International Art Exhibitions 2026





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.



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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.

The show will also focus on her work beyond the 1960s, as she returned to observing the natural world to advance her artistic vocabulary.

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



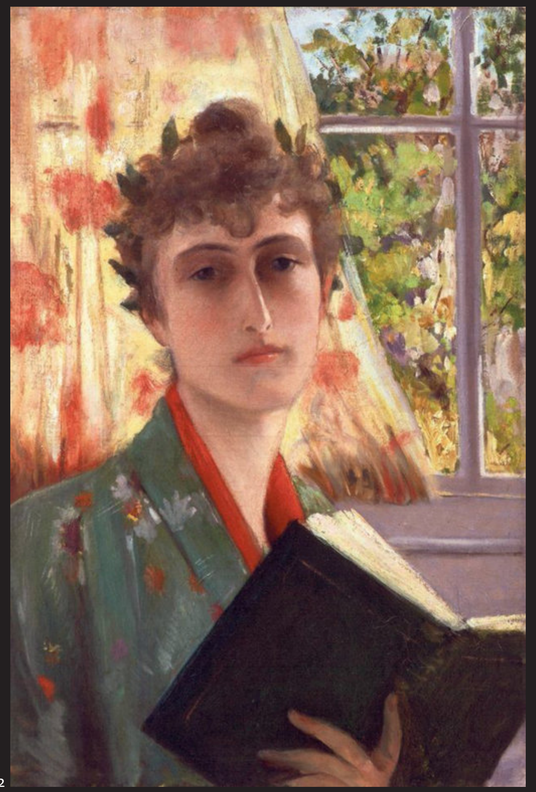


5
Just in Time
1999
6
Scorpio Series No 1
1995
7
Box Factory Fire
1948
8
Three Rock Forms
1951

Museum Barberini Potsdam



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07.11.2026 > 21.02.2027

The Impressionists:
Monet, Morisot, Renoir, and their Network

How did a small group of radical painters become the most popular art movement of modern times? Claude Monet, Berthe Morisot, and their fellow Impressionists not only changed the way people saw light and colour – they also created a network of friends, patrons, and collectors that carried their works around the world.

Writers such as Émile Zola and Octave Mirbeau supported them with influential reviews. New groups of buyers were drawn to this revolutionary approach to painting. Some, like department store owner Ernest Hoschedé and opera singer Jean-Baptiste Faure, began collecting Impressionist art on a large scale. The Paris World's Fairs and Paul Durand-Ruel's galleries in Paris and New York gave the Impressionists international exposure.





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With this show, the Museum Barberini celebrates its tenth anniversary. Paintings from the Hasso Plattner Collection are shown in dialogue with works from museum collections such as the Art Institute of Chicago, the National Gallery in London, the Metropolitan Museum of Art, New York, the Musée d'Orsay in Paris and the National Museum of Western Art in Tokyo.

museum-barberini.de

1
Mary Cassatt
The Letter
1890-91, Drypoint and aquatint in colour
34.2 x 22.3 cm
Bibliothèque nationale de France, département Estampes et photographie © akg-images

2
Winnaretta Singer
Self Portrait
1885, Oil on canvas
54 × 37 cm
Foundation Singer-Polignac © Heritage Images / akg-images / Fine Art Images

3
Édouard Manet
Portrait of Berthe Morisot Lying Down
1873, Oil on canvas
26 x 34 cm
Musée Marmottan, Paris

4
Gustave Caillebotte
The Europe Bridge
1876, Oil on canvas
125 x 180 cm
Association des Amis du Petit Palais, Genf

5
Édouard Manet
La Promenade, Madame Gamby
1880, Oil on canvas
92.3 x 70.5 cm
Tokyo Fuji Art Museum

6
Paul Cezanne
Compotier, Plate and Apples
1879-82, Oil on canvas
43.5 x 54 cm
Ny Carlsberg Glyptotek, Copenhagen

7
Claude Monet
Fields in Spring
1887, Oil on canvas
74.3 x 93 cm
Staatsgalerie Stuttgart



The National Gallery London

Van Eyck: The Portraits

This is the first ever exhibition of the portraits of the Netherlandish painter Jan van Eyck (active 1422-1441). Bringing together for the first time, from across Europe, all nine of the artist's painted portraits, the show half of the twenty or so surviving autograph pictures by one of the supreme figures of the Northern Renaissance. This is an artist who not only changed the genre of portraiture - but also redefined who got to be portrayed. Capturing a moment when access to art widened, the sitters Van Eyck depicted were no longer only kings, queens, or aristocrats but affluent merchants, successful craftsmen and the artist's relatives.



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Reunions will see the Gallery's own Arnolfini Portrait (1434), displayed for the first time ever with a panel showing the same sitter, 'Portrait of a Man (Giovanni? Arnolfini). Van Eyck's newly conserved Portrait of a Man (Self Portrait?) (1433), the National Gallery) will be shown next to the portrait of his enterprising wife Margaret (1439), the first known portrait of a woman who was not a member of the aristocracy.

For the first time in its history, Vienna's Kunsthistorisches Museum will allow both its paintings by van Eyck to go on loan at the same time. Foregrounding new research on the artist's technique, original frames and cryptic inscriptions, and addressing lingering controversies over his sitters' identities, the show's catalogue will be the first monograph ever published on the subject of Jan van Eyck's portraits.

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Opposite page
Portrait of Giovanni(?) Arnolfini and his Wife
The Arnolfini Portrait
1434, Oil on wood
82.2 x 60 cm
© The National Gallery, London

1
Portrait of Margaret van Eyck
1439, Oil on wood
41.5 x 35 cm (including frame)
Groeningemuseum, Bruges

2
Portrait of a Man (Self Portrait?)
1433, Oil on wood
33.1 x 25.9cm (including frame)
© The National Gallery, London

3
Portrait of a Man (Giovanni Arnolfini?)
c1435-38, Oil on wood
30 x 21.6 cm
Gemäldegalerie, Staatliche Museen zu Berlin

4
Portrait of a Man with a Blue Chaperon
c1428-30, Oil on wood
19.1 x 13.2 cm
© Brukenthal National Museum, Sibiu, Romania



Staatsgalerie Stuttgart Stuttgart



Everything Surreal
Photography in the Cosmos of Surrealism



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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



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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.



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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