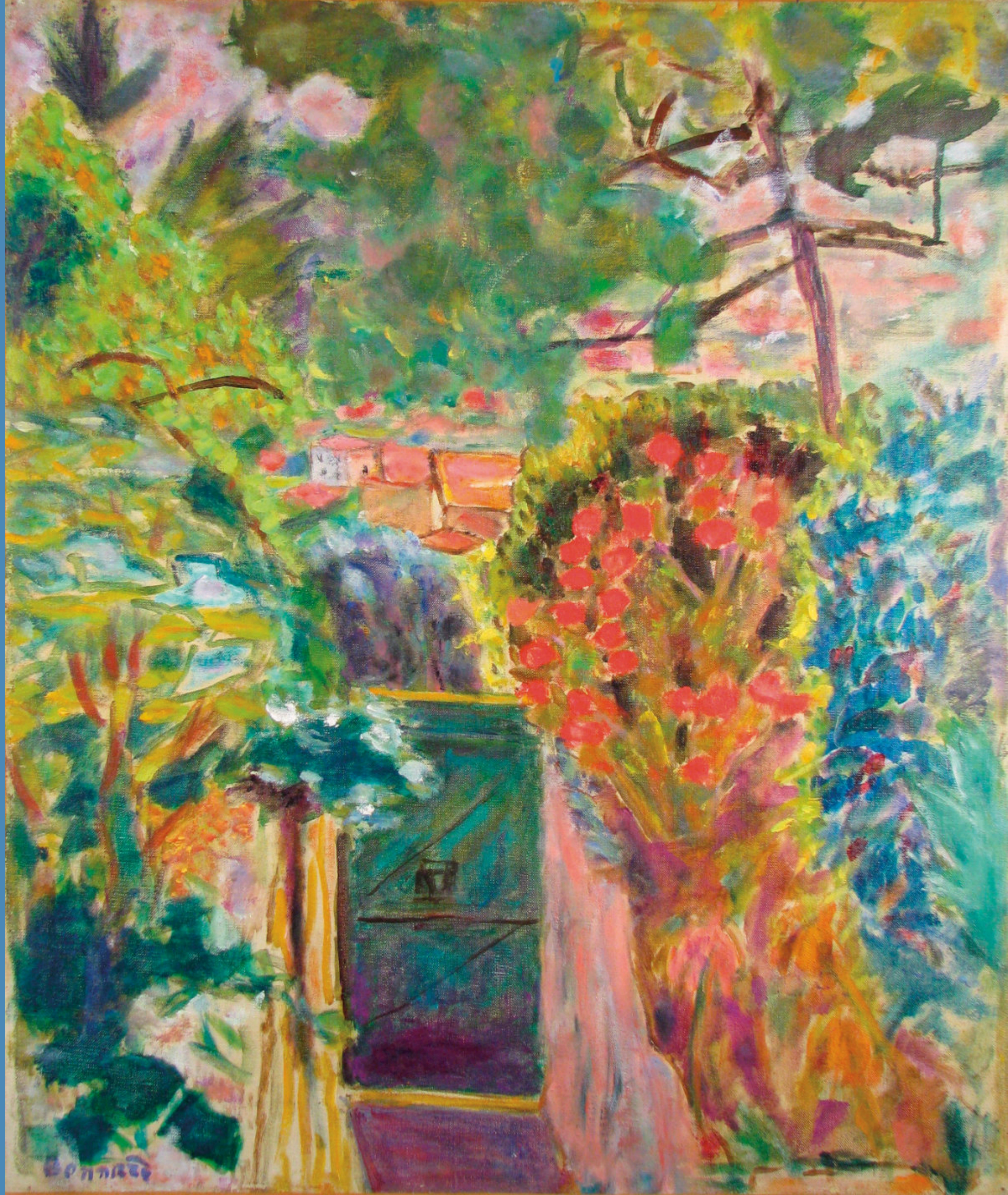


International Art Exhibitions 2026

07





02.10.2026 > 31.01.2027

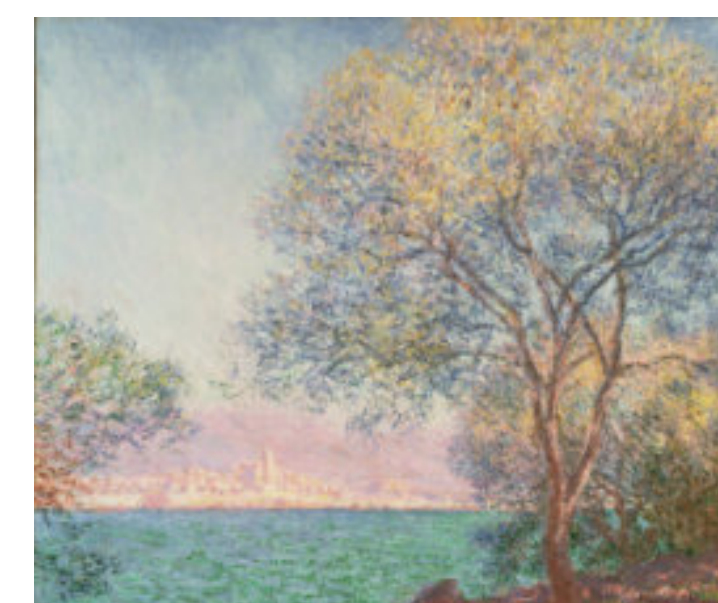
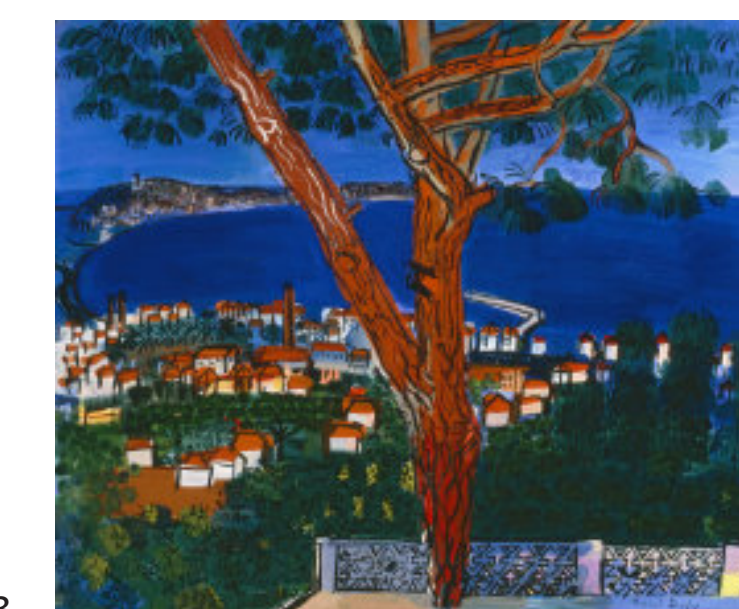
International
Art Exhibitions 2026

Painting The French Riviera

This is a story of how the Côte d'Azur dazzled modern art's great innovators. To Claude Monet, it was like 'swimming in blue air'. To Georges Braque, a 'joyful revelation'... Derain compared its cerulean hues to 'sticks of dynamite... primed to discharge light'. The radiance of the French Riviera left an indelible mark on artists. It roused the imaginations not only of the 19th and 20th centuries' greatest painters – among them Pablo Picasso, Henri Matisse, Paul Cézanne, Pierre-Auguste Renoir and Yves Klein – but giants of literature, cinema and fashion, whose works helped define the carefree glamour and eternal romance of the Côte d'Azur. From the 1870s, the azure seas and sapphire skies of the French Riviera beckoned artists, writers, intellectuals and aristocrats searching for an escape from their drab and crowded industrial cities.



What they discovered was the landscape of their dreams – one that propelled the Impressionists, Post-Impressionists and Modernists to new creative heights. This show looks at how the French Riviera supported the rise of modern art. The story comes alive through more than 160 works, including paintings, sculpture, travel posters and film, from the 1870s to the 1960s.



Opposite page

Pierre Bonnard
The Gate of the Villa du Bosquet in Le Cannet

1944, Oil on canvas
61.6 x 49.8 cm
Muskegon Museum of Art (loan)
Gift of the L. C. and Margaret Walker Foundation

1

Paul Cézanne
Bathers

1890-92, Oil on canvas
54.3 x 66 cm
Saint Louis Art Museum

2

Georges Braque
Seascape, L'Estaque

1906, Oil on canvas
59 x 72.4 cm
Museo Nacional Thyssen-Bornemisza, Carmen Thyssen Collection

3

Raoul Dufy
Golfe Juan

1927, Oil on canvas, mounted on board
81.8 x 100.6 cm
McNay Art Museum Collection
Bequest of Marion Koogler McNay

4

Henri Matisse
Interior at Nice (Room at Beau-Rivage)

1917-1918, Oil on canvas
73.7 x 60.3 cm
Philadelphia Museum of Art

5

Claude Monet
Morning at Antibes

1888, Oil on canvas
65.7 x 82.1 cm
Philadelphia Museum of Art

6

André Derain
Matisse and Terrus

1905, Oil on canvas
40.3 x 54.3 cm
Private Collection

2



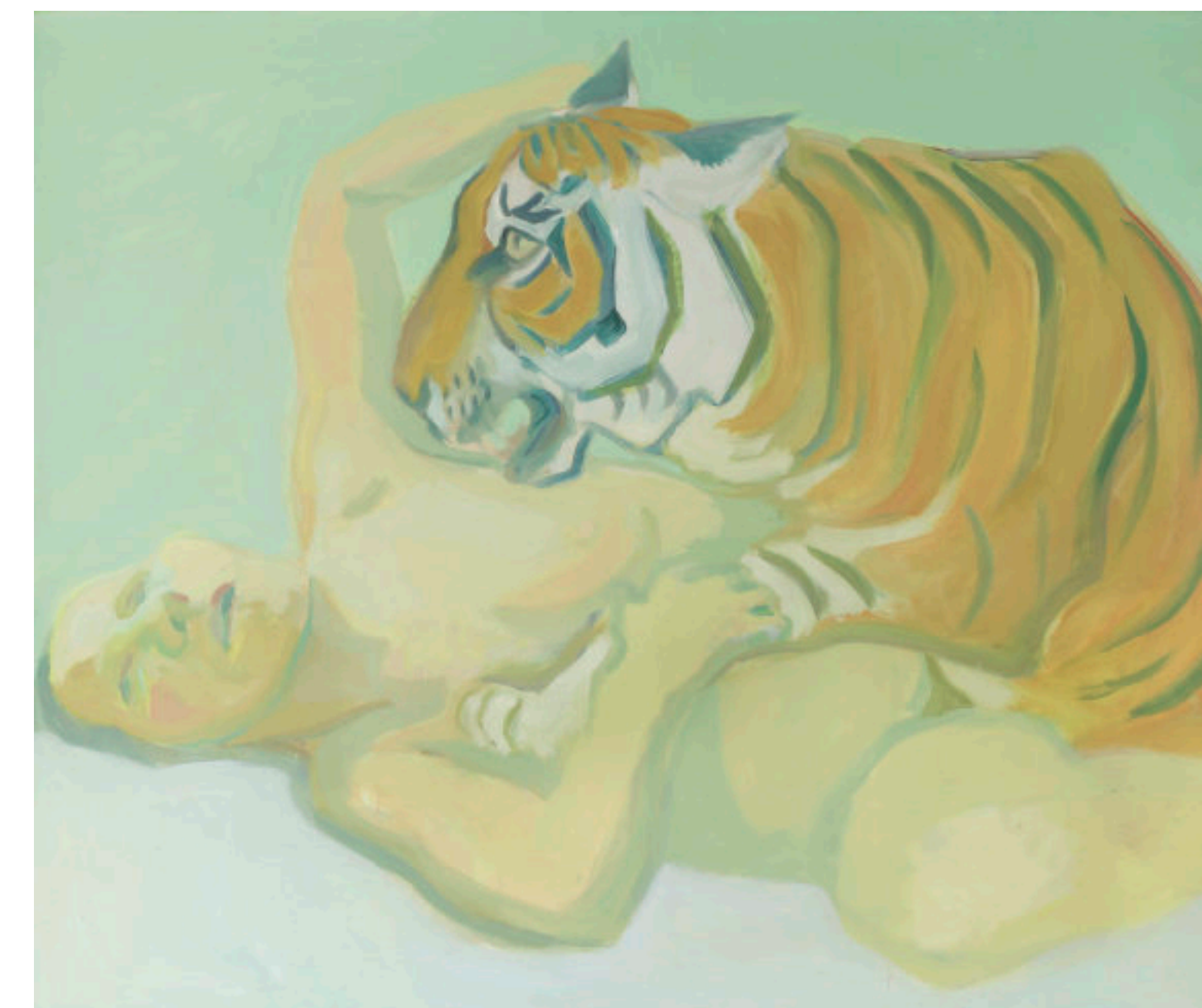
Maria Lassnig and Edvard Munch

Flow of Paint = Flow of Life

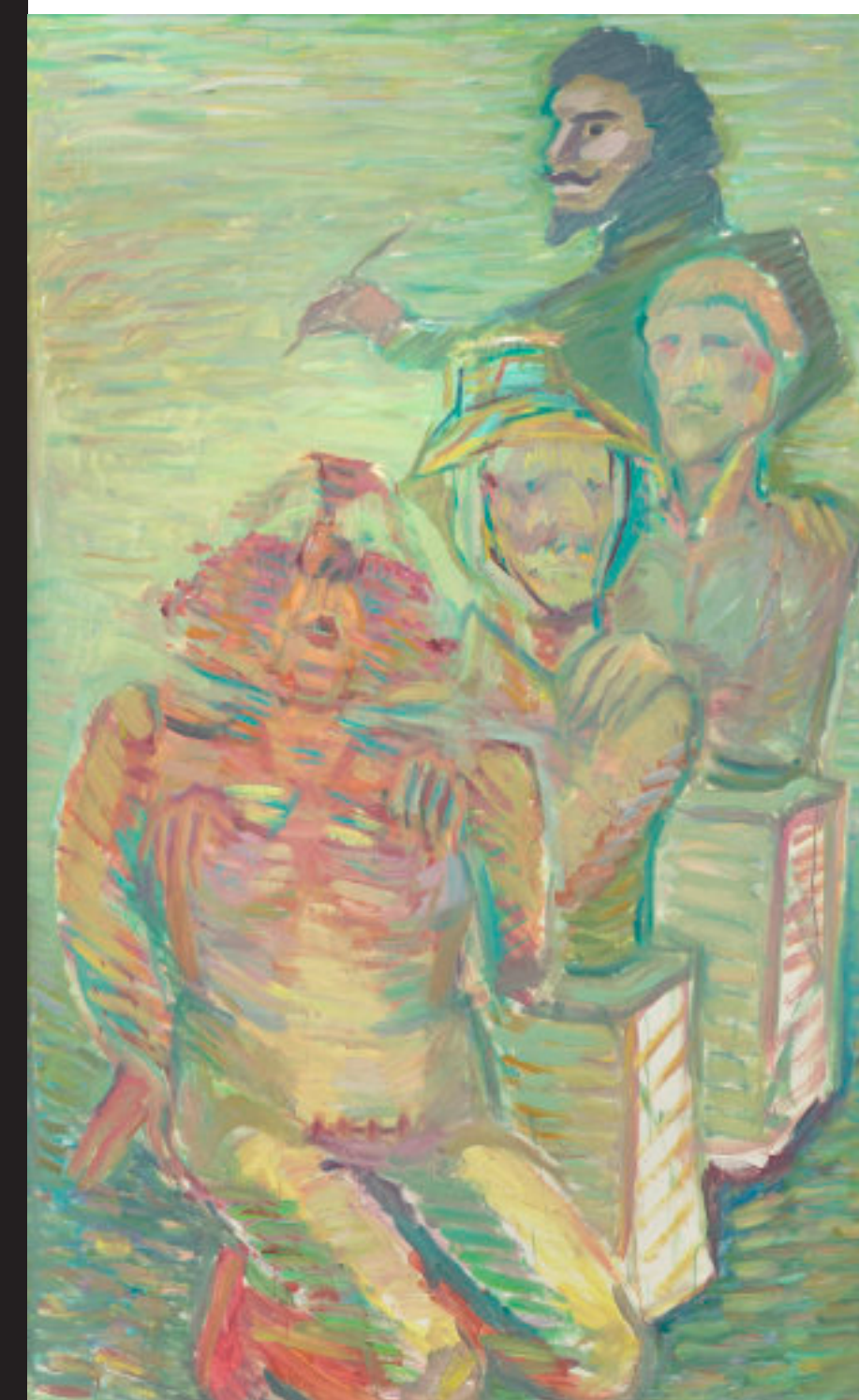
This is the first exhibition to directly relate the works of the Austrian painter Maria Lassnig (1919-2014) and the Norwegian artist Edvard Munch (1863-1944). Some 150 exhibits open up a fascinating dialogue around the body, perception and the cycle of life – and establish a new relationship between these two exceptional artistic stances. At the same time, the presentation is a reminder that the Kunsthaus is the custodian of a remarkable treasure: the largest collection of Munch paintings outside Norway.

The exhibition title borrows from the name of a 1996 painting by Lassnig, and references a central idea common to both artists: painting as the expression of existential experience and a means of self-reflection.

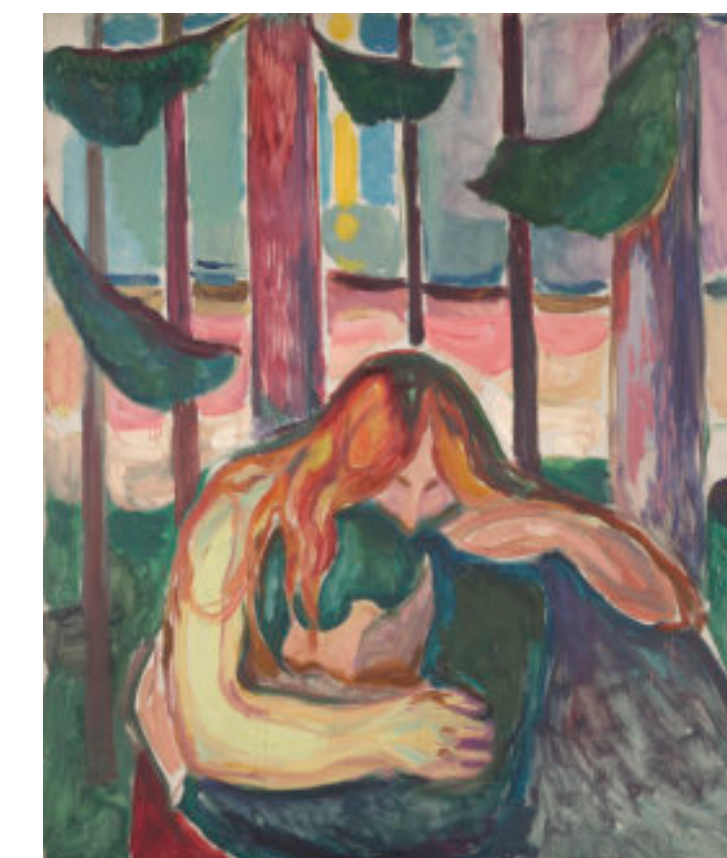
3



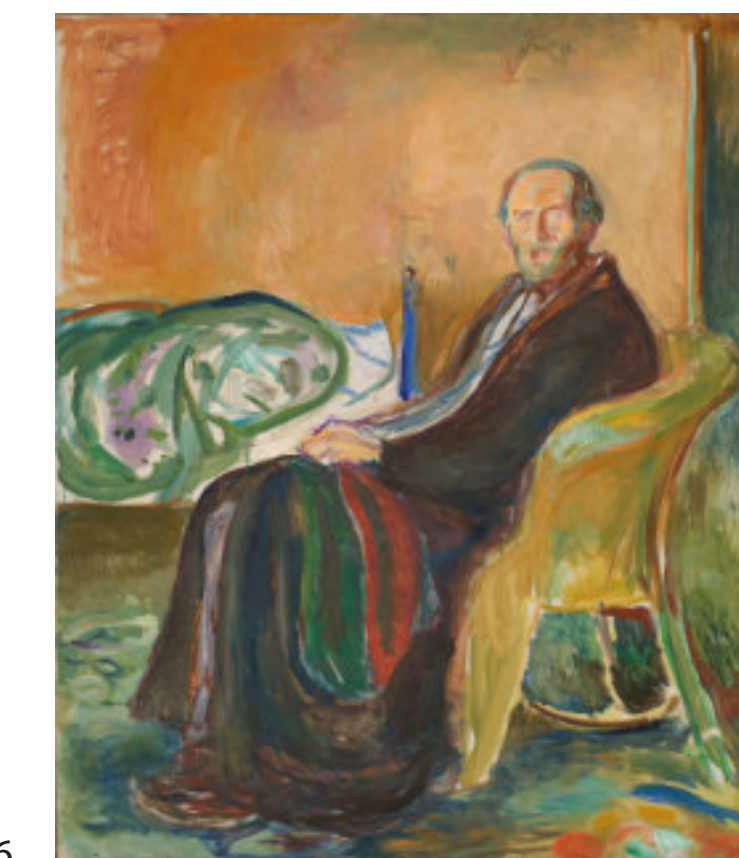
4



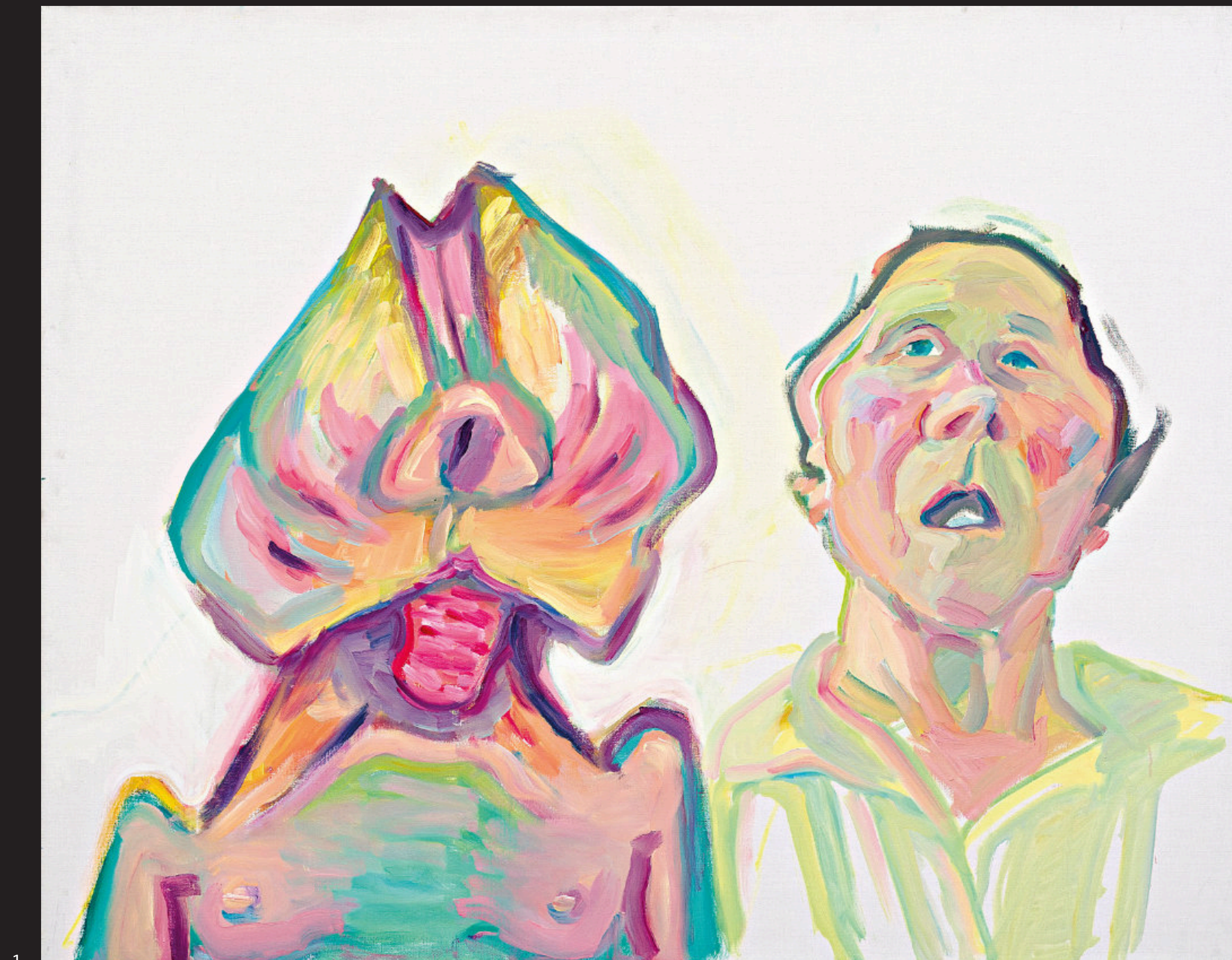
5



6



7



1

Maria Lassnig
Two Ways of Being
(Double Self-Portrait)
2000, Oil on canvas
100.3 x 124.7 cm
Maria Lassnig Foundation

6

Edvard Munch
Self-Portrait
with the Spanish Flu
1919, Oil on canvas
150 x 131 cm
The National Museum, Oslo

7

Edvard Munch
Girls on the Pier
1901, Oil on canvas
83.8 x 129.6 cm
Hamburger Kunsthalle

All works:
Collection Centre Pompidou



1
Henri Matisse
L'Algérienne
(The Algerian Woman)
Spring 1909, Oil on canvas
81 x 65 cm



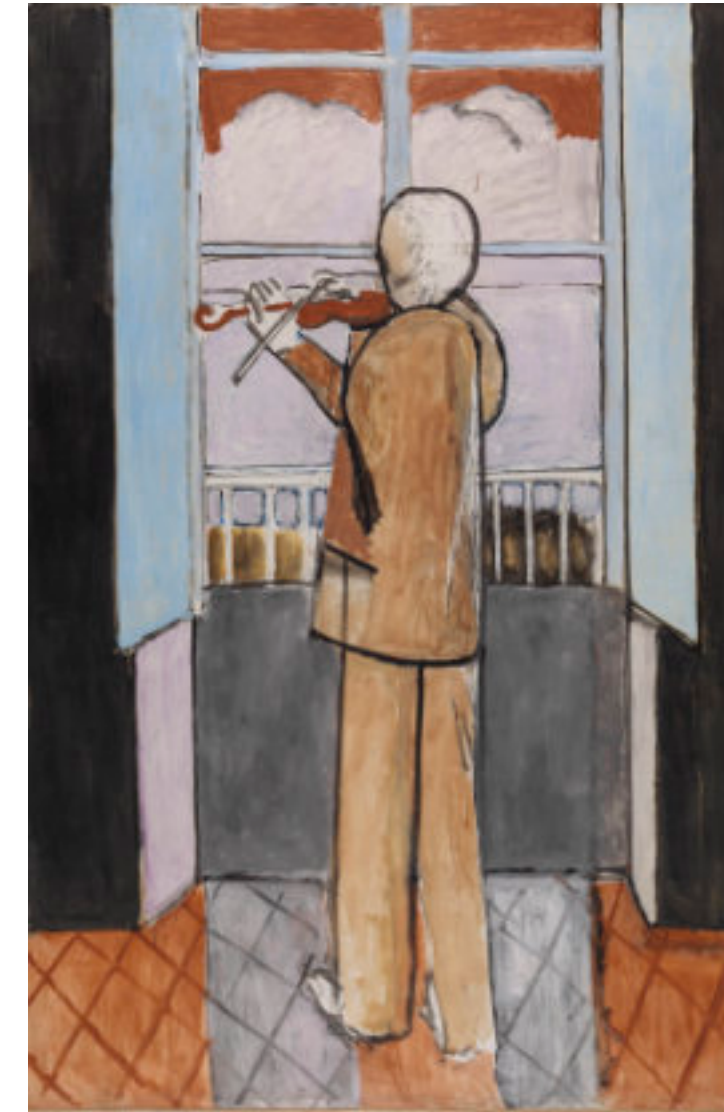
2
Henri Matisse
The Romanian Blouse
April 1940, Oil on canvas
92 x 73 x 2.5 cm

03.10.2026 > 14.02.2027

Chez Matisse

Masterpieces from The Centre Pompidou

An exhibition focussing on the work of Henri Matisse (1869-1954), one of the great pioneers of modern art. Known for his bold use of colour and his iconic paper cut-outs, Matisse spent his entire life searching for the perfect balance between simplicity, form, and expression. 'Chez Matisse: Masterpieces from Centre Pompidou' brings together more than eighty works of art. Alongside a selection of works by Matisse, there will be works by his contemporaries and later artists inspired by his legacy, including Mark Rothko, Barnett Newman, and Pablo Picasso. This show was organized in collaboration with Centre Pompidou, home to one of the world's most important collections of works by Matisse.



3



4



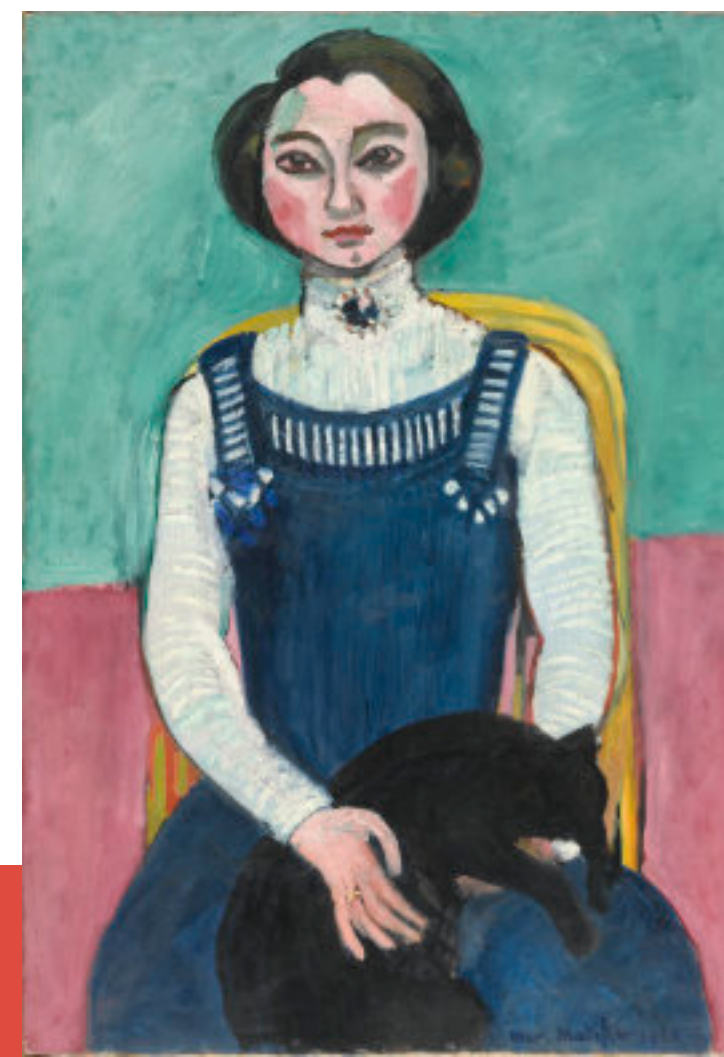
5

The show features an exceptional loan: 'La Blouse roumaine', a work that rarely leaves Centre Pompidou. Matisse painted the work in April 1940, on the eve of World War II. The painting brings together several motifs that he would continue to develop throughout his later career and that would go on to inspire generations of artists who followed. Throughout his work, the window often serves as a transition between inside and outside, between reality and painting.

It functions as a metaphor for looking, light, colour, and imagination. One sees through the recurring motifs of windows and light in Matisse's art. But there is also a symbolic dimension. You are constantly shifting between looking through, at, and into the window, moving from enclosure toward openness. The show traces the remarkable evolution of his oeuvre, revealing how groundbreaking artistic innovations went hand in hand with his personal and creative journey.

This major exhibition also highlights the influence and exchange between Matisse and his contemporaries. Long after his death, his work continues to inspire artists around the world.

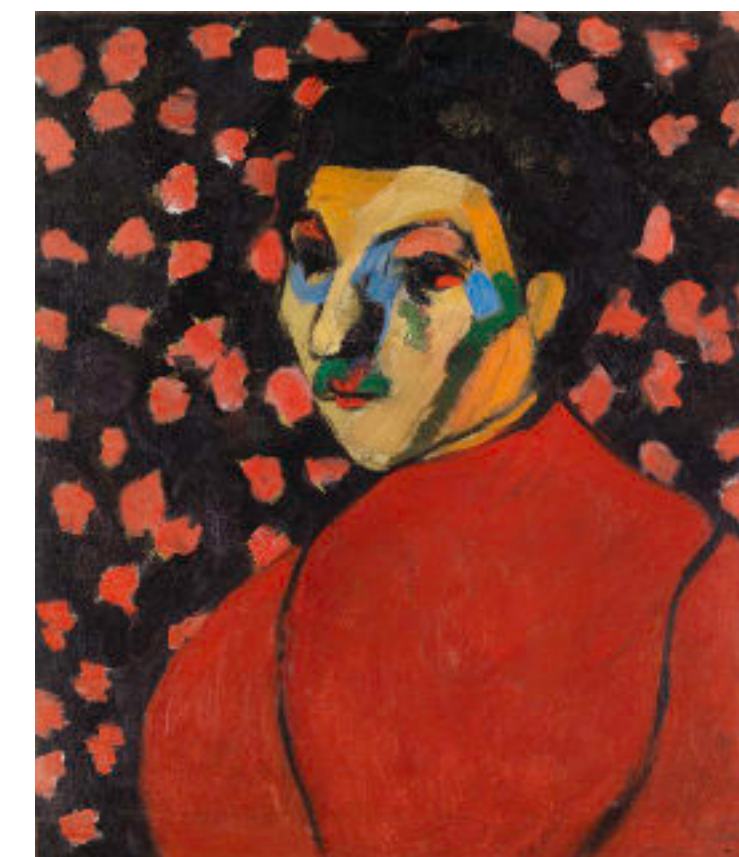
From contemporaries such as Pierre Bonnard (1867-1947) and Le Corbusier (1887-1965) to leading figures including Mark Rothko (1903-1970) and Pablo Picasso (1881-1973), Matisse's artistic legacy remains profoundly influential.



6



7



8

3
Henri Matisse
The Violinist at the Window
Spring 1918, Oil on canvas
150 x 98 x 3 cm

4
Henri Matisse
Interior, goldfish bowl
Spring 1914, Oil on canvas
147 x 97 x 2.4 cm

5
Henri Matisse
Le Luxe I
Summer 1907, Oil on canvas
210 x 138 x 2.4 cm

6
Henri Matisse
Marguerite with the Black Cat
Early 1910, Oil on canvas
94 x 64 x 2.3 cm

7
Henri Matisse
Interior in Nice, The Siesta
January 1922, Oil on canvas
66 x 54.5 x 2.2 cm

8
Sonia Delaunay (born Sarah Sophie Stern Terk)
Philomène
1907, Oil on canvas
55 x 46.5 cm



1



03.10.2026 > 21.02.2027

The Fall of Freedom

Art in Germany 1910-1945

The exhibition consists of masterpieces from Neue Nationalgalerie, Berlin. It comprises works from the most pivotal period of the 20th century and from one of Germany's most important art collections in Berlin. 'Freedom's Fall' surveys a collection of German artworks created in the years before The First World War until the end of The Second World War. It is a story of survival and defiant hope in an age of war and dictatorship. The exhibition traces the shift from a period of artistic freedom and cultural euphoria to a darker era of repression, where art became subject to political control and censorship.

Several of the works on display at AROs were banned under the Nazi regime and now stand as enduring symbols of art's powerful ability to resist oppression and inspire hope. Featuring works by Otto Dix (1891-1969), Hannah Höch (1889-1978), Wassily Kandinsky (1866-1944), Ernst Ludwig Kirchner (1880-1938), Paul Klee (1879-1940), Käthe Kollwitz (1867-1945), and others, the exhibition speaks to the present day when freedom of expression, identity and political unrest are once again at the forefront of global concern.

2

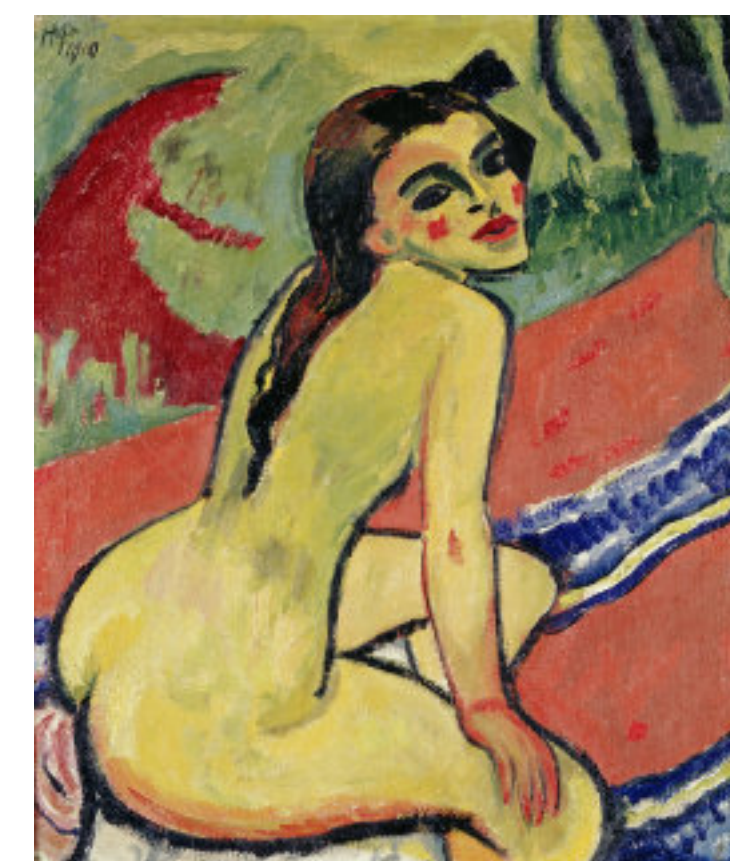


6

3



4

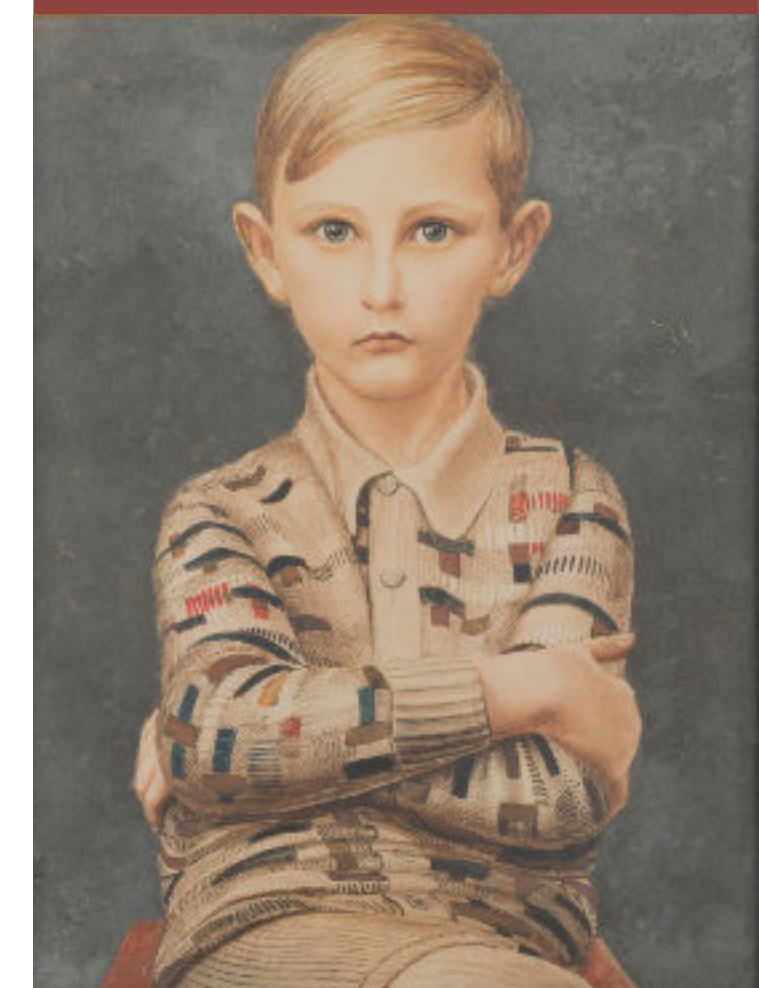


5



aros.dk

Opposite page
Ernst Ludwig Kirchner
Self Portrait with a Girl
1914-15



1

Alice Lex-Nerlinger
Field Grey Creates Dividends
1931/1961

2

Wassily Kandinsky
Hornform

1924

3

Christian Schad
Sonja

1928

4

Max Pechstein
Seated Girl

1910

5

Rudolf Belling
Head in Brass

1925

6

Kurt Günther
Portrait of a Boy

1928



1



03.10.2026 > 10.01.2027

Ancient Landscape: Modern Times

ERIC RAVILIOUS & THE ARTISTS OF THE CHALK DOWNS

As a site of ancient hill carvings, expansive vistas and distinctive white cliffs, the chalklands of southern England became the focus of a number of 20th-century artists, writers and thinkers. The Holburne Museum is delighted to bring together works by Eric Ravilious, Tirzah Garwood, William Nicholson, Paul Nash, John Nash, Peggy Angus and other British artists from the 1910s to the 1940s.



Through paintings, drawings, prints and archival material, the exhibition reveal stark, rolling forms of the South Downs and related chalk landscapes inspired a generation of artists seeking to reinvent landscape painting for the modern age, amidst growing political tensions and as Europe moved towards global conflict. 'Ancient Landscape: Modern Times' explores both the aesthetic and historical contexts of the landscapes of the South Downs and chalk landscapes of Wiltshire, Dorset and the Chilterns, examining how artists responded to their open horizons, sweeping contours and ancient monuments. At a time when aerial photography, archaeology and new forms of travel were transforming how people understood rural life, the chalk hills emerged as places where the distant past seemed unusually present.



6



The chalk downs provided a place for memorial and recovery following the 1st World War 1. Soon after, the rise of fascism in Europe provided a backdrop for a new engagement with ancient English landscapes and, once the World War 2 arrived, artists' observed its intrusion into those places and reinforced the role of the chalk hills and cliffs of southern England as both strategic frontiers and potent national symbols.

In watercolours such as Firing a 9.2 Gun (1941), Bombing the Channel Ports (1941) Coastal Defences (1940), Ravilious fused the enduring forms of the landscape with the machinery of modern warfare. Across the show, the chalklands emerge not simply as picturesque scenery but as places where artists negotiated questions of history, identity and belonging, revealing how ancient landscapes could speak powerfully to modern times.

Opposite page

Eric Ravilious
Beachy Head

1939.

Towner Eastbourne



1

Paul Nash
Encounter
in the Afternoon

1940

*Manchester Art Gallery and
Artist Estate*

2

Eric Ravilious
Caravans 1777

1936

Fry Art Gallery, Saffron Walden

3

Eric Ravilious
Tea at Furlongs

1939

Fry Art Gallery, Saffron Walden

4

William Nicholson
Judd's Farm

1912.

*Towner Eastbourne and
Artist Estate*

5

Eric Ravilious
The Westbury Horse

1939

Towner Eastbourne

6

Eric Ravilious
Cement Works

1934

Manchester Art Gallery



Woman Painter

Developed in collaboration with the Galleria Borghese in Rome, the exhibition is an opportunity to discover the work of women artists from northern and southern Europe.



Some fifty religious paintings, portraits and still lifes by artists such as Artemisia Gentileschi, Clara Peeters, Michaelina Wautier, Sofonisba Anguissola, Judith Leyster and Lavinia Fontana are presented alongside works by their teachers.

“Woman Painter” connects historical art to questions that remain relevant today: visibility, recognition, access to training and who defines artistic quality.

Through the encounter with the artists in the exhibition, visitors are invited to discover a richer and more complex narrative of art in Europe.

The exhibition traces the range of educational pathways that were available to women in the early modern period, through which they gained artistic training and were able to develop independent careers.



These included training within the family to self-directed learning, convent education, and in exceptional cases, formal academic instruction. Lavinia Fontana and Artemisia Gentileschi, for example, developed their practices



under the guidance of their respective fathers, Prospero Fontana and Orazio Gentileschi, whose works will also be exhibited for context; while Plautilla Nelli established herself as a painter within a Dominican convent in Florence,

Opposite page
Lavinia Fontana
Minerva Dressing
1613
Galleria Borghese, Rome
1
Michaelina Wautier
The Education of the Virgin
1656
© Private Collection
Courtesy of Hoogsteder Museum Foundation, The Hague



2
Artemisia Gentileschi
Judith and her Maidservant with the Head of Holoferne
1639-40
Sparebankstiftelsen DNB
3
Judith Leyster
Boy Playing the Flute
c1630s
© Nationalmuseum, Stockholm
4
Artemisia Gentileschi
Mary Magdalene
1615-17
© Uffizi Gallery, Florence
5
Sofonisba Anguissola
Portrait Group with the Artist's Father
c1559
© Nivaagaards Malerisamling, Nivå



1



The civilisations that first created Aphrodite disappeared long ago. Her image never did. There are few figures in human history, fewer women still, whose fame has lasted for 5,000 years. Aphrodite's story stretches from ancient Cyprus to the present day. Immortalised by Botticelli, who gave her one of the most recognisable faces in the history of art, and endlessly reinterpreted through the ages, Aphrodite and her Roman counterpart, Venus, remain symbols of beauty in Western culture. This show explores one of the ancient world's most enduring cultural icons.

2



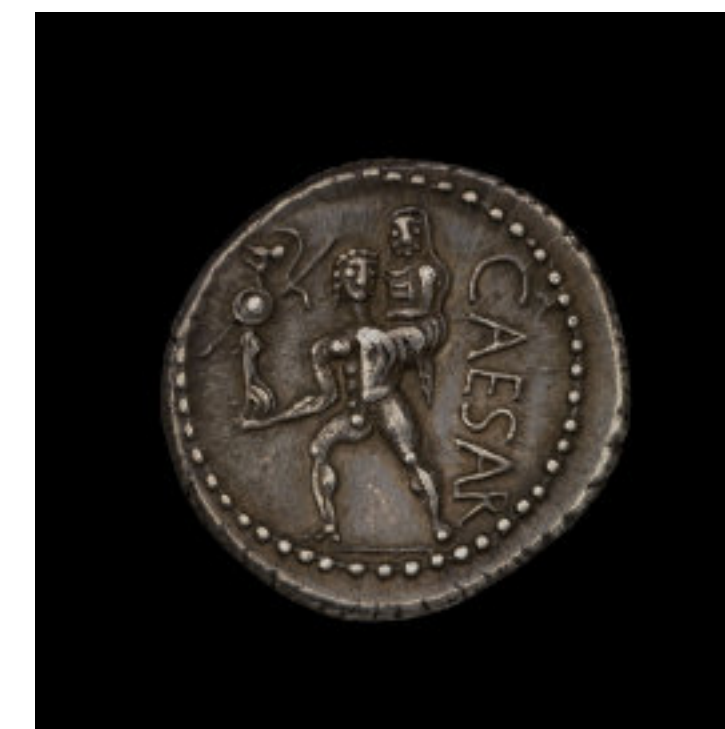
3



5



6



Bringing together archaeology, sculpture, painting, contemporary art and fashion, 'The Making of a Goddess' traces Aphrodite's journey and transformations from her earliest origins in the eastern Mediterranean, through the ancient Greek and Roman worlds, via Renaissance Europe, to our continuing fascination with her today. Highlights include iconic ancient sculptures such as the Crouching Aphrodite (2nd century) from the Royal Collection and a Capitoline Venus (c160) on loan from the Louvre; and Botticelli's Venus (c1490) from the Gemäldegalerie, Berlin.

7



Opposite page

Crouching Aphrodite (Roman (after Hellenistic original))

2nd century, Marble

125 x 53 x 65 cm

The Royal Collection,

His Majesty King Charles III

1

Aphrodite on a barge sailing the sea Utica, Tunisia

250-200 CE, Mosaic

56.5 x 124.5 cm

© Musée du Louvre

2

Figure of Aphrodite

Smyrna, Turkey

200-1 BCE, Terracotta

height 36 cm

Ashmolean Museum, University of Oxford

3

Aphrodite with a shell Hellenistic, found in Kerch, Crimea

25 BCE-25 CCE, Clay

13.9 x 9.3 x 3.8 cm

© 2008 Musée du Louvre

4

Sandro Botticelli & workshop Venus

c1490, Tempera on canvas

158.1 x 68.5 cm

Staatliche Museen zu Berlin,

Gemäldegalerie

5 & 6

Roman Republican silver coin showing the head of Venus Genetrix (obverse) and Aeneas carrying Anchises with the inscription 'Caesar' (reverse)

47-46 BCE, Minted in Africa

Ashmolean Museum, University of Oxford

7

Hathor capital Kition-Bamboula, Larnaca, Cyprus

600-475 BCE, Limestone

133 x 74 x 37 cm

© Musée du Louvre



1
Three Women
c1948
51.9 x 66.8 cm
Collection of the Frances Lehman
Loeb Art Center at Vassar College,
Poughkeepsie, New York

2
Excavation
1950
205.7 x 254.6 cm
The Art Institute of Chicago

3
Untitled (Clamdigger)
c1970
27.9 x 21.6 cm
Collection of KAWS

4
Woman (Woman Seated I)
1952
36.8 x 29.2 cm
Private collection
Courtesy of Hauser & Wirth

2

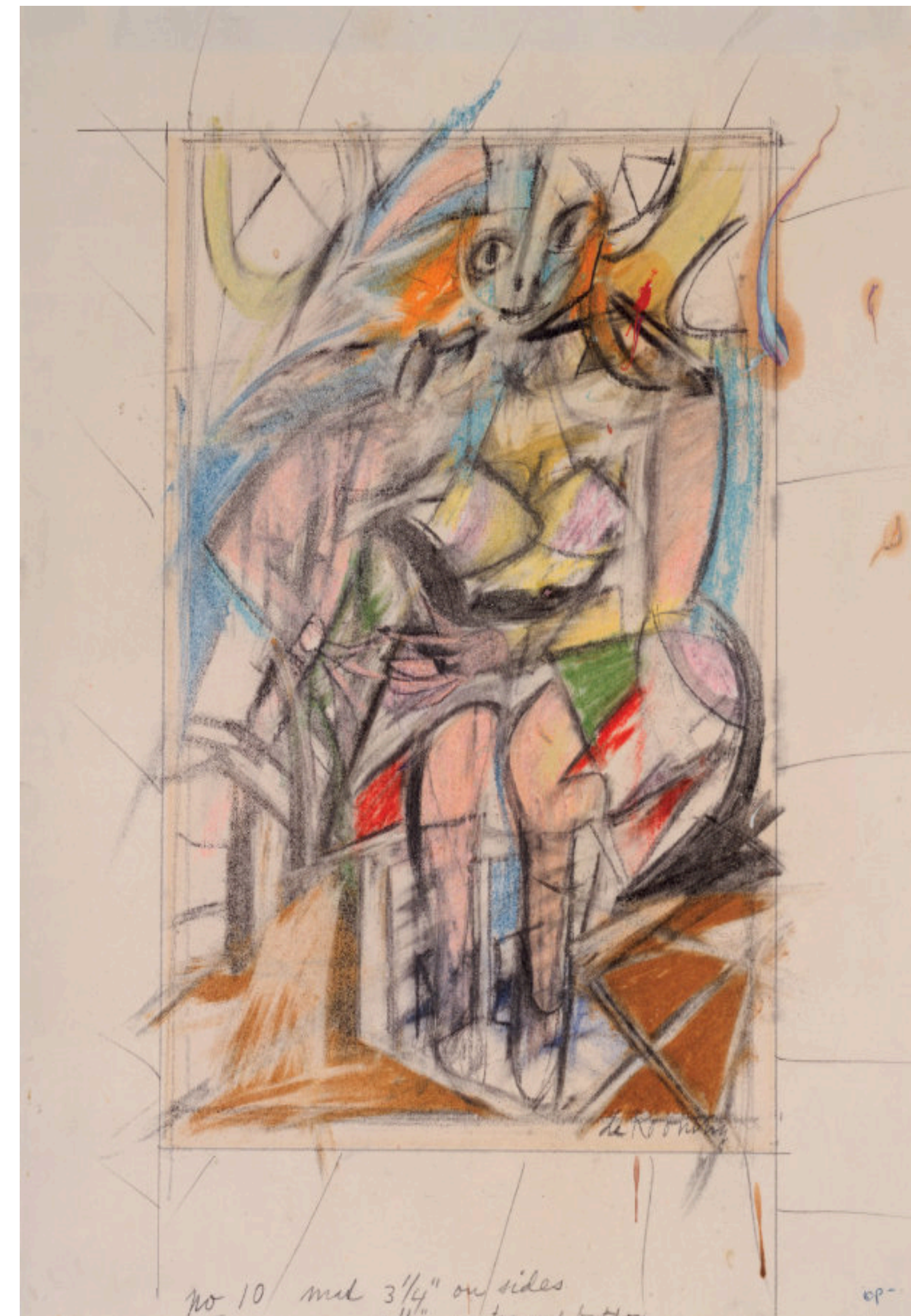


One hundred years after Willem de Kooning left Rotterdam for a new life in New York, Rijksmuseum brings de Kooning back to the Netherlands with the major exhibition 'Willem de Kooning at Work'. Featuring more than 120 works, Rijksmuseum's landmark exhibition is a comprehensive overview of his drawn works, complemented by a selection of de Kooning's most celebrated paintings and sculptures. The drawings trace the development of a modern master who changed art forever, offering an insight into the practice of an artist in constant search of renewal. The exhibition follows Willem de Kooning's artistic development over a period of more than 65 years, with drawing as its central thread.

3



4



6

Willem de Kooning At Work

For de Kooning, drawing was not a preparatory step – it was a foundation of his practice. By presenting rarely seen drawings alongside key works from international collections, the show reveals how themes such as the human figure and landscape recur throughout his work.

Together, these works reveal an artist driven by a continual search for new possibilities and ongoing self-reinvention. The process itself became the core of his work. We see de Kooning sketching, experimenting, revising, repeating and, at times, surprising even himself.

5

Untitled
c1937
Sheet (Irregular) 22.4 x 39.7 cm
Whitney Museum of American
Art, New York

6

Woman
c1983
145.7 x 98.7 cm
Museum Ludwig, Cologne,
Germany

7

Untitled (Two Figures)
c1947
57.2 x 55.9 cm
Fine Arts Museums of San
Francisco



7





1



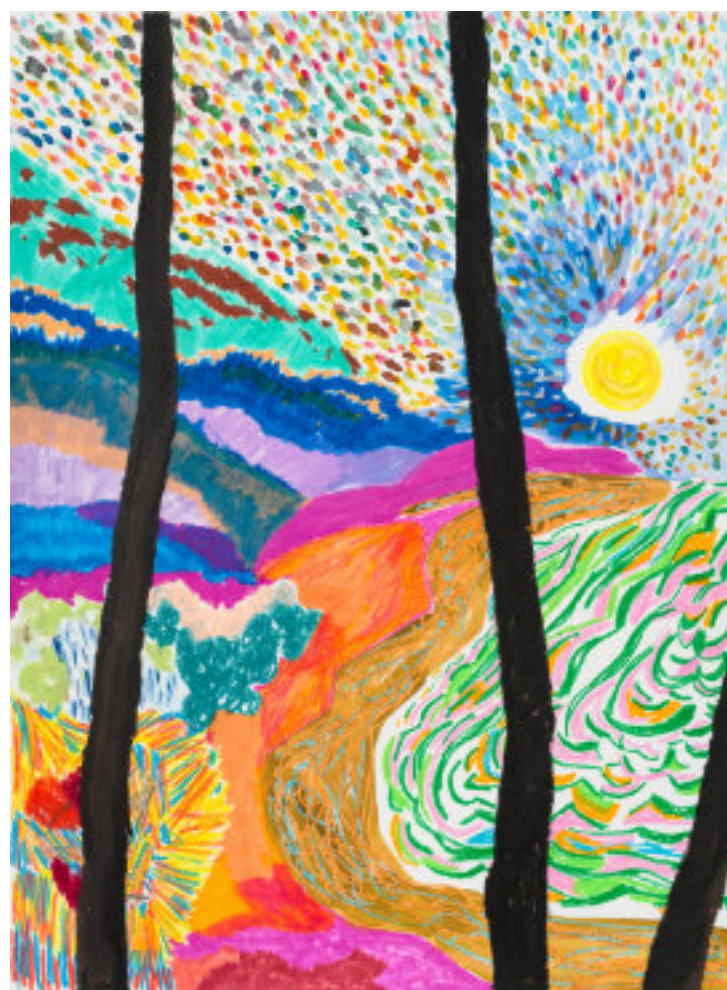
09.10.2026 > 28.02.2027

Shara Hughes

2



3



4



6

5



Shara Hughes was born in Atlanta, Georgia in 1981. Her paintings embody a journey through the trials, tribulations, the jungle-like terrain of an overwhelmingly rich inner world, and their motifs are charged with symbolism. While some works pay homage to Georgia O'Keeffe, the artist's expressive use of colour is owed above all to fauvist approaches to landscape depiction as

well as the expressionism of the modern era. Fields of flowers, enchanted forests, and mysterious waterfalls seem as if born of a wild fever dream: gigantic flowers weave their way toward the sky like trees, plants mutate into things familiar seeming yet unknown, blazing sunsets reflect upon the water, stars glow on the horizon and bathe the landscape in their supernatural light.

albertina.at

Opposite page

Tuck

2021, Oil & acrylic on canvas
203 x 167.5 cm
Kunstmuseum Luzern

1

Portrait of Shara Hughes

2

Weighted Blankets

2022, Oil, dye & acrylic on canvas
244 x 183 cm
George Economou Collection

3

Sundown

2025, Mixed media on paper
76 x 56 cm
Galerie Eva Presenhuber

4

Pop

2021, Oil, acrylic & dye on canvas
244 x 183 cm
Louisiana Museum of Modern Art, Humlebaek, Denmark



5

Suns Rules

2025, Mixed media on paper
66 x 51 cm
Galerie Eva Presenhuber

6

Dense Forest

2026, Glazed & painted ceramic
43 x 20 x 20 cm
Galerie Eva Presenhuber

All works © Shara Hughes

1
Nathanaëlle Herbelin
Jérémie et Emmanuelle
2026, Oil on wood
140 x 160 cm



2
Nathanaëlle Herbelin
Fuite rose
2026, Oil on wood
160 x 180 cm

3
Megan Rooney
The Swinging Heart
2026. Acrylic, oil, pastel
and oil stick on canvas
250 x 300 cm



4
Megan Rooney
All the lives
2026. Acrylic, oil, pastel
and oil stick on canvas
250 x 300 cm



10.10.2026 > 31.01.2027

A New Life Force

Nathanaëlle Herbelin Kemi Onabulé | Megan Rooney

Malta International Contemporary Art Space presents a major new exhibition bringing together three women painters each gaining international recognition: Nathanaëlle Herbelin, Kemi Onabulé and Megan Rooney. Together, the three artists demonstrate the enduring vitality and transformative possibilities of painting today. Working across distinct visual languages shaped by diverse cultural backgrounds, the exhibition offers a compelling insight into the next generation of women artists who are redefining contemporary painting today. Visual languages shaped by diverse cultural backgrounds, the exhibition offers a compelling insight into the next generation of women artists who are redefining



Based in Paris, French-Israeli artist Nathanaëlle Herbelin (born 1989), is celebrated for atmospheric figuration that combines intimacy, memory and psychological depth. Drawing upon the poetic sensibility of post-impressionist artists such as Les Nabis, as well as Ferdinand Hodler and, later, Martin Wong, her paintings invite close, contemplative viewing. Their softened forms and muted palettes suggest fragments of recollection and emotional interiority, evoking experiences that are at once disturbing and wondrous.

London-based painter Kemi Onabulé (born 1995), draws upon her Greek, English and Nigerian heritage to explore humanity's relationship with landscape, ecology and collective memory. Her paintings often depict figures inhabiting dreamlike environments poised between harmony and uncertainty, evoking both ancient histories and speculative futures.



Canadian artist Megan Rooney (born 1985), who lives and works in London, is known for a multidisciplinary practice. Her paintings emerge through accumu-

lations of gesture and colour, built up and sanded back in a demanding process that gives her works a vivid sense of movement and intensity.

5
Portrait of Nathanaëlle Herbelin
6
Kemi Onabulé
Sunbather (Dingli Cliffs)
2026, Oil on canvas with
Sapele frame
152 x 202 x 5 cm



7
Kemi Onabulé
Pink Moon
2026, Oil on panel with
Sapele frame
62 x 82 5 cm
8
Portrait of Kemi Onabulé
9
Portrait of Megan Rooney



Rubens | Jordaens | Van Dyck

Flemish Master Drawings

2

For the first time in fifty years, the Kupferstichkabinett is once again presenting an exhibition featuring more than 100 outstanding drawings by 28 Flemish artists from its collection.

The drawings, which are often astonishingly painterly and powerful, were created between 1570 and 1650 and offer fascinating insights into the creative process, as they were rarely produced as an end in themselves but rather as preparatory works for a piece to be executed. The impressive range of subjects extends from Christian and allegorical scenes, through mythological and historical motifs, to genre scenes, portraits, still lifes and landscapes.

The works of Rubens, Jordaens and Van Dyck are complemented by an introductory selection of earlier works by important predecessors, including two of Rubens's teachers.

3



5



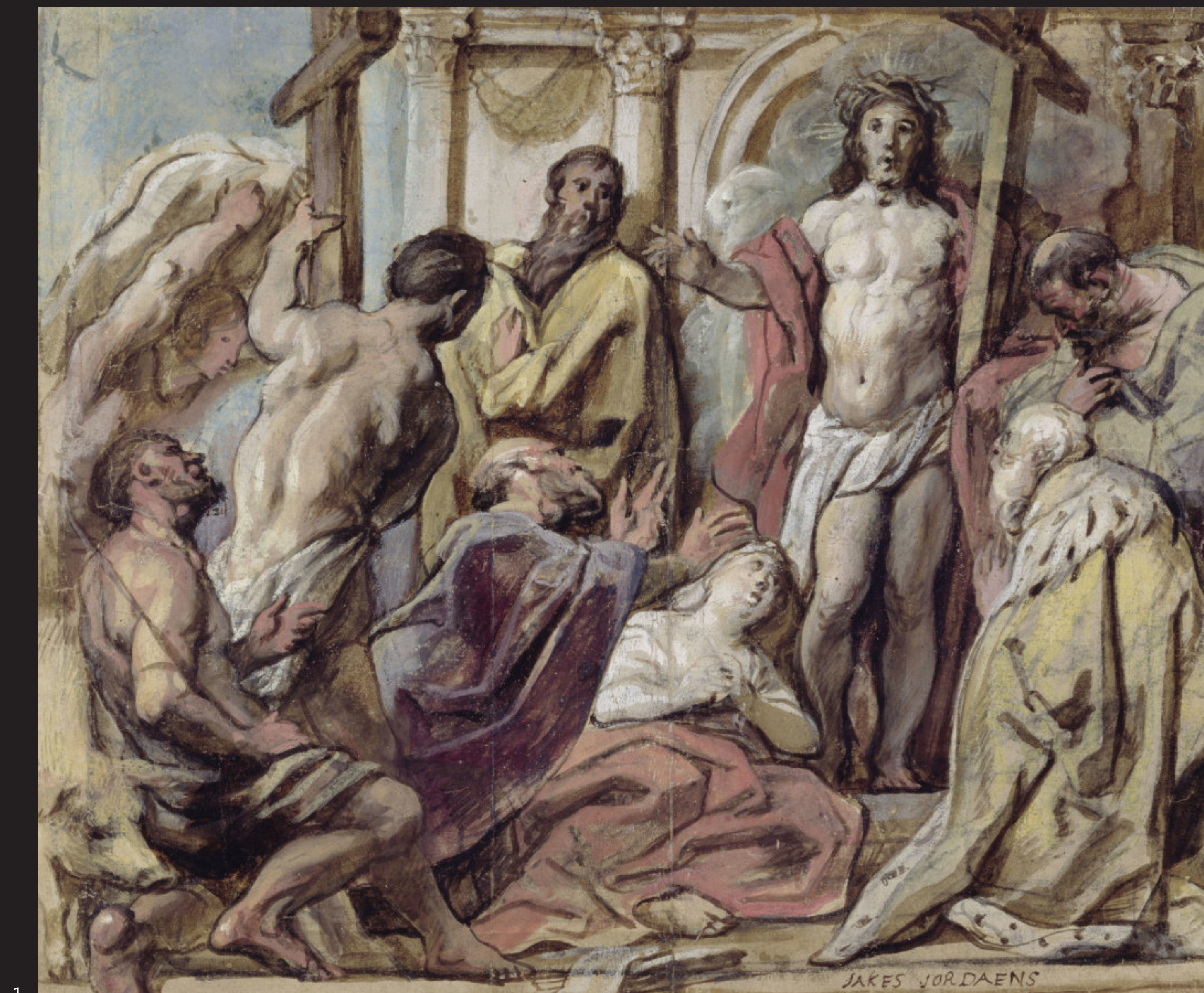
These are followed by sheets by artists such as Jan Brueghel the Elder, David Teniers the Younger and Frans Snyders, some of whom were close friends of Rubens or collaborated with him.

Also included are figure studies by Adriaen Brouwer and Sebastian Vrancx, who studied under Adam van Noort, who was one of the teachers of Rubens' and Jordaens' sole teacher.

5
Theodor Rombouts
Two Seated Soldiers
1627-28

Staatliche Museen zu Berlin,
Kupferstichkabinett

smb.museum.de



1

1
Jacob Jordaens
Christ and the Repentant
Sinners
c1630

2
Anton van Dyck
The Marriage of Saint
Catherine (detail)
1618-20

3
Peter Paul Rubens
Figure Study for the
Garden of Love
c1631-32

Portraits!

Surprising Encounters from Botticelli to Lempicka



3

The exhibition invites viewers on a fascinating journey through the history of portraiture. Unusual juxtapositions of works spanning five centuries reveal striking similarities, bringing the works alive and providing opportunities to reflect on presentations by self and others, staging, roles, and character. Masterpieces by artists such as Botticelli and Lempicka, Mino da Fiesole and Rogier Van der Weyden, Dürer and Giorgione, or Rubens and Gainsborough come into direct contact with one another.

4



5



6



1|2



7

In this fascinating exhibition, portraits from different centuries, regions and cultures come together in pairs and begin a dialogue with one another. Works that have never “met” before face each other for the first time, offering a fresh perspective on aspects such as identity, beauty, status and power. The new pairings challenge not only familiar narratives of art history, but also make visible how closely individual representation and social order are interlinked. Portraits are more than just images of people’s outer appearance. They also reveal details about self-awareness and character, emotion and staged representation. Clothing, posture, and accessories are codes of social, political and gender affiliation. Portraits have been and remain powerful means of social representation. Through the comparison of portraits from diverse regions and eras, visitors can perceive, trace, and comprehend artistic decisions and visual strategies. These surprising encounters between the works reveal differences in their simultaneity and similarities in their non-simultaneity.

1
Sofonisba Anguissola
Bianca Ponzoni Anguissola
1557
100 x 76.3 cm

2
Sandro Botticelli
Giuliano de' Medici
1478
57 x 38.4 cm

3
Anton van Dyck
The Marriage of St Catherine
(Rubens, Jordaens, van Dyck.
Flemish Master Drawings)
1618-21, Pen and brush in brown
brown wash
4
Hans Holbein the Younger
The Merchant Georg Gisze
1532
97.5 x 86.2 cm
5
Eugen Spiro
The Artist's Wife
1929
100.5 x 81.5 cm
6
Bizarre
Top and Tail
A crazy word makes art history
1777, Coloured etching
7
Tamara de Lempicka
Portrait
c1931
45 x 37 cm

All works: Gemäldegalerie

Igor & Marina

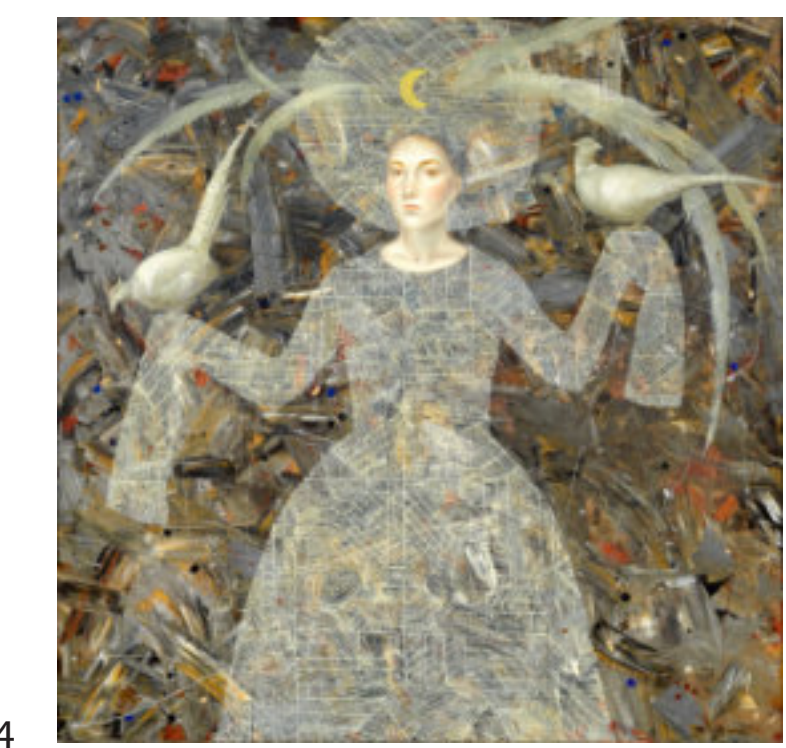
The Garden of Invisible Birds

Gallery Henoch is pleased to present 'The Garden of Invisible Birds', a solo exhibition by Igor & Marina featuring ten new paintings. The husband-and-wife artist team blends the rigorous tradition of Russian academic painting with imaginative storytelling. Working collaboratively for more than two decades, they create large-scale compositions that place classically inspired figures within abstract, highly patterned settings. Each of their paintings is jointly created from beginning to end, evolving through continuous dialogue and mutual refinement.

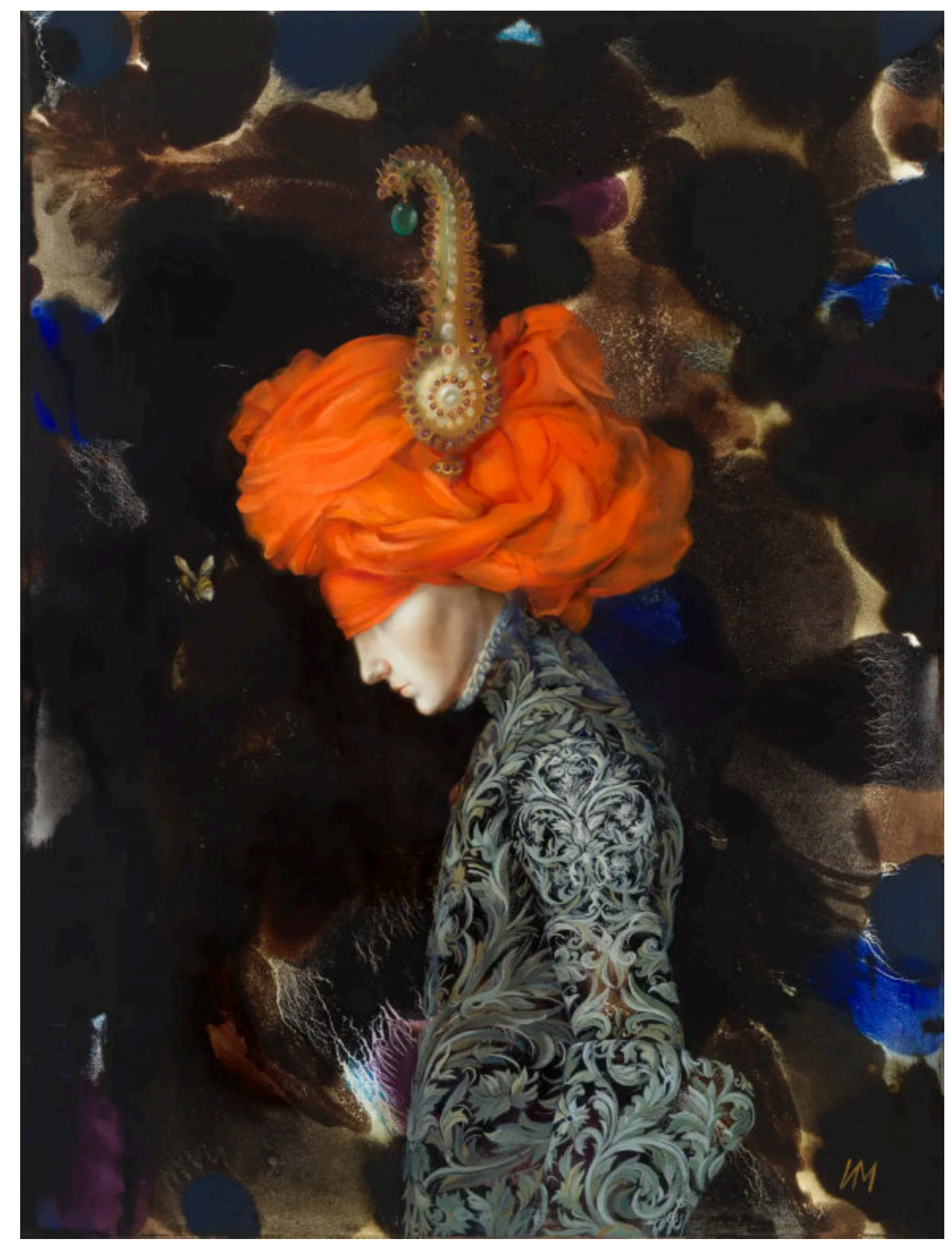
Most artistic collaborations divide the work. Ours attempts to dissolve authorship.
Igor Kozlovsky & Marina Sharapova



1|2



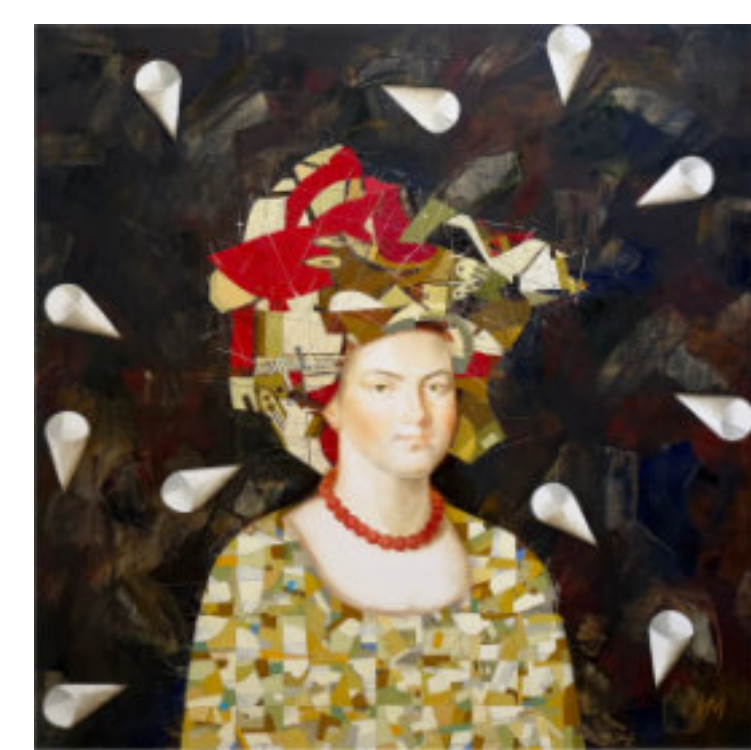
4



5



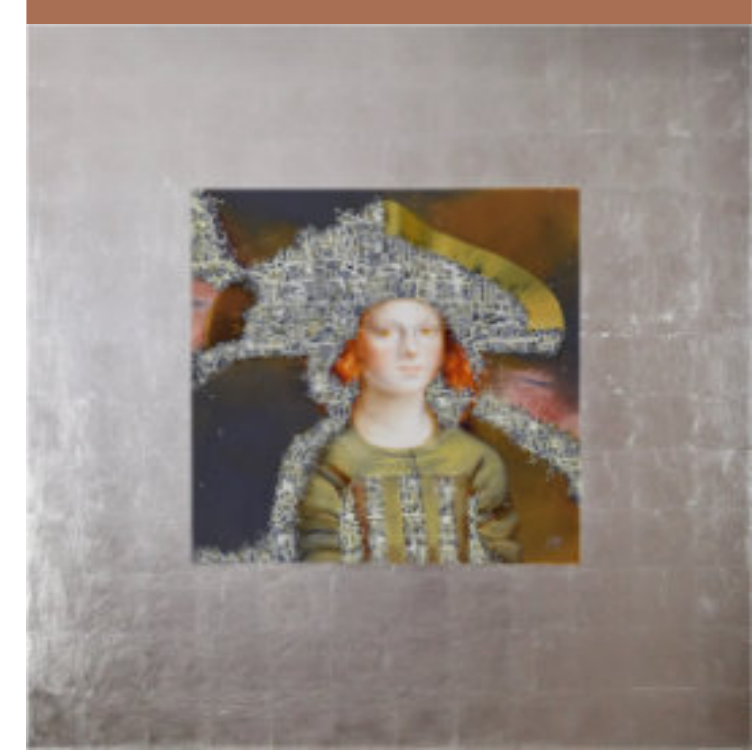
6



7

The resulting paintings become something neither artist could have imagined individually, creating what they describe as 'a third voice' that belongs to neither artist alone. Drawing on the traditions of Renaissance painting, Russian iconography, Surrealism, and Abstraction, Igor & Marina create meticulous, classically inspired figures inhabiting dream-like worlds.

8



- 1 **Avis Alba**
2026, Oil on canvas
101.6 x 76.2 cm
- 2 **Codex**
2026, Oil on canvas
83.8 x 61 cm
- 3 **Portrait of Igor & Marina**
- 4 **The Last Garden of the Moon**
2026, Oil and 23 carat Gold Leaf on canvas
121.9 x 121.9 cm
- 5 **Dream caused by the Flight of a Bee around a Turban**
2026, Oil on canvas
121.9 x 91.4 cm
- 6 **The Argument of Silence**
2026, Oil on canvas
121.9 x 152.4 cm.
- 7 **Paper Cones**
2025, Oil on canvas
127 x 121.9 cm
- 8 **Tricorn**
2019, Oil and Palladium Leaf on canvas
104.1 x 101.6 cm



1



20.10.2026 > 24.01.2027

The Freudian Universe of Salvador Dalí

The relationship between the work of Salvador Dalí and the writings of Sigmund Freud is one of the key issues that articulate the artist's visual aesthetic. The circumstances of Dalí's childhood and adolescence proved a fertile breeding ground for this relationship, which eventually became little less than an obsession and culminated in the meeting between the two men in 1938, when Freud was living in exile in London.

Dalí had access to translations of Freud's work from the early 1920s when he was living at the Residencia de Estudiantes in Madrid. From 1926 onwards his work became increasingly linked to the aesthetic of Surrealism, itself inspired by Freud. He made a decisive contribution to the movement with his 'paranoiac-critical method', developed from his reading of Freud's work. Following the London meeting, Freudian elements remained notably evident during his so-called 'mystical-nuclear' period.

2



6



1

Illumined Pleasures
1929, Oil and collage on panel
23.8 x 34.7 cm
Museum of Modern Art, New York

2

Figure at a Table (Anna Maria Dalí, the Artist's Sister)
1925, Oil on cardboard on panel
46 x 48 cm
Private collection

3

The First Days of Spring
1929, Oil and collage on panel
50.1 x 65 cm
Dalí Museum, St Petersburg

4

Composition with Three Figures Neo-cubist Academy
1926, Oil on canvas
190 x 200 cm
Museu de Montserrat

5

The Invisible Man
1929-33, Oil on canvas
140 x 81 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

6

The Temptation of St Anthony
1941, Oil on canvas
50.8 x 61 cm
Santa Barbara Museum of Art

3



4



5

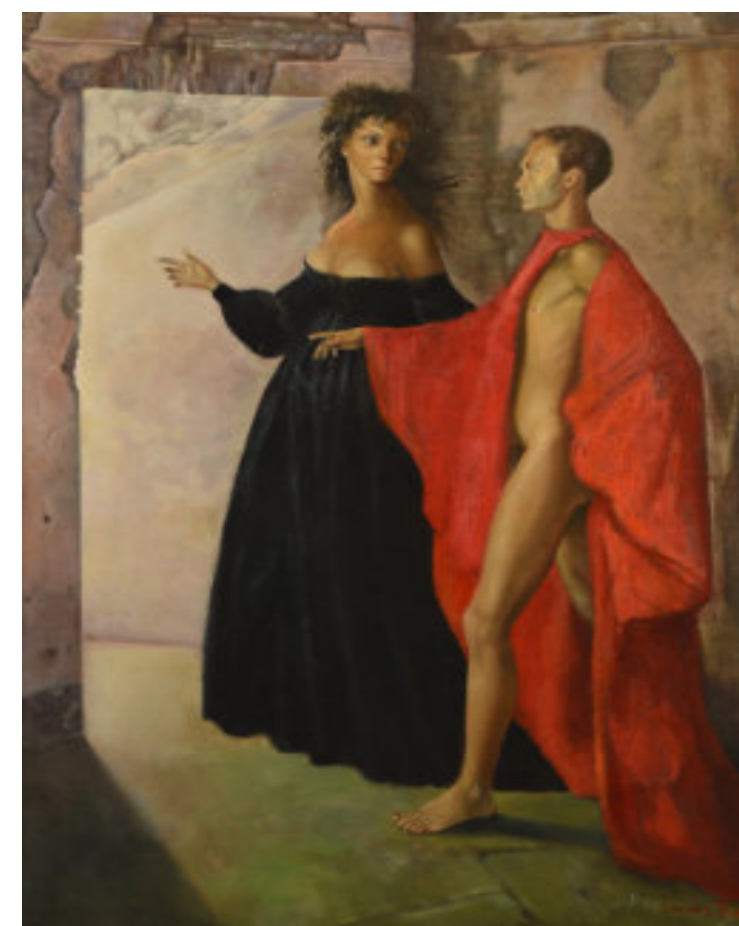


The show aims to shed new light on Dalí's heterogeneous and prolific output. The Catalan artist's fascination with the writings of Freud and their famous meeting in 1938 constitute the guiding thread of the exhibition, which proposes a rereading of Dalí's entire career. The show is divided into seven sections, arranged chronologically and linked to key chapters in the artist's life. Each section focuses on works related to Freudian thought and is complemented by relevant paintings and drawings by Jean Arp, Arnold Böcklin, Sigmund Freud, Max Ernst, Jean-François Millet, Pablo Picasso, Santiago Ramón y Cajal, Julio Romero de Torres, Gino Severini and Yves Tanguy, among others.

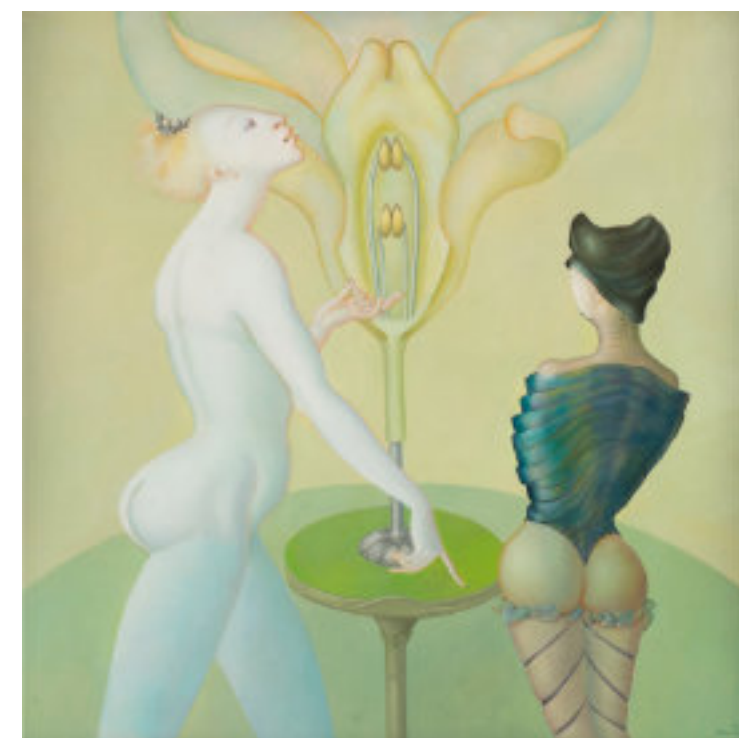


1

Despite her proximity to Surrealism, Fini always maintained her independence, developing a distinctive visual language that moves between dream, myth, and theatrical staging. Leonor Fini (1907–1996) was a rebel both as an artist and as a person. Priestesses, sphinxes, hybrid creatures – through her Old Master-inspired style, she created dream-like scenes that subvert traditional gender roles. The Schirn Kunsthalle Frankfurt dedicates the first major retrospective in Germany to the artist, presenting around 100 works that offer a comprehensive insight into her oeuvre.



2



4

23.10.2026 > 21.02.2027

Leonor Fini



Despite her proximity to Surrealism, Leonore Fini always maintained her independence, developing a distinctive visual language that moves between dream, myth, and theatrical staging. Born in Buenos Aires, raised in Trieste, and influenced by the Renaissance, Symbolism, German Romanticism, and Magic Realism, this self-taught artist created powerful depictions of strong women and androgynous figures, often reinterpreting historical archetypes.

Themes of emancipation, gender fluidity, eroticism, occultism, death, and transformation run throughout her work, as does a playful engagement with masks, costumes, and role-playing. Her exploration of her identity as both woman and artist lies at the core of her practice. From early on, Fini confidently staged herself as a libertine and glamorous icon. This major exhibition features paintings, drawings, photographs, and objects spanning some seventy years.

Opposite page
**Le Bout Du Monde
(Ends of the Earth)**
1948, Oil on canvas
35 x 25 cm

1

Stryges Amaouri
1947, Oil on canvas
45.8 x 55 x 15 cm

2

**Dans la tour
(Self-portrait with
Constantin Jalenski)**
1952, Oil on canvas
90.8 x 64.8 cm



3

Dimanche après-midi
1980, Oil on canvas
129.5 x 97.2 cm

4

The Botany Lesson
1974, Oil on canvas
120 x 120 cm

5

Self-Portrait with Scorpion
1938, Oil on canvas
81 x 60 cm



23.10.2026 > 28.02.2027

International
Art Exhibitions 2026

Arcana Borealis

Northern Women & Esotericism

This is the first large-scale museum exhibition to examine how women artists from across the Nordic region and Sápmi have engaged with esotericism, spirituality and alternative systems of knowledge from the nineteenth century to the present day.

Bringing together over 200 works by 50 artists, Arcana Borealis - from the Latin arcana 'hidden knowledge' and borealis ('the north') - offers a major new perspective on modern and contemporary art through women's Opening at Ateneum Art Museum part of the Finnish National Gallery, Helsinki, the exhibition features painting, sculpture, textiles, ceramics, tempera, stained glass, mosaic, video and archival materials.

It brings together internationally recognised figures alongside historically overlooked artists, including Hilma af Klint, Anna-Eva Bergman, Anna Cassel, Maja Fjaestad, Ilona Harima, Iria Leino, Sonja Ferlov Mancoba, Outi Pieski and Ellen Thesleff. By bringing these artists together, we reveal how spirituality, collaboration and women's artistic networks played a far more significant role in the development of modernism.



Opposite page

Rita Kernn-Larsen
Oasis

1935
Randers Art Museum

1

Elga Sesemann
Bird

1968
Finnish National Gallery
Collection, Ateneum Art
Museum,
Yrjö and Nanny Kaunisto
Collection

2

Tove Jansson
Mysterious Landscape

c1930-1939
Finnish National Gallery
Collection, Ateneum Art Museum

3

Hilma af Klint
**The Dove no 1,
Series UW, Group 9**

1915
The Hilma af Klint Foundation

4

Tyra Kleen
Forbidden Fruit

1909
Private collection

5

Iria Leino
Luscious Fruit

1968
Finnish National Gallery
Collection

ateneum.fi



Adolph Gottlieb
Forgotten Dream
1946. Oil on canvas

1



Avery | Gottlieb | Rothko

By The Sea

2



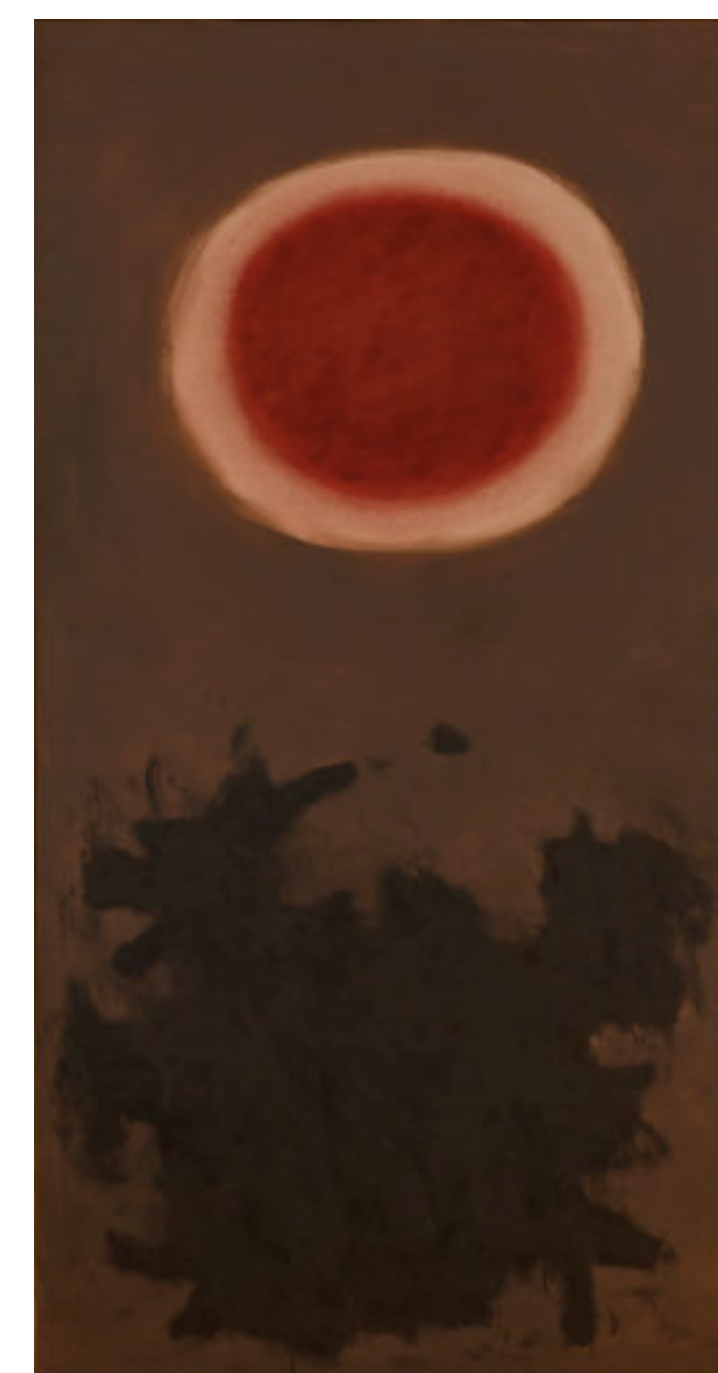
3



6

The Phillips Collection presents the first exhibition to examine in depth how the friendship, artistic exchange, and shared summers on Cape Ann in Gloucester, Massachusetts, shaped three of the most influential American artists of the 20th century: Avery, Gottlieb, and Rothko. The show brings together around 90 paintings, watercolours, drawings, and sketches that reveal the personal and artistic connections that developed among the artists over four decades. The artists, who met in New York City, were drawn to Gloucester by Avery, who first visited Cape Ann in the 1920s. As the oldest of the three, Avery introduced Gottlieb and Rothko to the region in the 1930s and mentored them. The summers they spent together painting, drawing, and exchanging ideas became a foundation for experimentation and discovery throughout their careers.

4



5



They found a creative community there and an escape from the pressures of New York. The show traces this important moment of development in American art, connecting Avery, an American modernist known for representational art, with Gottlieb and Rothko.

1

Milton Avery
Black Sea
1959, Oil on canvas

2

Milton Avery
Portrait of Mark Rothko
1933, Oil on canvas mounted on Masonite

3

Adolph Gottlieb
The Seer
1950, Oil on canvas

4

Adolph Gottlieb
Under and Over
1959, Oil on canvas

5

Mark Rothko
No 20
1949, Oil on canvas

6

Mark Rothko
Untitled
1949, Oil on canvas



1



2



3



4



24.10.2026 > 28.02.2027

Signac Symphony of Colours

Kunsthal Rotterdam presents a retrospective of Paul Signac (1863-1935), the 'master of Impressionism'. At the end of the nineteenth century, Paul Signac, further developed the work of Georges Seurat (1859-91, a major figure in the development of Pointillism: a painting style in which dots and short brush-strokes combine to create a rhythmic 'Symphony of Colour'.

The show offers a comprehensive introduction to Paul Signac's work, on a scale rarely seen in the Netherlands. It also reveals how his influence resonated in the paintings of his contemporaries.

The exhibition follows Paul Signac's development through vibrant harbour scenes, colourful landscapes, and carefully composed portraits. One of the highlights is the sun-drenched 'Le Port au soleil couchant, Opus 236' (1892). Also on display is 'Le port de Rotterdam' (1907), created during his stay in the Netherlands.

But the show reveals more than the work of just one artist. As a writer, ambassador, collector, and mentor, Paul Signac played a key role in Neo-Impressionism and actively contributed to the movement's international spread.

Paul Signac's influence extends to artists throughout Europe. Therefore, the show also features work by Georges Seurat, Lucie Cousturier, Henri-Edmond Cross, Curt Herrmann, Maximilien Luce, Camille Pissarro, Théo van Rysselberghe, Jeanne Selmersheim-Desgrange, Achille Laugé, Léon Pourteau, and Jan Toorop, among others.

The Kunsthal brings together over seventy loans from leading museums and private collections, including the Musée d'Orsay in Paris, the Art Institute of Chicago, the Van Gogh Museum in Amsterdam, Museum Boijmans Van Beuningen in Rotterdam, Museum Barberini in Potsdam and the Signac Archives in Paris.

6



Opposite page

Paul Signac

Dimanche

1888-90, Oil on canvas

150 x 150 cm

Archives Signac

1

Paul Signac

Femme se coiffant, Opus 227

1892

© *Archives Signac, Paris*

2

Georges Seurat

La Seine à Courbevoie

1885, Oil on canvas

81 x 65 cm

Archives Signac

3

Paul Signac

L'Arc-en-ciel (Venise)

1905, Oil on canvas

73.3 x 91.8 cm

Private collections

4

Paul Signac

Voiliers et pins

1896, Oil on canvas

81 x 52 cm

Archives Signac

5

Paul Signac

Le Port au soleil couchant, Opus 236 (Saint-Tropez)

1892, Oil on canvas,

65 x 81.3 cm

Hasso Plattner Foundation

6

Paul Signac

Effigie (Portrait de ma mère)

Opus 235

1892

Archives Signac, Paris

Opposite page

Studio Interior, Red Stool

1945

1

Glacier Crystal, Grindelwald

1950

Tate Collection

2

Firth of Forth Series No 12

1996

3

The Blue Studio

1948

Courtesy of The Fleming
Collection

4

Blue Dance

1998

Wilhelmina Barns-Graham

All works:

© *Wilhelmina Barns-Graham Trust*

Wilhelmina Barns-Graham (1912–2004) was born in St Andrews and trained at Edinburgh College of Art. In 1940 she moved to St Ives, where she became part of a community of modernist artists including Barbara Hepworth and Ben Nicholson.

Throughout her career, Barns-Graham remained committed to an open-ended process of enquiry, continually developing new approaches to colour, line, structure and rhythm while exploring the relationship between perception, memory and the natural world. As Barns-Graham described it, her work was concerned with 'looking in and looking out' – a continual dialogue between inner experience and external reality that would remain a defining thread throughout her practice.

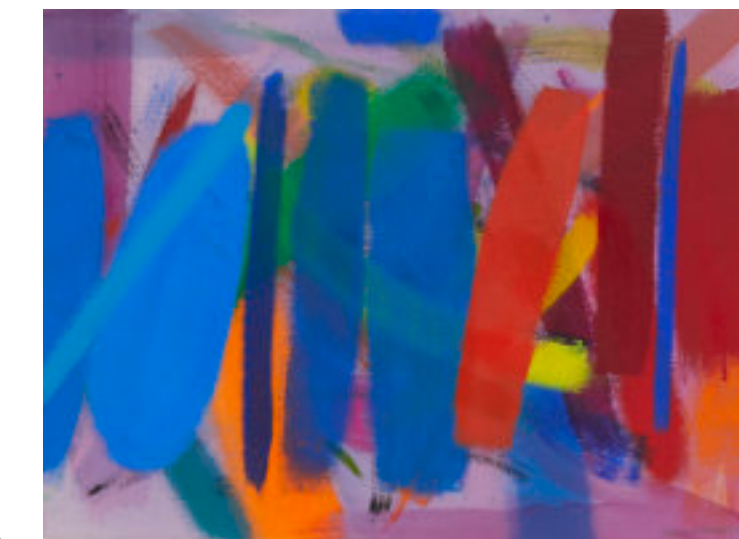


1

2



3



4



5

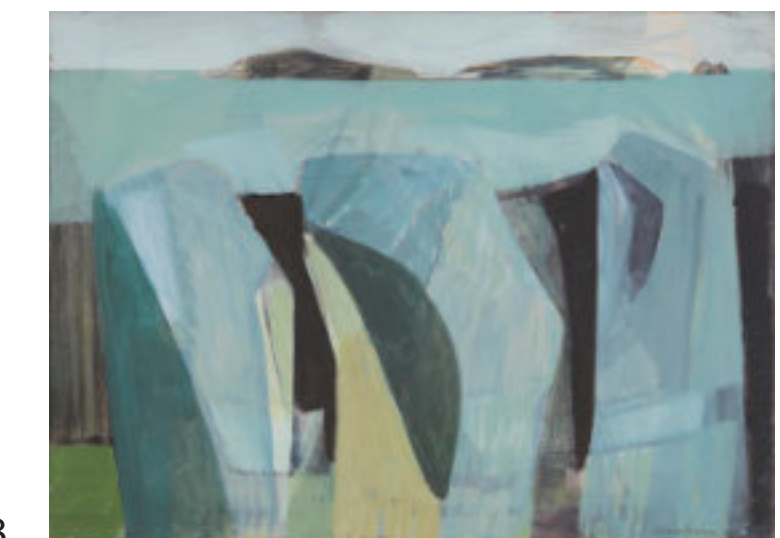


6

This long overdue celebration of Barns-Graham's work marks the first exhibition to span the full breadth of her practice, Bringing together over 170 paintings, drawings and prints, alongside rarely seen archival material and the largest ever museum presentation of her glacier series to date, the show reveals her as an endlessly inventive artist whose work speaks powerfully to our relationship with the natural world and the enduring possibilities of abstraction.



7



8

The show will also focus on her work beyond the 1960s, as she returned to

observing the natural world to advance her artistic vocabulary.

5

Just in Time

1999

6

Scorpio Series No 1

1995

7

Box Factory Fire

1948

8

Three Rock Forms

1951

W Barns-Graham 1945



1



With this xhibition the Staatsgalerie celebrates the 200th anniversary of photography and highlights the medium's significance for Surrealist artists. In an overview spanning 1,500 square metres of exhibition space, around 250 photographs are presented in dialogue with paintings, drawings, sculptures, objects, and film clips from the Staatsgalerie's collection, as well as with significant international loans. Through unusual perspectives, photo-montages, and collages, the surrealist photographers explore the boundaries of the medium and challenge conventional ways of seeing. Shocked by the senselessness of World War I and influenced by the writings of Sigmund Freud, their works itranscend the realms of rationality and reason, bringing the

2



3



4



associative and the dreamlike into the spotlight. The human body is a recurring focal point, dissected and alienated in order to come closer to a supposed truth. With their staged realities, the Surrealist artists propose an alternative to the worldview of bourgeois society, including its moral concepts, which they perceived as hypocritical, and thereby make a significant contribution to modern art.

5



04.12.2026 > 11.04.2027

Everything Surreal

Photography in the Cosmos of Surrealism

Opposite page
J H Moesman
Afternoon
1932
Collection Museum Boijmans Van Beuningen, Rotterdam

1
Jane Graverol
Le Sacre du Printemps
1960
Collection RAW
2
René Magritte
The Encounter (La rencontre)
1926
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
3
Salvador Dalí
The Sublime Moment (Le moment sublime)
1938
Staatsgalerie Stuttgart
4
Grete Stern
The Eternal Eye (El ojo eterno)
c1950
Staatsgalerie Stuttgart, Graphic Collection
5
Man Ray
Indestructible Object (Objet indestructible)
1923/1963
Courtesy Man Ray International Association, Paris