

HAUPTBAU, Courtyard

- 1 Auguste Rodin, *The Burghers of Calais*, 1884–1889**
The Burghers of Calais recalls an episode from the Hundred Years' War between France and England. In one of his most imposing works of sculpture, Rodin also created a new kind of monument. The French artist's figures are heroic in defeat, their faces and hand gestures haunting expressions of resignation and despair.

HAUPTBAU, 1st floor

- 2 Lucas Cranach, *The Judgement of Paris*, 1528**
The painting depicts a famous episode from Greek legend. Prince Paris of Troy is asked to judge which of three goddesses—Hera, Athena, or Aphrodite—is the most beautiful. The German painter Lucas Cranach transformed the ancient source into a scene of erotic nudity.
- 3 Hans Holbein, *The Dead Christ in the Tomb*, 1521–1522**
The German painter Hans Holbein the Younger depicts the dead Christ with an unsparingness that is unprecedented, reducing the scene to its essential object: the tortured corpse in a sepulchral niche. The writer Fyodor Dostoevsky is said to have been so distressed when he saw it in 1867 that he almost had an epileptic seizure. The picture appears in his famous novel *The Idiot*, written after his visit to Basel.
- 4 Rembrandt Harmensz. van Rijn, *David with the Head of Goliath before Saul*, 1627**
This panel is the earliest known oil sketch by the Netherlandish master's hand. It depicts a scene from the story of David and Goliath in the Old Testament. The turbans and the striking "Orientalizing" attire of the biblical personages are a far cry from the austere fashions worn by the Dutch in the seventeenth century. They are meant to convey what was, in the perspective of the time, a realistic vision of an action set far away and in a distant past.
- 5 Arnold Böcklin, *Island of the Dead*, 1880**
The Basel-born painter Arnold Böcklin's *Island of the Dead* was a blockbuster in the late nineteenth century. Prints after the painting adorned many a bourgeois living room. The mysterious scene inspired composers, while writers, comic artists, and filmmakers gave it cameos in their works.
- 6 Paul Cézanne, *Five Bathers*, 1885/1887**
Bathers—men and women—are a key motif in Cézanne's oeuvre. Yet the pioneering French artist, who helped pave the way for modernism, was more interested in the rhythmical structure of his paintings than in the faithful rendition of idealized bodies or in anatomical accuracy. His human figures are forms first and foremost, forms that are part of a larger composition. The characteristic parallel brushstrokes endow the picture with vibrant energy.

- 7 Vincent van Gogh, *Marguerite Gachet at the Piano*, 1890**
The Dutch painter Vincent van Gogh created this picture shortly before he took his own life in July 1890. It shows the nineteen-year-old Marguerite Gachet, the daughter of a physician. The mentally ailing artist had traveled to see her father in Auvers. Van Gogh gave the portrait to the young woman, with whom he had presumably fallen in love.

HAUPTBAU, 2nd floor

- 8 Pablo Picasso, *The Two Brothers*, 1906**
Motifs from the world of harlequins, clowns, and acrobats appear frequently in the early works of Picasso, a native of Spain and arguably the most famous artist of his century. The older child tenderly touches the hands and foot of his young brother, whose figure almost blends in with the shallow pictorial space. Only a single line and the shadow on the floor lend the painting some depth.
- 9 Oskar Kokoschka, *The Bride of the Wind*, 1913**
This painting, created on the eve of the First World War, shows the Austrian artist Oskar Kokoschka with his lover, Alma Mahler. The couple is engulfed in a storm. She is fast asleep, without a care in the world, but he lies rigid and tense. The work may be read as alluding to the explosive political tensions of the time, but also as an expression of a fraught love affair that fell apart shortly after the picture was painted.
- 10 Franz Marc, *Animal Destinies*, 1913**
This masterpiece by the German painter Franz Marc was created less than a year before the outbreak of the First World War and seems filled with foreboding of the looming cataclysm. The picture's own history has been eventful, too: after it caught fire in 1917, it was restored by the artist Paul Klee. The Nazis rejected it as "degenerate"; it was among the many works they pulled from German museums and sold abroad. The Kunstmuseum Basel bought it in 1939, the first of altogether twenty-one such acquisitions.
- 11 Marc Chagall, *Self-Portrait*, 1914**
In 1914, the Russian-French painter Marc Chagall created a series of self-portraits. To make this one, he stood so close to the mirror that only his head and shoulders fit into the frame. The resulting picture creates the impression that the artist is skeptically eyeing the beholder, while his own expression is rather inscrutable. With his clownish features, Chagall has the aura of an enigmatic visionary.
- 12 Sophie Taeuber-Arp, *Equilibrium*, 1932**
Sophie Taeuber-Arp trained and worked as an artisan and interior designer. After leaving her native Switzerland for Paris, she built a career as a fine artist. With its delicately balanced forms, this work is a characteristic example of her vivacious and colorful brand of abstraction.

NEUBAU, Ground floor

- 13 Donald Judd, *Untitled*, 1970**
The American artist has been hailed as a leading exponent of minimalism, a tendency in visual art characterized by lucid basic structures, repetition in series, and industrial production methods. Rather than sculptures in the traditional sense of the word, Judd created specific objects: geometric bodies based on a small set of forms manufactured out of industrial materials. This work, a precise arrangement of uniform aluminum cubes, reflects his interest in the interplay between open and closed volumes in space.

NEUBAU, 1st floor

- 14 Andy Warhol, *Ten-foot Flowers*, 1967–1968**
The American artist Andy Warhol was a pioneer of pop art. Brand products and celebrities like Marilyn Monroe are among the recurrent subjects in his art. In the works of the Flower series, Warhol returns to nature. Yet the original he worked from was not a bunch of actual hibiscus flowers, but a photograph in the magazine *Modern Photography*. The photographer sued Warhol and won damages.
- 15 Joseph Beuys, *THE HEARTH (Feuerstätte)*, 1968–1974**
The German artist Joseph Beuys is regarded as one of the great innovators in the art of the twentieth century. Works in a museum, he thought, were only one manifestation of art; so were events, conversations, and intellectual processes. In installations like this one, Beuys compellingly articulated his complex artistic and political ideas through materials in three-dimensional situations.
- 16 Lynda Benglis, *Foxtrot*, 1974–1975**
The American artist Lynda Benglis is a pioneer of feminist art. This work is one in her series of Knots: sculptures made of metal and plaster tubes whose circumference matches that of her own arm. Benglis knotted them by hand; titles like *Sierra* or *Foxtrot* ironically quote the letters of the NATO phonetic alphabet. Benglis's oeuvre is distinguished by her use of industrial materials, which she handles with raw physical force. Sensitive to the qualities of her materials and forms, her art also registers her own movements.

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Cover: Donald Judd, *Untitled*, 1970, *Untitled*, 1969, *Untitled*, 1970
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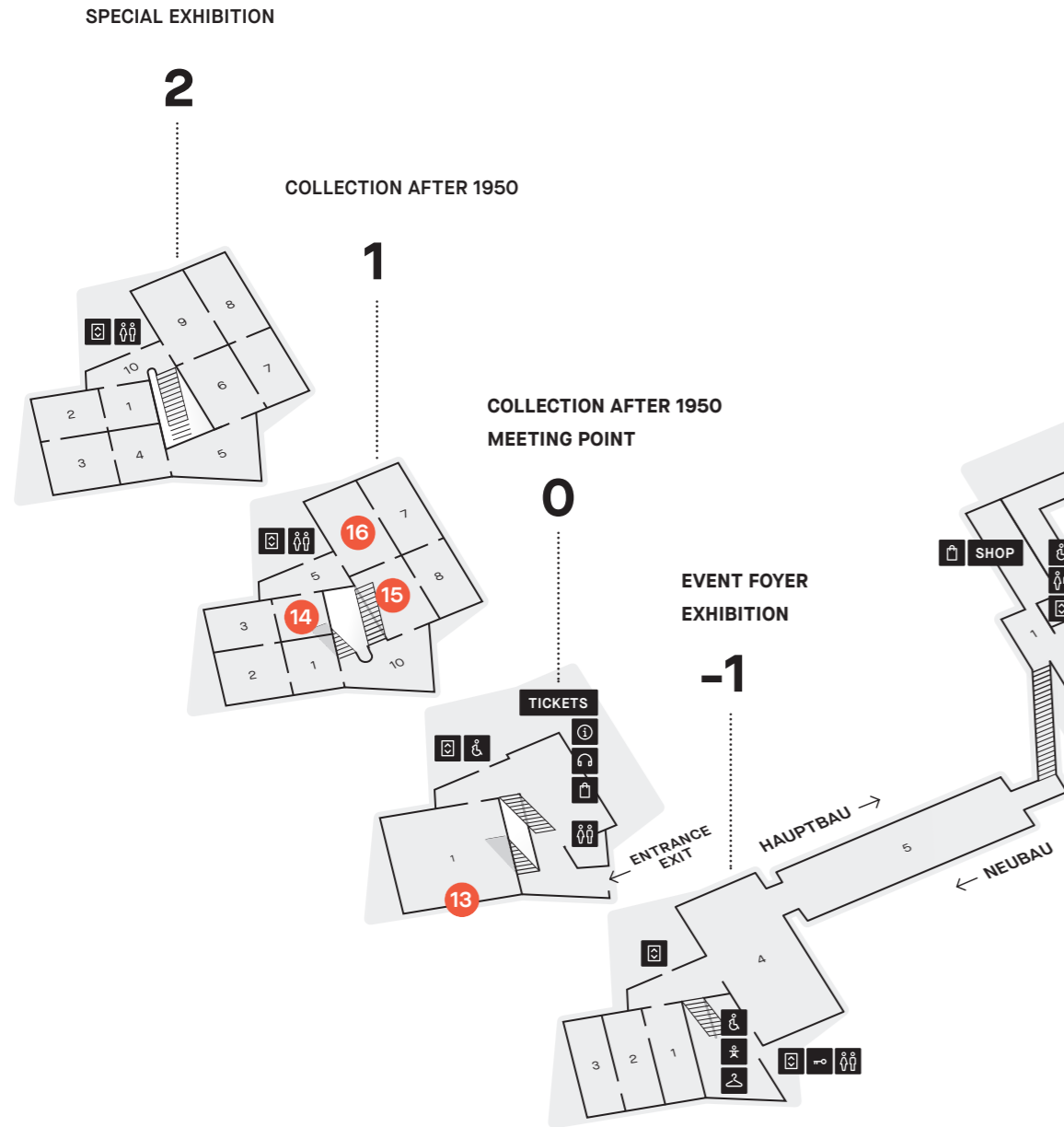
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Highlights Tour

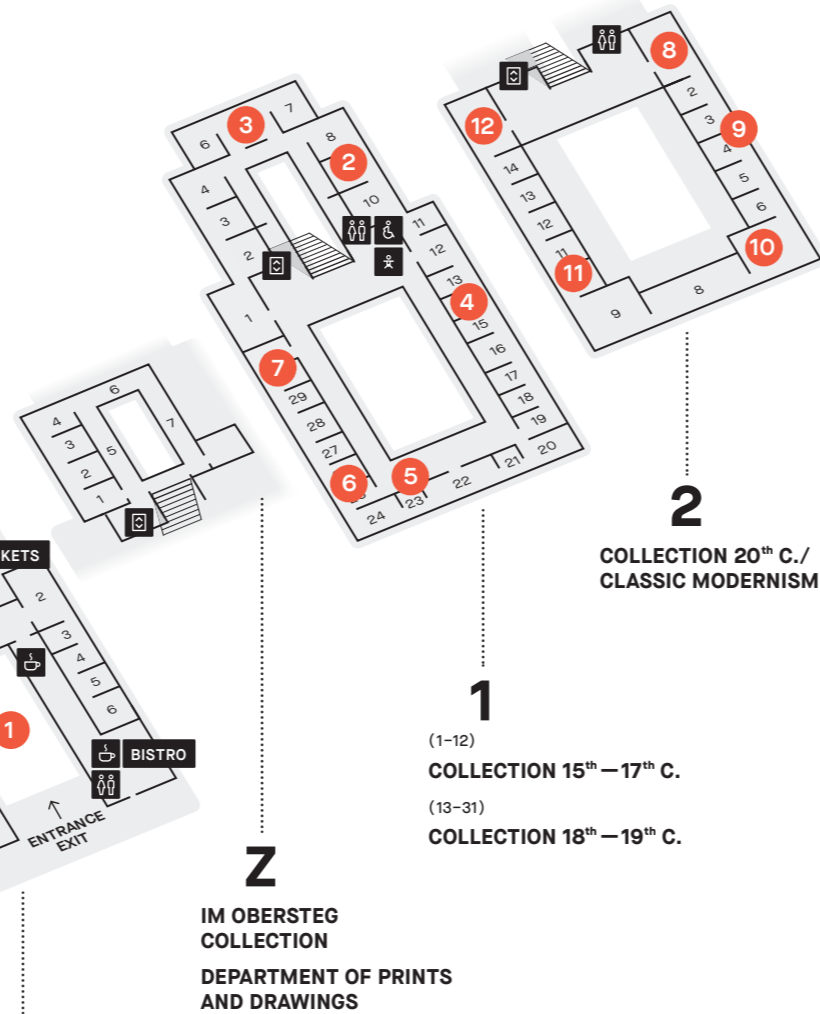
16 Must-See Works
of Art



NEUBAU



HAUPTBAU



1 Auguste Rodin
The Burghers of Calais
1884–1889



5 Arnold Böcklin
Island of the Dead
1880



9 Oskar Kokoschka
The Bride of the Wind
1913



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Untitled
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2 Lucas Cranach
The Judgement of Paris, 1528



6 Paul Cézanne
Five Bathers
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Animal Destinies
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3 Hans Holbein
The Dead Christ in the Tomb
1521–1522



7 Vincent van Gogh
Marguerite Gachet at the Piano, 1890



11 Marc Chagall
Self-Portrait
1914



15 Joseph Beuys
THE HEARTH (Feuerstätte)
1968–1974 and
Feuerstätte II, 1978–1979



4 Rembrandt Harmensz. van Rijn
David with the Head of Goliath before Saul, 1627



8 Pablo Picasso
The Two Brothers
1906



12 Sophie Taeuber-Arp
Equilibrium
1932



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Foxtrot
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