from ca. 1880 to 1914. Along with famous names like Antoni Gaudí and Pablo Picasso, the show features lesser-known protagonists such as Ramon Casas, Santiago Rusiñol, Isidre Nonell, Joaquim Mir, and Hermenegildo Anglada-Camarasa. In their pursuit of an artistic identity of their own, they drew inspiration from medieval Catalonia and the Spanish Old Masters, from avant-garde movements in Paris and European Art Nouveau, from the social-political tensions of the city and the paradisaical landscapes of Mallorca.

Lenders include the Museu Nacional d'Art de Catalunya and the Círculo del Liceo, Barcelona, the Museo Nacional Centro de Arte Reina Sofía, Madrid, Es Baluard Museu d'Art Contemporani de Palma, the Colección Carmen Thyssen-Bornemisza, and other international public and private collections.

In cooperation with the Kunsthalle München in Munich, where the exhibition will be on view from October 23, 2026 to February 21, 2027.

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

Paris in the 1920s was marked by a revolutionary spirit and artistic freedom. In this environment, Marie Laurencin (1883–1956) established herself as one of the most successful woman artists of the French avant-garde. Emerging from the circle of the Cubists and closely connected to Guillaume Apollinaire, Gertrude Stein, and Pablo Picasso, she developed an abstracted style of figuration in pastel hues. Her work, which focuses almost exclusively on the representation of women, explores femininity and identity as variable, consciously performed roles. Laurencin not only worked as a painter, but also designed stage sets and costumes for the Ballets Russes. Her images provided inspiration for leading fashion designers, with whom she also exhibited and created spatial environments. She also authored poems and illustrated books.

The exhibition showcases an artist whose central role in modernism has long been underestimated. The show includes numerous loans from the Musée Marie Laurencin in Tokyo, presented in Germany for the first time.