Baroque Pathways: The National Galleries Barberini Corsini in Rome

Press conference, July 11, 2019, 11 am

Panel:
- Ortrud Westheider, Director, Museum Barberini, Potsdam
- Flaminia Gennari Santori, Director, Gallerie Nazionali di Arte Antica, Rome

The press conference will be followed by a tour through the exhibition with the curators Maurizia Cicconi, Michele Di Monte, and Inés Richter-Musso.

Contents of the press kit:
- Press Release Baroque Pathways
- Facts and Figures
- Exhibition Catalogue
- Press Images
- Barberini App with the Audio Tour Italy in Potsdam
- Events and Education Program
- Press Release Artists from the GDR
- Exhibition Preview 2019/20

The digital version of the press kit on the memory stick includes a PDF with the following additional materials:
- Exhibition Catalogue Baroque Pathways
- Exhibition Flyer
- Floor Plan
- Program

WLAN: Barberini_Gast, no password required
To download images, please visit
www.museum-barberini.com/press
Press release
Potsdam, June 21, 2019

Baroque Pathways: The National Galleries Barberini Corsini in Rome
July 13 to October 6, 2019

From July 13 to October 6, 2019, the Museum Barberini is presenting its first old master exhibition: Baroque Pathways: The National Galleries Barberini Corsini in Rome showcases 54 masterpieces from the collections of the Palazzo Barberini and the Galleria Corsini in Rome, among them an early work by Caravaggio, his painting Narcissus of 1597–1599. Tracing the birth of Roman Baroque painting in the wake of Caravaggio, its spread through Europe and development north of the Alps and in Naples, the exhibition explores the role of the Barberini as patrons of the arts and the Prussian kings’ yearning for Italy.

The Barberini at the Barberini

A selection of 54 masterpieces from the collections of the Palazzo Barberini and the Galleria Corsini has traveled from Rome to Potsdam. The Palazzo Barberini, the architectural inspiration for the Barberini Palace in Potsdam, holds one of the world's most important collections of baroque paintings. Together with the Galleria Corsini, it is home to the Italian national galleries. Ortrud Westheider, Director of the Museum Barberini: “It is a great honor and a mark of recognition for the still young Museum Barberini to cooperate with the illustrious national galleries. It has always been our dream to collaborate on an exhibition with our renowned namesake, Rome.” Flaminia Gennari Santori, Director of the Gallerie Nazionali di Arte Antica, Rome: “We are delighted to present our museum and a part of our collection in Potsdam, a city with so many points of contact with the art and architecture of Rome.”

Pietro da Cortona's monumental ceiling fresco from the Gran Salone of the Palazzo Barberini welcomes visitors to the Potsdam exhibition in form of a ceiling projection. The famous painting celebrates the power of the Barberini, one of the most important families in seventeenth-century Rome. Virtues frame the Allegory of Divine Providence and present the papal tiara and the keys of Saint Peter’s. The fresco was commissioned by Maffeo Barberini, a patron of poets and men of letters who, as a young man, had his portrait painted by Caravaggio. Even before his election to the Holy See in 1623, he had surrounded himself with writers and scholars, and begun assembling an art collection. As Pope Urban VIII, he became one of the leading art patrons and transformed Rome into the capital of the Baroque. During his pontificate, the basilica of Saint Peter was completed and consecrated. New streets and squares were created that continue to shape the face of the city today. In the Thirty Years’ War (1618–1848), Urban VIII did not support any of the warring factions, preferring instead to remain neutral and to pursue his dream of initiating a Golden Age of painting, architecture, literature and music that would rival the Renaissance. Yet his pontificate was marked by the rise of violent assertion of religious dogma, which led to the Roman Inquisition. Galileo, a friend of Urban VIII, was investigated by the Inquisition and forced to recant his teachings.
Caravaggio’s Narcissus

Caravaggio’s focus on the decisive moment of a narrative brought about a new kind of art. His chiaroscuro effects broke with all accepted norms and made him one of the pioneers of baroque painting. His work was controversial: while his supporters praised his daring stylistic innovations, his detractors disparaged him as disrespectful and as an anarchist out to destroy the time-honored values of painting. Among the many outstanding works coming to Potsdam is an early work by Caravaggio, his Narcissus (1597–1599). Ortrud Westheider: “Caravaggio shows a young man looking at his reflection—Narcissus, whose vain infatuation with himself was his undoing. The painting is famous for its focus on the dramatic turning point. Its modernity, the way in which the painted image reflects the power and potential of painting, has lost none of its fascination.”

Violence and Salvation: Caravaggio and his Circle

Coinciding with the Counter-Reformation and religious wars across Europe, Caravaggio’s realism hit a nerve. The crusade against Protestantism, condemned as heretical, encouraged a new form of fervent piety and religious mysticism that is evident in Orazio Gentileschi’s emotionally charged painting Saint Francis Supported by an Angel (ca. 1612). At the same time, paintings like Giovanni Baglione’s Sacred and Profane Love (before 1603) testify to the violence of the period and to a new self-confidence on the part of the artists who responded to the tension between the artistic sophistication and strict clericalism of early seventeenth-century Rome.

Like Caravaggio, the artists in his circle studied models who came from the poorest parts of Rome. This practice invested the monumental altarpieces and paintings of saints with an unprecedented poignancy. Devotional images came to life and were reinterpreted as scenes of everyday life. Thus Carlo Saraceni, another contemporary of Caravaggio, presents us with an unhappy Christ Child in his unglamorously domestic Madonna and Child with Saint Anne (ca. 1611).

Dramas of the Demimonde: The Caravaggisti in Naples

His involvement in a fatal brawl drove Caravaggio to flee Rome for Naples, then under Spanish rule. His style inspired numerous local artists. Luca Giordano and Battistello Caracciolo adopted not only his close focus and the monumentalization of his figures but also experimented with his dramatic lighting. They updated the stories of ancient philosophers and Christian saints and followed Caravaggio’s lead in presenting the historical events as if they unfolded on a stage. In Venus and Adonis (1637), Jusepe de Ribera chose the dramatic moment in which Venus lays eyes on her mortally wounded lover. The Spanish-born painter, who had seen Caravaggio’s works in Rome in 1615, admired his sense of drama and his consummate handling of implicit and explicit violence.
Light and Shadow: The Caravaggisti in Northern Europe

Painters from Flanders and France brought their artistic conventions to Rome and drew on the classically inspired style shaped by Raphael and Michelangelo. Simon Vouet and Matthias Stom adopted the strikingly lit interiors and nocturnal scenes popularized by Caravaggio and his circle. Their own treatment of light and shade – often symbolizing good and bad – became a new, highly specialized form of art that met with great acclaim in their home countries. Michael Sweerts’s The Artist at Work (mid-seventeenth century) similarly follows the chiaroscuro trend, but also mirrors the controversy about the competing styles of Caravaggio and Guido Reni, who had died in 1610 and 1642 respectively. Was art to depict reality, as Caravaggio contended, or was it, as Reni held, to emulate classical models and ideals? Playing with these opposing points of view, Sweerts defied the dogmas of the generations of artists before him.

Allegories of the Arts: German Collector Preferences

The Grand Tour, an educational journey which included an extensive sojourn in Italy and focused on antiquity, art and architecture, was an obligatory rite of passage for young European aristocrats. By the eighteenth century, private collections, like that of the Barberini, began to form an increasingly important part of the itinerary. For German princes, they became a model of their own collecting ambitions. They looked for classical subjects and had a penchant for allegories of the arts, epitomized in Rome by the work of Simon Vouet, Salvator Rosa, and Prospero Muti. The female figure holding a palette and paintbrush in Simon Vouet’s Allegory of Painting (Self-portrait) of the early 1620s is probably a portrait of Artemisia Gentileschi, the most famous female painter of the period. The exhibition presents two works by her from the collection of the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg (Prussian Palaces and Gardens Foundation Berlin Brandenburg).

Gallery of Foolishness: Italian Baroque Paintings in the New Palace in Potsdam

On loan from the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, the two paintings, Lucretia and Sextus Tarquinius (ca. 1630) and David and Bathsheba (ca. 1635), leave the New Palace in Potsdam for the first time in 250 years to exemplify the influence of Roman baroque painting on German collections. When Frederick II (Frederick the Great), King of Prussia, acquired the paintings for the New Palace, he did not know that they had been painted by a woman. In 1769 he set up an Italian gallery with works by Giordano Bruni and Guido Reni as well as the two paintings now attributed to Artemisia Gentileschi. With its emphasis on biblical and mythological subjects, the gallery explored the disastrous consequences of male desire. The Prussian king, whose Sanssouci Palace, Ruinenberg and Barberini Palace drew on imperial as well as bucolic models, confronted his successor, Frederick William II, with this “Gallery of Foolishness.”
Palazzo Barberini: The Architectural Model for the Museum Barberini in Potsdam

The Museum Barberini was named after the Barberini Palace, built by Frederick the Great in central Potsdam. Destroyed in the Second World War, it was reconstructed as a modern museum on the original site by the Hasso Plattner Foundation between 2013 and 2016. The Prussian king, Frederick the Great, wanted an Italian piazza in Potsdam and found inspiration in an engraving of the Palazzo Barberini in Rome by Giambattista Piranesi. With this reference to Pope Urban VIII, a great patron of the arts, Frederick II laid claim to being an equally astute collector and connoisseur of art. Frederick and his successor, Frederick William II, commissioned numerous Italianate buildings in Potsdam.

Museum Barberini as a Starting Point for an Exploration of Italy in Potsdam

Complementing the exhibition Baroque Pathways, the Museum Barberini invites visitors to explore the Italian influence on Potsdam’s cityscape. The audio tour Italy in Potsdam on the Barberini App directs visitors to 30 Italianate buildings and works of art of the eighteenth and nineteenth century. Available in three languages (German, English and Italian), the self-guided city tour draws intriguing visual comparisons between Potsdam and Italy.

Italy in Potsdam

To mark the exhibition Baroque Pathways, the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, the city of Potsdam and the Museum Barberini are turning the summer of 2019 into a citywide celebration of Italian art and culture. Guided tours, concerts, talks, film screenings, an open night at the Potsdam palaces, and many other events show Potsdam at its most Italianate. For more information on Italy in Potsdam, see (German only) https://www.potsdamtourismus.de/italien-in-potsdam/
Facts and Figures

Baroque Pathways: The National Galleries Barberini Corsini in Rome

An exhibition of the Gallerie Nazionali Barberini Corsini, Rome, in collaboration with the Museum Barberini, Potsdam.
Under the patronage of H. E. Luigi Mattiolo, Italian Ambassador to Germany.

Exhibition dates: July 13 to October 6, 2019

Exhibited works: 55 paintings, 2 sculptures

With loans from the Gallerie Nazionali di Arte Antica, Rome, and additional loans from the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg as well as the Skulpturensammlung, Staatliche Museen zu Berlin, owned by the Kaiser Friedrich Museumsverein

Curators: Dr. Maurizia Cicconi, Dr. Michele Di Monte, Inés Richter-Musso, Dr. Ortrud Westheider

Exhibition space: ca. 1,400 m²

Exhibition design: Gunther Maria Kolck, Hamburg, and Brückner Aping, Büro für Gestaltung, Bremen

Museum Barberini, Alter Markt, Humboldtstraße 5–6, 14467 Potsdam

Open daily (except Tuesdays) 10 am–7 pm. Closed Tuesdays. First Thursday of every month 10 am–9 pm.
School and kindergarten groups are welcome on Mondays, Wednesdays, Thursdays and Fridays 9 am–11 am. All groups must book in advance.

Admission: Adult € 14, concession € 10, free admission for children and adolescents under 18 / Annual Membership Card: Barberini Friend € 30, Barberini Friends Couples € 50, Young Friend under 35 € 20

Online booking for timed tickets: www.museum-barberini.com
Exhibition catalogue

Baroque Pathways: The National Galleries Barberini Corsini in Rome

Edited by Ortrud Westheider and Michael Philipp

Exhibition: Dr. Maurizia Cicconi (Curator, Gallerie Nazionali di Arte Antica, Rome),
Dr. Michele Di Monte (Curator, Gallerie Nazionali di Arte Antica, Rome),
Inés Richter-Musso (Guest Curator), Dr. Ortrud Westheider (Director, Museum Barberini, Potsdam)

With contributions by Maurizia Cicconi, Roberto Contini, Heiko Damm, Andreas Dehmer,
Michele Di Monte, Candida Dreier, Sabine Engel, Johannes Gebhardt, Marina Haiduk,
Volker Krahn, Susanna Paritsch, Sandra Piot, Inés Richter-Musso, Johannes Rößler,
Sebastian Schütze, Franziska Windt

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Contents:

Essays:

• “The Most Important Papal Patron of the Arts in the Seventeenth Century”
  The Guiding Principles of Art Patronage under Urban VIII (Sebastian Schütze)
• Splendor and Power: The Palazzo Barberini in Rome (Maurizia Cicconi)
• Iconographies of Power: The Barberini as Collectors (Michele Di Monte)
• Rome as School of Seeing: German Travel to the Eternal City
  (Inés Richter-Musso)
• Rome as Inspiration: Frederick the Great and his Italy in Potsdam
  (Franziska Windt)

Chapters:

• Orchestrated Splendor: The Barberini Family’s Claim to Power
  (Johannes Rößler)
• Court Artists in the Baroque Era: The Barberini Family as Patrons
  (Johannes Rößler)
• Violence and Salvation: Caravaggio and his Circle (Roberto Contini)
• Dramas of the Demimonde: The Caravaggisti in Naples (Roberto Contini)
• Light and Shadow: The Caravaggisti in Northern Europe (Roberto Contini)
• Allegories of the Arts: German Collecting Preferences (Inés Richter-Musso)
• Gallery of Foolishness: Italian Baroque Paintings in the New Palace in Potsdam
  (Franziska Windt)
Press images

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Caravaggio (1571–1610)
Narcissus, 1597–1599
Oil on canvas, 113 x 94 cm
Gallerie Nazionali di Arte Antica, Rome
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Photo: Mauro Coen

Giovanni Baglione (1566–1644)
Sacred and Profane Love, before 1603
Oil on canvas, 240 x 143 cm
Gallerie Nazionali di Arte Antica, Rome
© Gallerie Nazionali di Arte Antica – Bibliotheca Hertziana, Istituto Max Planck per la storia dell’arte
Photo: Enrico Fontolan

Artemisia Gentileschi (1593–1654)
Bathsheba at her Bath, ca. 1635
Oil on canvas, 262 x 223.8 cm
Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, © Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg
Photo: Daniel Lindner
Guido Reni (1575–1642)
*Penitent Mary Magdalene*, before 1633
Oil on canvas, 234 x 151 cm
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Photo: Enrico Fontolan

Jusepe de Ribera (Lo Spagnoletto) (1591–1652)
*Venus and the Dying Adonis*, 1637
Oil on canvas, 179 x 240 cm
Gallerie Nazionali di Arte Antica, Rome
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Salvator Rosa (1615–1673)
*The Art of Poetry*, early 1640s
Oil on canvas, 73 x 59 cm
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Photo: Enrico Fontolan

Carlo Saraceni (1579–1620)
*Madonna and Child with Saint Anne*, ca. 1611, Oil on canvas, 154 x 130 cm
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Photo: Enrico Fontolan
Matthias Stom (1589/90–1650)
Samson and Delilah, first half 17th century
Oil on canvas, 99 x 125 cm
Gallerie Nazionali di Arte Antica, Rome
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Photo: Enrico Fontolan

Michael Sweerts (1618–1664)
The Artist at Work, mid 17th century
Oil on canvas, 97 x 135 cm
Gallerie Nazionali di Arte Antica, Rome
© Gallerie Nazionali di Arte Antica – Bibliotheca Hertziana, Istituto Max Planck per la storia dell’arte
Photo: Enrico Fontolan

Simon Vouet (1590–1649)
Salome (Judith?), ca. 1625
Oil on canvas, 82 x 112 cm
Gallerie Nazionali di Arte Antica, Rome
© Gallerie Nazionali di Arte Antica – Bibliotheca Hertziana, Istituto Max Planck per la storia dell’arte
Photo: Enrico Fontolan

Simon Vouet (1590–1649), zugeschrieben
Allegory of Painting (Self-Portrait), early 1620s, Oil on canvas, 98 x 74.5 cm
Gallerie Nazionali di Arte Antica, Rome
© Gallerie Nazionali di Arte Antica – Bibliotheca Hertziana, Istituto Max Planck per la storia dell’arte
Photo: Enrico Fontolan
The Barberini App with the Audio Tour *Italy in Potsdam*

The Barberini App is your personal companion — before, during and after your visit. Apart from audio tours for adults and children, the app also contains all the information you need to plan your visit, as well as video interviews with curators and other experts.

The exhibition *Baroque Pathways* at the Museum Barberini invites you to explore Italian influences in Potsdam’s cityscape. Stroll through the city with the audio tour *Italy in Potsdam* and discover 30 Italianate buildings and artworks, from the Nikolaikirche (St. Nicholas Church) — modeled on St. Peter’s in Rome — and the Brandenburg Gate, which was inspired by the Arch of Constantine, to the Orangery Palace in Sanssouci, whose architecture unmistakably mirrors the Villa Medici in Rome. The city tour, available in German, English and Italian, will accompany you through the city and reveal surprising visual comparisons between Potsdam and Italy.

The locations of the audio tour are displayed as a map or list view, and you can switch between the two views at any time. The list view shows a complete overview of the tour, while the map view allows you to navigate to each location. The proposed route is only a suggestion; you could tailor-make your own itinerary or only walk some sections of the tour.

The self-guided audio tour *Italy in Potsdam* was created in conjunction with the exhibition *Baroque Pathways: The National Galleries Barberini Corsini* (July 13–October 6, 2019) at the Museum Barberini.

Languages: German, English, Italian. The Italian version was made possible thanks to the generous support of the Istituto Italiano, Berlin.

Authors: Sigrid Hoff, Dr. Dorothee Entrup, in collaboration with the Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg.

The *Italy in Potsdam* audio tour is part of the Barberini App and can be used on a smartphone or tablet. Free download from Google Play Store for Android and from App Store for iOS.
Events and Education Program

We offer a wide range of events to accompany the exhibition **Baroque Pathways**, including conversations with artists, talks, guided tours, as well as concerts, open-air cinema, yoga, and art breakfasts:

- **Barock x 2.** Guided tour of the Museum Barberini and the Picture Gallery in Sanssouci Park – July 28, Aug 25, Sep 9, 1 pm
- **Long Thursday!** With short tours, curator-led tours, and open-air cinema – Aug 1, Sep 5, Oct 3, 7 pm
- **The Power of the Old Masters.** Wolfgang Joop (fashion designer) in conversation with Lisa Zeitz (editor-in-chief, Weltkunst) – Aug 28, 7 pm
- **Religion and Science in Dialogue.** Wolfgang Huber (former Chairperson of the Council of the Evangelical Church in Germany), in conversation with Sabine Kunst (President of Humboldt-Universität zu Berlin), Harald Asel (rbb Inforadio) – Sep 4, 7 pm
- **Teatro barocco: Music from the Palazzo Barberini.** Concert with Dorothee Oberlinger (Artistic Director of the Music Festival Potsdam Sanssouci, recorder), Peter Kofler (harpichord) – Sep 26, 7 pm
- **Rome in the Netherlands: Caravaggio and the North.** Talk by Bernd Ebert (Head of Dutch and German Baroque Painting, Bayerische Staatsgemäldesammlungen, Munich) – Sep 23, 7 pm

Regular Events:

Our guided tours and workshops suitable for all ages and interests invite visitors to discover more about the themes explored in our exhibition. We regularly host the following events:

- **Public guided tour for adults:** daily 11 am, 12 pm, 3 pm, additionally on Thursdays 5 pm
- **Art workshops for children:** Saturdays 11 am, Sundays 3 pm
- **Child-led tours for children:** First Sunday of every month, 3 pm
- **Art for new parents:** First Wednesday of every month, 11 am
- **Guided tour in English:** First Sunday of every month, 2 pm
- **Yoga and meditation:** Aug 4, Sep 7, Oct 6, 9:30 am

Accessible Barberini:

The Museum Barberini aims to make a visit to our exhibitions an enjoyable experience for all. To provide barrier-free access to art, we offer a program of accessible tours:

- **Public tour for deaf and hard of hearing visitors:** Aug, 26, 5 pm
- **Public tour for blind and partially sighted visitors:** Sep 2, 5 pm
- **Public tour in simple German:** Sep 16, 5 pm

For the complete program see: [www.museum-barberini.com/events](http://www.museum-barberini.com/events)
Press release
Artists from the GDR: Works from the Museum Barberini Collection
until February 2, 2020

One focus of the Museum Barberini’s collection is on paintings by artists from the former East Germany. With the current presentation of the collection, *Artists from the GDR*, the Museum invites visitors to rediscover important artistic approaches to the GDR.

Starting with the GDR’s foundation in 1949 and up until German unification in 1990, the friction between government efforts to co-opt art and artists’ attempts to preserve their autonomy gave rise to a tremendous artistic diversity. Those forty years of the GDR also witnessed big changes in living conditions and political priorities, constraints and room for manoeuvre. But while the State kept trying to wield the ideological stick, artists negotiated their own personal pathways between compliance, obstinacy and downright opposition.

The current display, Modern History Painting, presents mythological, literary and religious themes with paintings by Gudrun Brüne, Ulrich Hachulla, Rolf Händler, Bernhard Heisig, Johannes Heisig, Walter Libuda, Werner Liebmann, Harald Metzkes, Arno Rink, Willi Sitte, and Werner Tubke. These groups of motifs, however, did not serve to glorify depictions of the state’s own history, as demanded by the authorities. Instead, artists often used these themes as starting points for personal reflections or visualizations of universally human issues. Even after the dissolution of the GDR, many painters continued to work with these subjects, carrying on the tradition of modern history painting.

Three further thematic shows will be presented from October 26 at the Museum Barberini: *Aspects of the Pictorial*, *Melancholy*, and *Painting and Landscape*. 
Exhibition Preview 2019/20

Van Gogh: Still Lifes  
October 26, 2019 to February 2, 2020

From his first paintings to the colorful flower images of his later career, Vincent van Gogh (1853–1890) repeatedly painted still lifes. In this genre, he could try out various media and alternatives – from depicting space using light and shadow to experiments with color. The first exhibition on this theme will present more than 20 paintings and use them to analyze the key stages in van Gogh’s life and work.
In cooperation with the Kröller-Müller Museum, Otterlo, and the Van Gogh Museum, Amsterdam. With loans from the Art Institute of Chicago and the National Gallery of Art, Washington, D. C.
Under the patronage of S. E. Wepke Kingma, Ambassador of the Kingdom of the Netherlands to Germany.

Monet: Places  
February 29, 2020 to June 1, 2020

The reproduction of fleeting natural impressions plays a central role in the art of Claude Monet (1840–1926). Like no other impressionist, he deeply engaged with the topography and specific lighting conditions of the most diverse places, from the metropolis of Paris to the remote Seine villages of Vétheuil and Giverny. The exhibition explores the development of Monet’s art from the 1850s to the 1920s with a focus on the places – both at home and on his travels – from which he drew inspiration for his painting.
An exhibition of the Museum Barberini, Potsdam, and the Denver Art Museum.

West Meets East: The Orient in the Work of Rembrandt and his Dutch Contemporaries  
June 27, 2020 to October 11, 2020

Thanks to its extensive trade with Asia, Africa, and the Levant, seventeenth-century Amsterdam was a vast emporium of goods from the Near and Far East. Dutch writers and publishers added to these material objects an intellectual and historical context for a better understanding of the Orient. Rembrandt and other painters of the Dutch Golden Age drew freely from these sources to enrich their art. The exhibition explores the engagement of Dutch artists with non-European cultures and examines their view of the Orient.
An exhibition of the Museum Barberini, Potsdam, in cooperation with the Kunstmuseum Basel.