


**1000  
ARTWORKS  
TO SEE  
BEFORE  
YOU DIE**



**Volume 1  
Altdorfer to the Chapmans  
via Bruegel and Cézanne**



# 1000 artworks to see before you die

the world? Araki shifts, in a blink of his camera lens, from tied-up nudes to close-up bouquets, from the baroque neon glow of Tokyo nightlife to picnics of blossom-watching. Sentimental Journey is a heartbreaking series of typically revealing images of his dying wife's final days. (RC)

**Diane Arbus**  
**Child with Toy Hand Grenade in Central Park, NYC (1962)**

Diane Arbus brought new subjects into view: those on the margins, the misfits, the geeks and, as she called them, the freaks. In her influential redefinition of photography's boundaries, the images are devoid of empathy but full of uncomfortable intrigue. A gawky boy plays with a toy grenade, and the result is explosively unsettling. (EM)

**Arcimboldo**  
**Winter (1573)**

The deep knot in a gnarled tree stump becomes a dark eye; two pale fungi form lips; green ivy reveals signs of life in a hairy tangle of dry grey branches. This Habsburg court artist's genius for finding faces in the natural world fascinated the surrealists. (JJ)



**Armenian (c915-921)**  
**Reliefs on facade of Church of the Holy Cross**

King Gagik, a 10th century Armenian ruler, is portrayed in robes decorated with curling arabesques among holy personages, animals and a banquet. The timeworn reliefs on this church in Turkey bear witness to a lost population. (JJ)

**Hans Arp**  
**Horloge (1924)**

The roly-poly painted wooden blobs of Arp's art prove that abstraction does not have to be

serious. His playful works are at once reliefs, assemblages and paintings, with a delight in chance and a pleasure in the visual that make them joyous and liberating. (JJ)

**Antonin Artaud**  
**Self-Portrait (1946)**  
**Portrait of Jany de Ruy (1947)**

Better known for his Theatre of Cruelty manifestos and a lifetime's poetic railing against the evil spirits of mediocrity, Artaud, at the very end of his life, created some of the most incisive portrait drawings of the 20th century. Ravaged by

years of electroshock, Artaud's once so beautiful face emerges in his Self-Portrait from a tremulous web of insectile scratchings. In pained states of rage and elation, he pictures his supportive friends as fellow victims of the insensate mob. Artaud really believed that drawing was a ritual of self-creative and self-protective magic, and it shows. (RC)

**Kutlug Ataman**  
**Küba (2005)**

Viewers are confronted by a cacophony of voices, as 40 residents of a shanty town in Istanbul recount their life stories on TV monitors. Kutlug Ataman's provocative installation reveals the humanity in a hidden and abused society. (JL)

**Eugène Atget**  
**Maison de la Matrise de Saint-Eustache (1902)**

Atget's is the photography of the flâneur. Wandering about the dilapidated backstreets of fin de siècle Paris, he came across the most exquisite atmospheric loveliness in the form of the crumbling plaster walls of rag-and-bone yards and open air urinals. It's a textured world, full of shabby charms and enticing shadows. (RC)

**Francis Bacon**  
**Study after Velazquez's Portrait of Pope Innocent X (1953)**  
**Study for Portrait II (after the Life Mask of William Blake) (1955)**  
**Portrait of George Dyer in a Mirror (1968)**  
**Triptych May-June (1973)**  
**Francis Bacon's studio, preserved as left in 1992**

Painting is something obscene and vicious, and utterly compelling, when Bacon wields the brush. His studio, preserved as a sealed room into which you peer anxiously as if you were looking into a poisonous snake's glassed box, is at once a monument to the solitude and mystery of creation and a scary claustrophobic nightmare in pink and purple and unshaded lightbulbs. His paintings are like that, too. Bacon found himself as a painter in the depressive aftermath of the second world war, with paintings that turn surrealism inside out and expose the mind's viscera. But it is the Old Masters, their rich cream surfaces and heavy frames on velvet wallpaper, with whom Bacon converses. His series of paintings of imprisoned, suffering, ridiculous popes meditate on Velázquez's great



ruddy-faced Pope Innocent X and on the tyranny of the portrait; there is an idea in Bacon of art as violence, as cruelty, and his eviscerated nudes are never the objects of sentimental compassion. His art can oppress in the mass but when you come across one of his paintings in some dull and predictable collection of postwar art it's like meeting the most horrible, fascinating old bastard in the club. (JJ)

**Giacomo Balla**  
**Street Light (1909)**

The massive yellow explosion of artificial light in Balla's Futurist Manifesto of a painting eradicates, as if switching on a light, all the chiaroscuro shadows of the old canvases that were smothering young Italians a century ago like shrouds. (JJ)

**Balthus**  
**Nude Playing with a Cat (1949)**

Balthus may have been frowned upon for his artistic penchant for semi-clad adolescents, yet this is surely an empathetic image of uninhibited delight. The voluptuous abandon of both girl and cat, the beam of dawn sunlight, all transfixed in exquisite compositional tension. (RC)

**Aubrey Beardsley**  
**Salome (1894)**

Aubrey Beardsley's elegantly wasted figures and florid lettering, surrounded by exquisite detailing, were the most decadent images of the art nouveau movement. His highly sexualised and fevered illustrations for Oscar Wilde's play *Salome* scandalised Victorian society, and lost him his job at the *Yellow Book* literary periodical. (JL)

**Max Beckmann**  
**Departure (1932)**

Before fleeing Nazi Germany, where his paintings were especially denounced as Degenerate Art, Beckmann conjured this tragic tableau of carnival gone terribly wrong. The seemingly inescapable foreground composition is an angulated nightmare. An ultramarine horizon beams with a faint ray of faraway hope. (RC)

**Gentile Bellini (attributed)**  
**Portrait of a Young Turkish Boy (1479-1480)**

East and west meet in this delicate portrait, done by a Venetian at the Turkish court in Istanbul, that combines an Islamic sense of decorative



surface with a Renaissance European focus on capturing the reality of the figure. (JJ)

**Araki's Sentimental Journey.**  
Clockwise from below:  
Ataman's Küba; Beckman's  
Departure; and Bernini's  
Apollo and Daphne

his own brother-in-law, Andrea Mantegna – who had married into the painting clan consisting of father Jacopo and his sons Giovanni and Gentile.

**Giovanni Bellini**  
**Agony in the Garden (c1465)**  
**Pietà (c1468-1471)**  
**Doge Leonardo Loredan (1501-1505)**  
**The Feast of the Gods (finished by Titian) (1514-1529)**

The most brilliant member of the painting dynasty that put Venice on the Renaissance map painted, among many delicate and unexpected masterpieces, the single most moving sunrise in art. It was his secret weapon in a painting competition with

In about 1460 Andrea painted a densely historical image of Christ praying in the garden before his arrest; it hangs today beside Giovanni's rivalrous version of the same subject.

Giovanni wins outright, because behind his simple uncluttered depiction of Christ and the sleeping disciples is a vista of morning light breaking over the hills of northern Italy that simply stops you, holds you and makes you sigh.

The pale white buildings of a Veneto hill town glow against a blue sky that is just starting to turn salmon pink. The hillsides below are still in nocturnal shadow. The image is rendered so beautifully that Giovanni must have been a man of disconcerting sensitivity. He pictures the dead Christ cradled by Mary not slumped over her knee but held up with his broad pale chest spread out like a handkerchief for the beholder to weep into.

His portrait of Venice's elected ruler, in its stillness and quietness, is the male Mona Lisa. (JJ)

**Berlin painter**  
**Neck amphora decorated with an ageing reveller (c490BC)**

The so-called "Berlin painter" of Athens was superb at marrying the composition of his designs to the form of the pot he was working on. His reveller, carrying a lyre, seems to lope nonchalantly along, graceful and balanced. (CH)

**Gianlorenzo Bernini**  
**The Rape of Proserpine (1621-1622)**  
**Apollo and Daphne (1622-1625)**  
**David (1623-1624)**  
**Bust of Scipione Borghese (1632)**  
**Bust of Costanza Bonarelli (c1636-1637)**  
**Triton Fountain (1642-1643)**  
**Ecstasy of St Theresa (1647-1652)**  
**Fountain of the Four Rivers (1648-1651)**  
**Bust of Louis XIV (1665)**  
**Blessed Ludovica Albertoni (1671-1674)**

If one person could be said to have defined and perfected the baroque style, it was Gianlorenzo Bernini. Born in Naples, Bernini came to Rome around 1605 and caught the eye of an influential patron, Cardinal Scipione Borghese, for whom he

