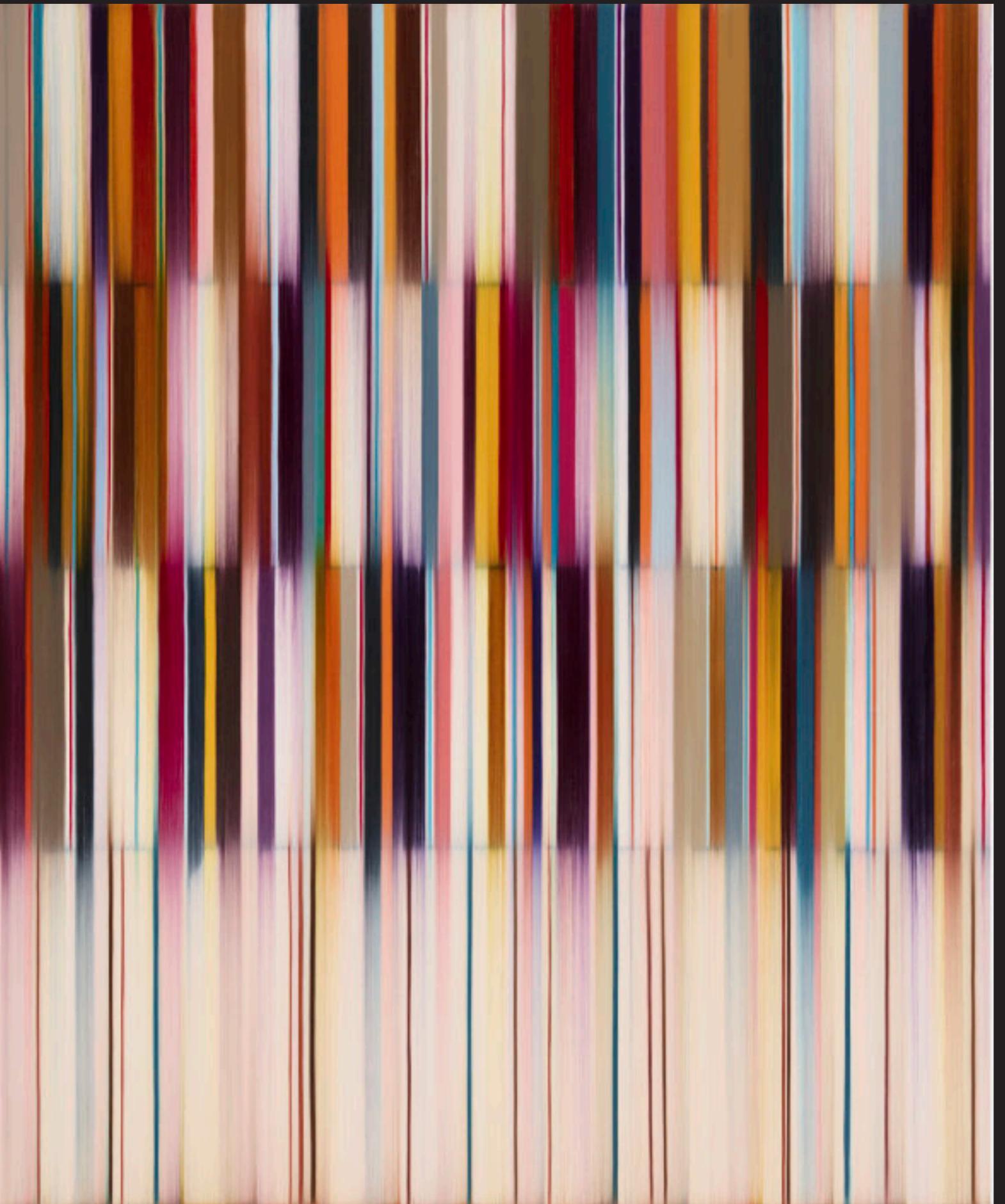


# International Art Exhibitions 2026



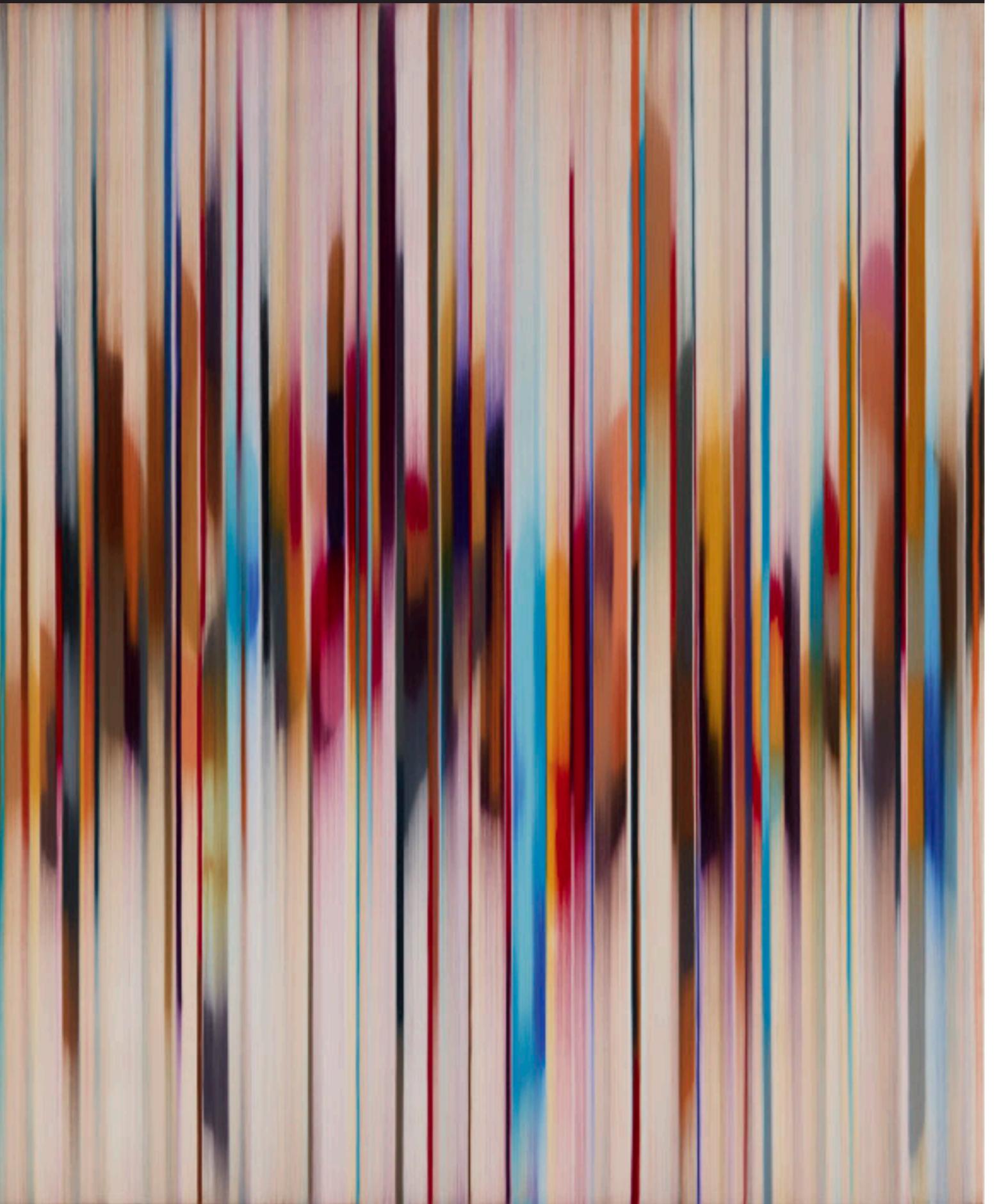
17.01.2026 > 14.03.2026



1

1  
**Phase Break II (mf 81725)**

2025, Oil on canvas  
183 x 153 cm



2

2  
**Oscillator I (mf 81925)**

2025, Oil on canvas  
183 x 153 cm



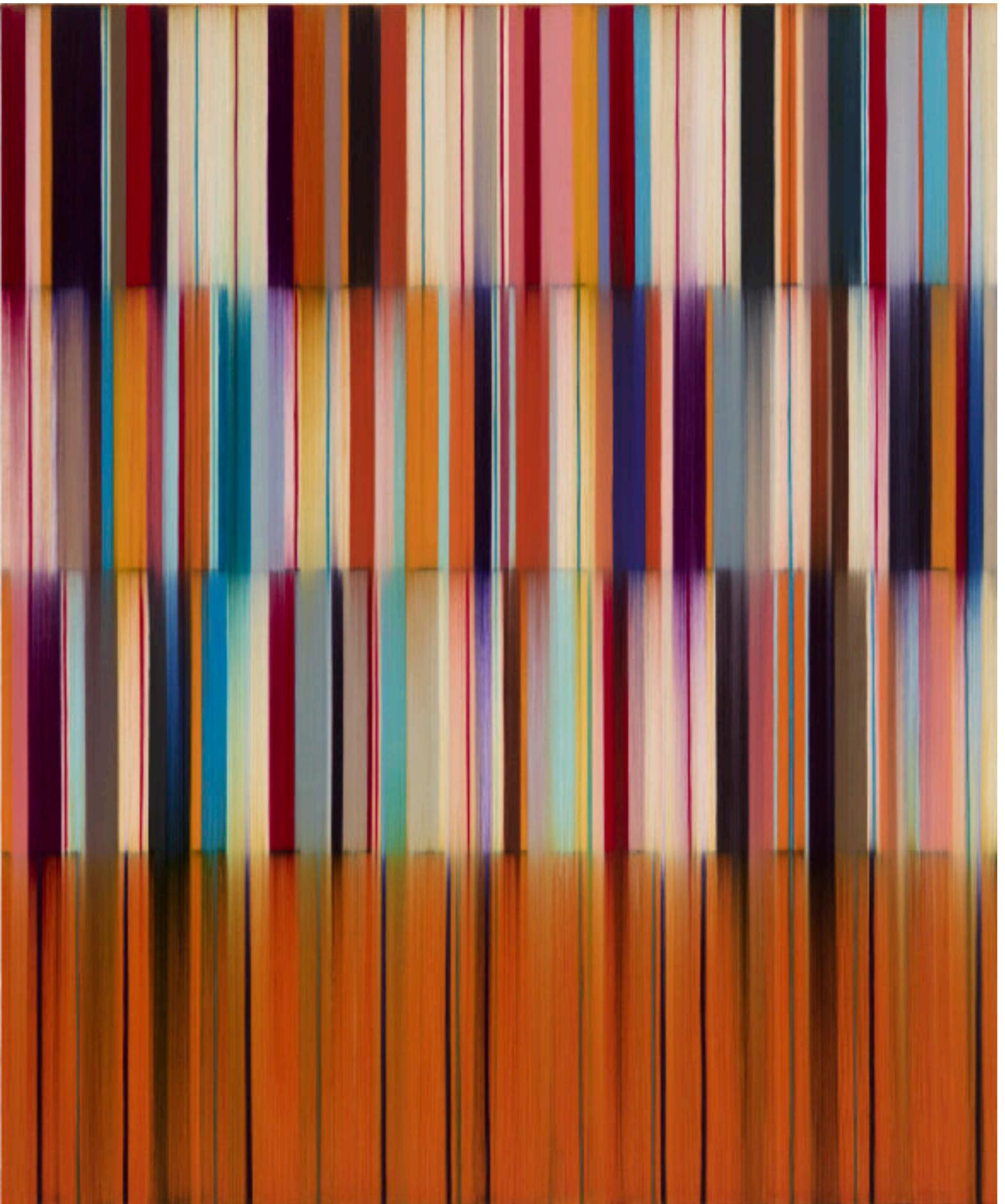
3

## Mark Francis Tracing Echoes

Solstice Arts Centre is delighted to announce 'Tracing Echoes', a major exhibition by acclaimed Irish artist Mark Francis (born 1962). Known for his dynamic and visually arresting paintings, Francis creates works charged with movement, sound, and rhythm. His practice combines intense sequences of colour within tightly gridded structures, generating a compelling tension between order and chaos.

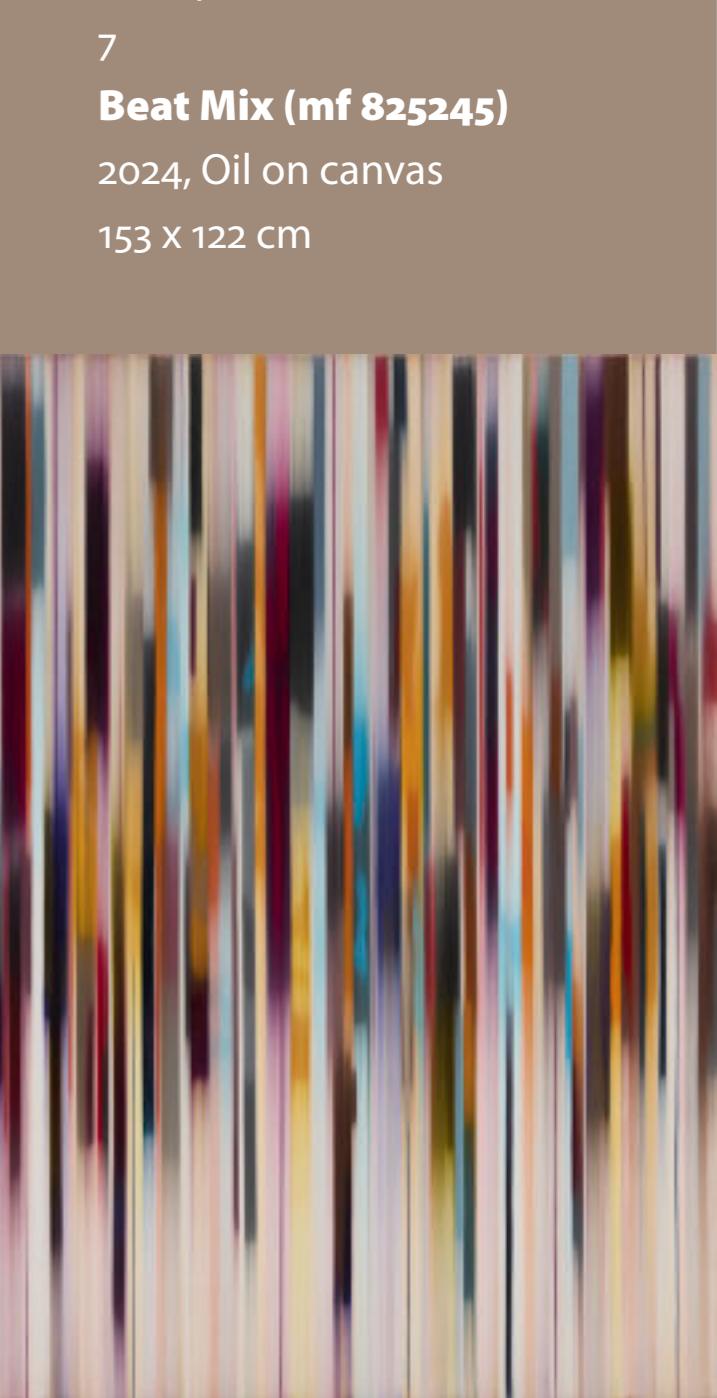
There is an agitation in Francis's work - a pulse, a vibration - as if the forms and colours are trying to break free, bleed into one another, or shift beyond their boundaries. His longstanding engagement with science provides fertile ground for exploration, transforming the invisible and the imagined into striking visual language. While technological feats inform his imagery, Francis reminds us that the true marvel lies in the unknown, where questions often prove more intriguing than answers. For 'Tracing Echoes', Francis presents new paintings, charcoal drawings, and a significant new commission for Solstice: Listening Field, the artist's first moving image work.

4



5

6

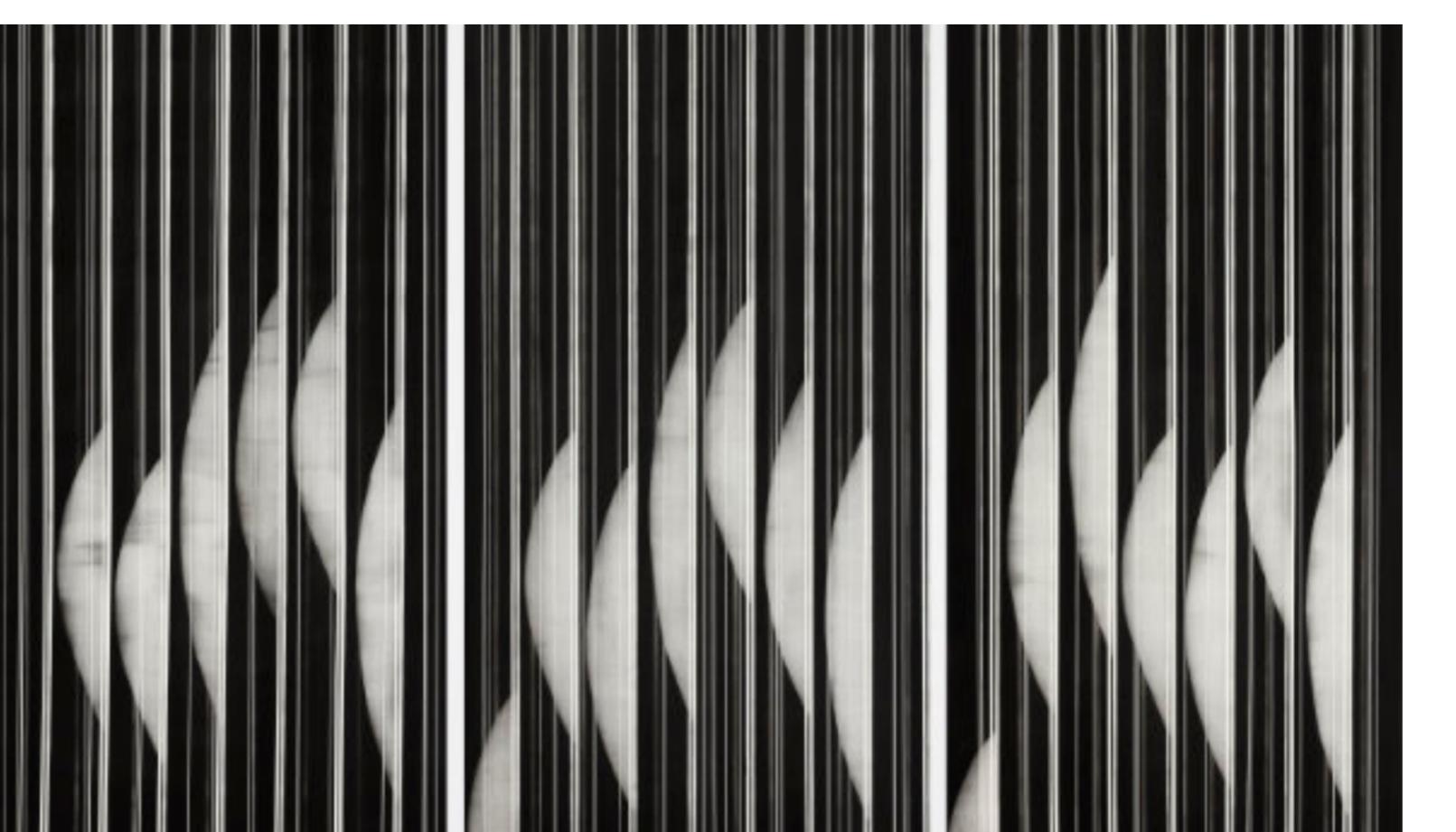


7

7

**Beat Mix (mf 825245)**

2024, Oil on canvas  
153 x 122 cm



6

This immersive piece expands his visual vocabulary into time-based media, offering audiences a fresh perspective on his ongoing investigations into rhythm, perception, and the unseen. This new work will also feature as part of Francis's representation of the Republic of San Marino at the 61st Venice Biennale in 2026, marking an exciting moment in his international career. Mark Francis's work has been exhibited extensively throughout Europe and the United States.

7



1

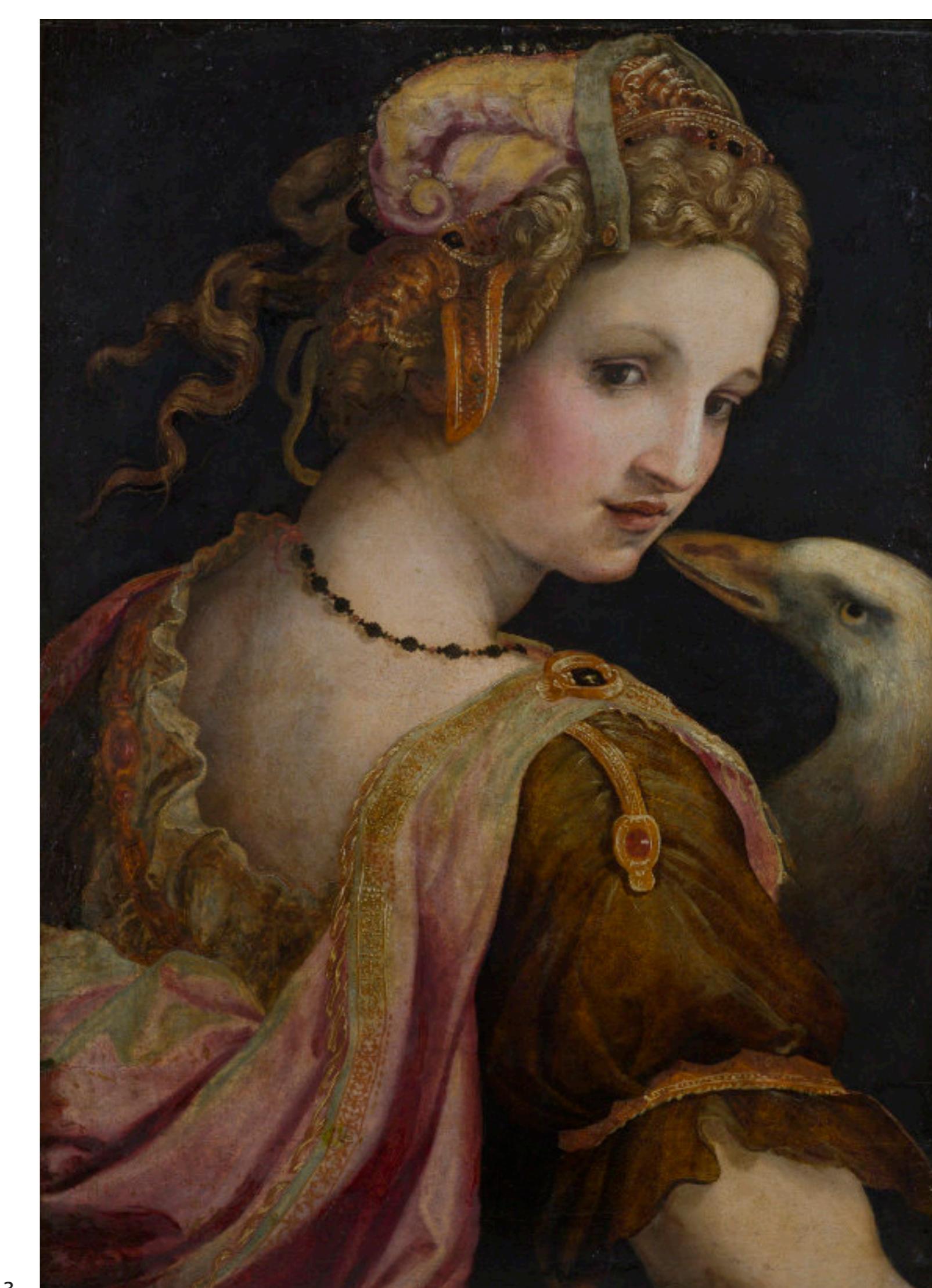


2



4

Passion and desire, lust and jealousy, cunning and deceit – few classical texts have stirred the imagination of artists as deeply as Ovid's *Metamorphoses*. In the eponymous exhibition artists as Titian, Correggio, Cellini, Caravaggio, Rubens, Rodin, Brancusi, Magritte, and Bourgeois rival the imaginative power and artistic vision of one of Antiquity's greatest poets. Over 80 masterpieces will be brought together from museums and collections worldwide. This show has been developed through close collaboration between the Rijksmuseum in Amsterdam and Galleria Borghese in Rome. The exhibition brings together more than 80 high-lights from international collections.



3

The works include Titian's Danaë, Tintoretto's Minerva & Arachne; Correggio's Jupiter & Io, as well as Ganymede Abducted by the Eagle and Danaë (all painted for the Duke of Mantua); Caravaggio's Narcissus; and Rodin's Pygmalion & Galatea, presented alongside Gérôme's painting of the subject. Three of Arcimboldo's composite, grotesque faces will also be on display. In addition, the life-size bronze Perseus with the Head of Medusa, made by the Dutch artist Hubert Gerhardt for the Duke of Bavaria, will be shown together with its model, the prototype for Cellini's famous work of the same title.



Opposite page  
**Caravaggio**  
**Narcissus**

c1600  
Palazzo Barberini, Rome

1  
**Hendrick Goltzius**  
**The Sleeping Danaë Being Prepared for Jupiter**

1603  
Los Angeles County Museum of Art

2  
**Giuseppe Arcimboldi**  
**Scherzo d'ortaggi (l'Ortolano)**

1590-93  
Museo Civico Ala Ponzone, Cremona

3  
**Michele Tosini**  
**Leda**

ca1560-70  
Galleria Borghese, Rome

4  
**Louis Finson**  
**The Four Elements**

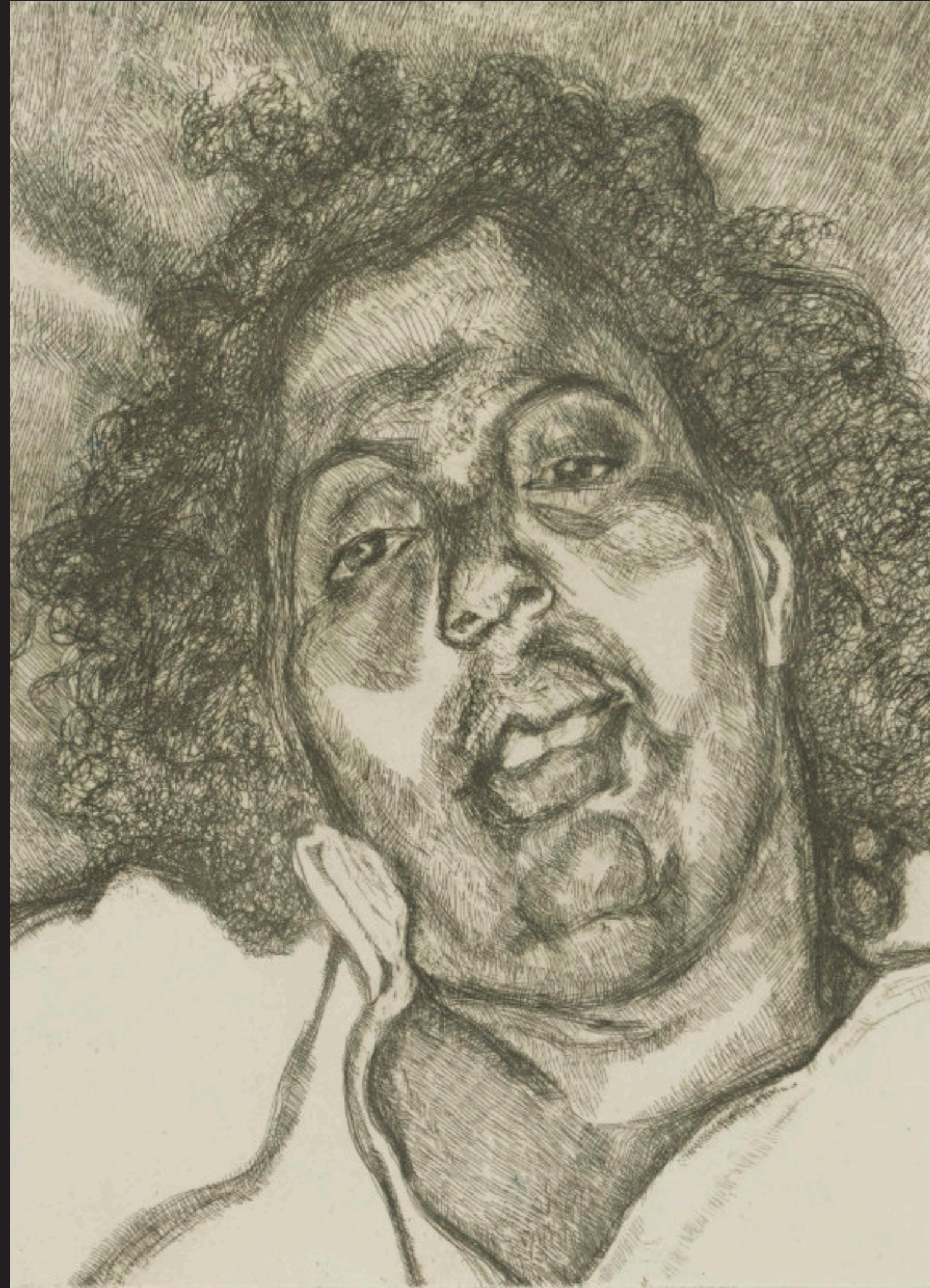
1611  
The Museum of Fine Arts, Houston

5  
**Giusto le Court**  
**Invidia (envy)**  
ca1670  
Musée André Jacquemart, Paris

# Lucian Freud

## Drawing Into Painting

# National Portrait Gallery London



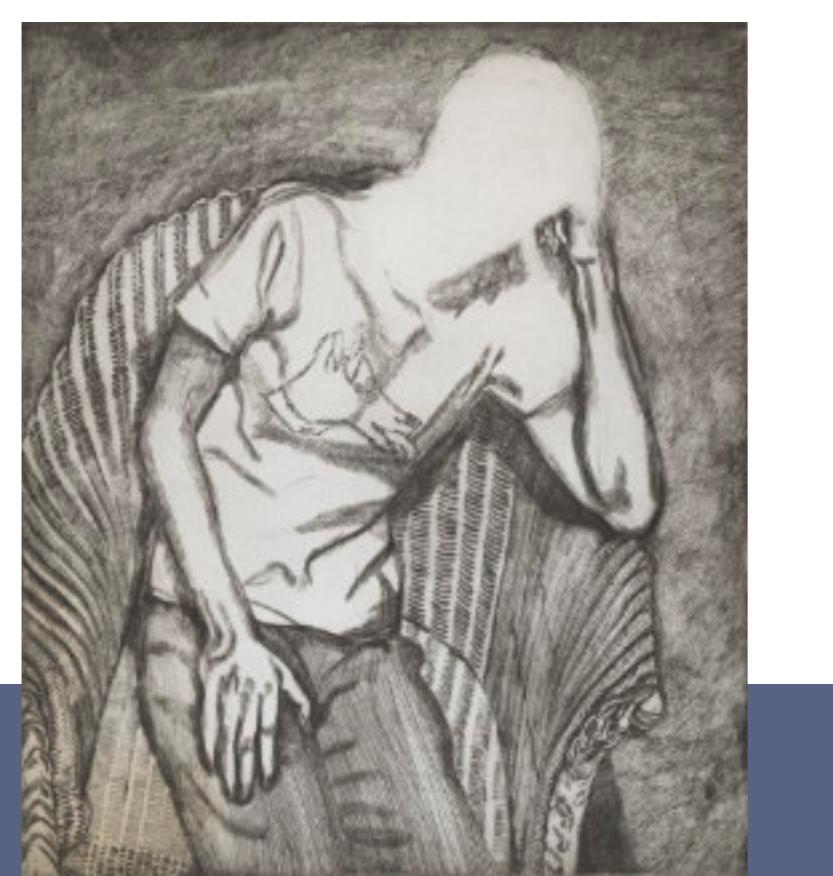
1  
**Lucian Freud**  
**Solicitor's Head**  
2003, Etching  
Photo © National Portrait Gallery  
London



2  
**Lucian Freud**  
**Girl in Bed**  
1952, Oil on canvas  
Photo © National Portrait Gallery,  
London  
Lent by a private collection,  
Courtesy of Ordovas, 2014

Bringing together 170 drawings, etchings and paintings, the exhibition explores how drawing remained central to Lucian Freud (1922-2011) – one of the 20th century's greatest figurative painters, throughout his career. It will be the UK's most comprehensive museum exhibition exploring Lucian Freud's drawings, featuring rarely-seen drawings and preparatory studies alongside iconic paintings, offering an unprecedented insight into the creative process and working methods of one of the greatest realist artists of the twentieth century. The exhibition will explore how, although Freud is best known as a painter, some of the most significant changes in his art can be traced through his drawing.

Lucian Freud drew obsessively from an early age, and the exhibition's starting point is the fascinating accumulation of childhood drawings, 48 sketchbooks, letters and unfinished painting. These living, working documents reveal Freud's thought processes throughout his career, containing not only drawings of different kinds, but also curious details and recurring motifs, such as telephone numbers ranging from the gas board to the British aristocracy, love-letter drafts, betting tips, and thoughts on paintings.



3  
Freud's practice developed into highly finished linear observational drawings in the 1940s, which were much admired by critics at the time. Freud then turned his attention to painting and a looser approach to the medium, in part influenced by his friendship with Francis Bacon. From the mid 1950 to the 1970s, painting was Lucian Freud's main preoccupation, and drawing became a backdrop – a more private activity often played out in sketchbooks. By highlighting drawings in dialogue with paintings, the exhibition demonstrates how Freud used drawing not merely as preparation, but as an essential tool for observation, exploration and understanding his subjects.



4 & 6  
**Lucian Freud**  
**NPG 7195**  
**Bella in her Pluto T-Shirt**  
1995, Etching  
National Portrait Gallery  
Collection, London

5  
**Lucian Freud**  
**Portrait of a Young Man**  
1944, Black crayon and chalk  
on paper  
Lent by a private collection

All images:  
© The Lucian Freud Archive  
All Rights Reserved 2025 /  
Bridgeman Images



6  
© The Lucian Freud Archive  
All Rights Reserved 2025 /  
Bridgeman Images

17.02.2026 > 31.05.2026



This is the first major retrospective in Spain devoted to Vilhelm Hammershøi (1864-1916). Ninety oil paintings and drawings by the artist and some of his contemporaries offer a comprehensive overview of the output of a painter who created just over 400 works in his 51 years of existence. Considered one of the most important Danish artists of the late 19th and early 20th centuries, Hammershøi gradually fell into obscurity after the emergence and consolidation of the avant-garde movements.

The ambiguity of Hammershøi's paintings allows for multiple avenues of interpretation, which have been enriched in recent decades by the



3

search for connections with other European artists and by relating the painter to his Danish contemporaries. Viewing Hammershøi's works in the context of the Museo Thyssen's collection makes it possible to connect them with those of other masters of the past, such as the 17th-century Dutch



2



4

painters and the great figures of the 19th and 20th centuries. The exhibition's subtitle, 'The Eye that Listens', alludes to the metaphorical relationship between Hammershøi's painting, silence, the apparent calm it transmits, and the artist's interest in music. The exhibition addresses this theme and others that



5

run through his work, including the role of his wife Ida Ilsted in his creative process, the artist's progressive refinement of his domestic interiors and their parallels with his treatment of architecture and landscapes, and Hammershøi's self-representation as a painter in the final years of his life.



6

Opposite page  
**Interior with Woman at Piano, Strandgade 30**  
1901, Oil on canvas  
55.9 x 45.1 cm  
Private collection

1  
**Double Portrait**  
**The Artist and his Wife**

1898, Oil on canvas  
71.5 x 86 cm  
Aarhus Art Museum, Denmark

2  
**Three Young Women**

1895, Oil on canvas  
128 x 167 cm  
Ribe Art Museum, Ribe

3  
**A Room in the Artist's Home in Strandgade, Copenhagen, with the Artist's Wife**

1902, Oil on canvas  
63.5 x 60 cm  
Statens Museum for Kunst

4  
**Interior. The Music Room, Strandgade 30**

1907, Oil on canvas  
70 x 59 cm  
The Art Institute of Chicago

5  
**Portrait of Ida Ilsted, later the Artist's Wife**

1890, Oil on canvas  
106.5 x 86 cm  
Statens Museum for Kunst

6  
**Self-Portrait, The Cottage Spurveskjul at Sorgenfri**

1911, Oil on canvas  
126 x 149.5 cm  
Statens Museum for Kunst



20.03.2026 > 09.08.2026

Opposite page  
**Constantin Brâncuși**

Léda

1926, Polished bronze (sand cast), nickel silver

1 **Constantin Brancusi**

**Le Nouveau-Né II**

1927, Stainless steel

2

**Constantin Brâncuși**  
**ête de femme**

c1908, Plaster

3

**Constantin Brâncuși**  
**Mlle Pogany I**

1912-13, Plaster

4

**Constantin Brâncuși**  
**La Muse endormie**

1910, Bronze

5

**Constantin Brâncuși**  
**Princesse X**

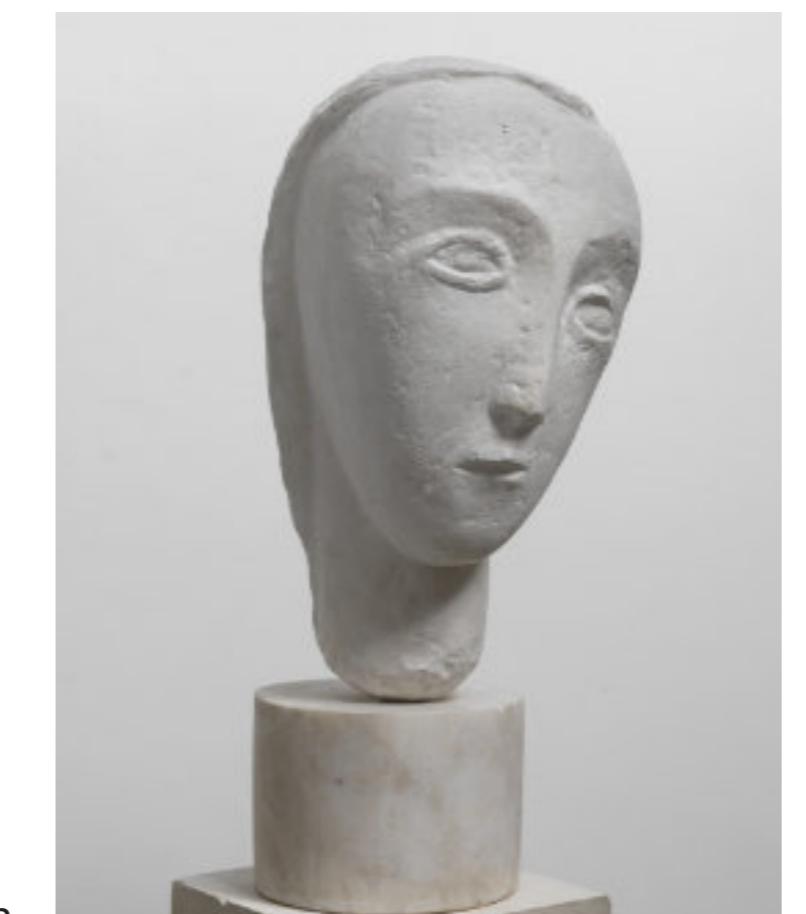
1915-16, Plaster



1

Constantin Brâncuși (1876-1957) was a sculptor, painter, and photographer. The Neue Nationalgalerie in Berlin, is presenting in cooperation with the Centre Pompidou in Paris, a major solo exhibition dedicated to the Romanian-French sculptor. Featuring more than 150 works, it will be the first comprehensive exhibition of this exceptional artist in Germany in over 50 years.

After a traditional academic beginning, Constantin Brâncuși developed his own distinctive style in Paris from 1907 onward. His organic sculptures, reduced to their essence, established him as a pioneer of sculptural abstraction in the early 20th century.



2

## Constantin Brâncuși



3



4

Brancusi's continuous search for an artistic ideal is reflected in the formal variations of a few central motifs and his playful use of different materials and surfaces. He masterfully employed pedestals, light, movement, as well as photography and film to stage his sculptures. In addition to key works such as The Kiss, Bird in Space, Sleeping

Muse, and Endless Column, the show also features a partial reconstruction of Brancusi's legendary studio – shown outside of Paris for the first time since its bequest to the French state in 1957. With over 150 sculptures, photographs, films, the show offers an extensive overview of the work of one of the most important sculptors of the 20th century.



5

All works:  
Photos: Centre Pompidou,  
MNAM-CCI/Georges  
Meguerditchian/Dist.  
Grand Palais Rmn

© Succession Brâncuși  
All rights reserved /  
VG Bild-Kunst, Bonn 2025



This show presents the oeuvre of Helen Frankenthaler (1928–2011), a pioneer of abstract painting. More than fifty works illustrate the creative energy of one of the most important artists on the post-war US scene. It is the largest presentation of her art in Europe to date and her first solo exhibition in Switzerland. At the young age of twenty-three, Helen Frankenthaler changed the course of the history of painting when she came up with her innovative soak-stain technique: applying diluted paint to unprimed canvases she laid out on the floor, she created compositions of enormous luminosity – often in large formats. She manipulated the paint from all sides, using sponges, scrapers, bristle brushes, and other tools.

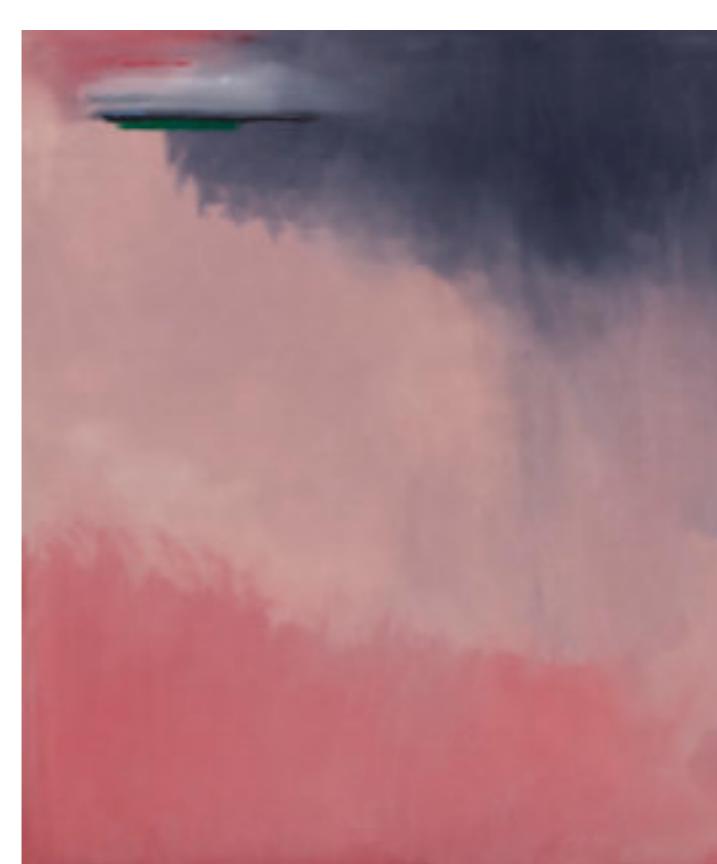
1



2



3



4

As a result, the canvas absorbed the paint; support medium and colour became one. Although Frankenthaler left plenty of room in the painting process for chance, she retained a finely honed sense of balance and structure. The daughter of an educated and affluent Jewish family in New York City, Frankenthaler studied painting and set up shop in her own studio in Manhattan when she was just twenty. She soon struck up acquaintances with the art critic Clement Greenberg and members of the first generation of Abstract Expressionists including Lee Krasner, Barnett Newman, her future husband Robert Motherwell, and Jackson Pollock. Pollock's treatment of the horizontal canvas inspired her to devise the revolutionary technique that enabled her to hold her ground in a male-dominated environment and emerge as a pioneer of colour field painting. She died in Connecticut, aged 83.

critic Clement Greenberg and members of the first generation of Abstract Expressionists including Lee Krasner, Barnett Newman, her future husband Robert Motherwell, and Jackson Pollock.

Pollock's treatment of the horizontal canvas inspired her to devise the revolutionary technique that enabled her to hold her ground in a male-dominated environment and emerge as a pioneer of colour field painting. She died in Connecticut, aged 83.

18.04.2026 > 23.08.2026

Opposite page  
**Sesame**  
1970, Acrylic on canvas  
269.2 x 209.6 cm

## Helen Frankenthaler

- 1 **Flood**  
1967, Acrylic on canvas  
315.6 x 356.9 cm
- 2 **Star Gazing**  
1989, Acrylic on canvas  
181.6 x 365.8 cm
- 3 **Moveable Blue**  
1973, Acrylic on canvas  
177.8 x 617.2 cm  
ASOM Collection, Vaduz  
Courtesy of Berggruen Gallery, San Francisco
- 4 **Cloud Burst**  
2002, Acrylic and collage on paper  
201.3 x 173.4 cm

*All works*  
© 2025 Helen Frankenthaler Foundation, Inc, New York

03.10.2026 > 21.02.2027



1

## 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



3



4



5

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



6

- 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