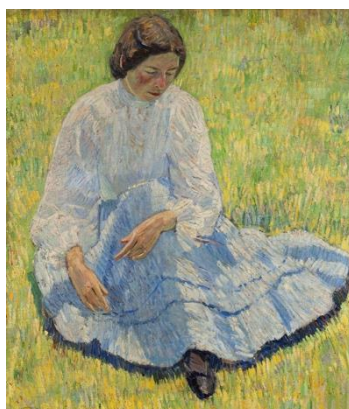


## Impressionism in Russia. Dawn of the Avant-Garde (27 March - 15 August 2021)

The exhibition “Russian Impressionism. Dawn of the Avant-Garde”, a cooperation with Museum Barberini in Potsdam, will be showing first in Baden-Baden and then in Potsdam. It is hoped that the major exhibition “Impressionism in Russia” will be ready for the public by the end of March (27 March – 15 August 2021). The exhibition project was developed in close cooperation with Museum Barberini in Potsdam, in collaboration with the State Tretyakov Gallery. Due to the coronavirus crisis, it will first be shown in Baden-Baden and, from the fall, in Potsdam. This was made possible by the cooperative agreement of the Tretyakov Gallery in Moscow to extend the many high-caliber loans until winter.



Natalija Gontscharowa  
Eberesche. „Panino“, bei Wjasma, 1907/08  
Öl auf Leinwand, 99,4 x 69 cm  
Staatliche Tretjakow-Galerie, Moskau  
© VG Bild-Kunst, Bonn 2020



Robert Falk  
Lisa in der Sonne, 1907  
Öl auf Leinwand, 94,5 x 81,7 cm  
Staatliches Museum der Bildenden Künste  
der Republik Tatarstan, Kasan  
© VG Bild-Kunst, Bonn 2020

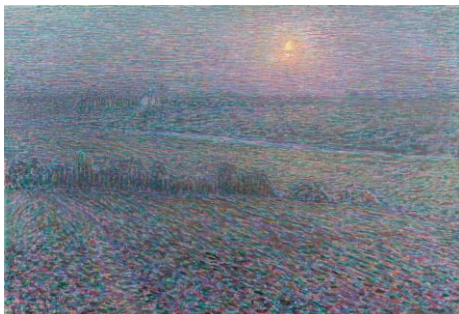


Nicolas Tarkhoff  
Karnevalstag in Paris, 1900  
Öl auf Leinwand, 100 x 65 cm  
Staatliche Tretjakow-Galerie, Moskau

**From Ilya Repin through Natalia Goncharova to Kazimir Malevich:** a range of artists in Russia were inspired in the late 19th century by the themes and painting styles of the French impressionists. They frequently worked “en plein air” and sought to capture fleeting moments by depicting scenes from everyday Russian life, or examined the role of the individual in an ever-changing world, or captured the magic of nature and landscape as a contrast to the modern metropolis.

**The connections between Paris and Moscow were manifold:** grants and scholarships brought the Russian artists to the banks of the Seine while masterpieces of contemporary French painting were exhibited in Moscow and St Petersburg. Later, many Russian artists spread out elsewhere in the world. And it was always the workings of light – from the shimmering glow of the sun to the new-fangled electric light of the city – the light which catalyzes color and “spurs” the observer to transcend and dissolve the objective. Thus, it was the interaction with impressionism that later led to the ground-breaking Russian avant-garde of suprematism. Painters such as Natalia Goncharova, Mikhail Larionov and Kazimir Malevich developed their own new art from the impressionist study of light. Moskau.

## MUSEUM FRIEDER BURDA BADEN-BADEN



Nikolai Meschtscherin  
*Mondnacht*, 1905  
Tempera auf Leinwand, 55 x 80,6 cm  
Staatliche Tretjakow-Galerie, Moskau

**The exhibition demonstrates the internationality** of their pictorial language around 1900 and integrates the Russian painters into the project of European artistic modernity. A joint project by Museum Barberini, Potsdam, and Museum Frieder Burda, Baden-Baden, in cooperation with the State Tretyakov Gallery, Moscow. The exhibition comprises more than 70 loans from institutions including the ABA Gallery, New York, the Collection of Iveta and Tamaz Manasherov, Moscow, the State Tretyakov Gallery Moscow, the State Museum of Visual Arts of the Republic of Tatarstan, Kazan, the Collection of Elsinä Khayrova, London, the Stedelijk Museum, Amsterdam, and numerous private collections. The show is curated by Ortrud Westheider and Alla Chilova.

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