

KUNSTHAUS BASEL

EVA LOOTZ

In cooperation with the
Museo Nacional Centro de
Arte Reina Sofía, Madrid
26.9.2025 –
25.1.2026

While Eva Lootz was one of the leading pioneers of the 1970s, her work is only now being discovered in all its abundance and astonishing relevance: born in Vienna in 1940, the artist has lived in Madrid since the 1960s, choosing to live and work in Spain at a time when the country was ruled by a military dictatorship that remained in power until the mid-1970s. Making art, as Lootz understands it and understood it from the very beginning, was therefore shaped by political resistance and social and private resilience.

For Lootz, being political means, more than anything else, looking closely, listening carefully, and understanding what is being said or read. The materials she uses emphasize softness and poetic fluidity—even when they are made of marble or bitumen—while reflecting the origins of their extraction at the same time: salt, sand, water, stone. Her oeuvre includes drawings, sculptures, videos, photographs, (wall) paintings and site-specific interventions.

In cooperation with the Museo Nacional Centro de Arte Reina Sofía in Madrid and in close collaboration with the artist herself, this exhibition is the first of its kind in a German-speaking country.

Curated by Ines Goldbach and Fernando López
(Museo Reina Sofía)

Eva Lootz: In the Flow of the Overlooked

by Ines Goldbach

When I meet Eva Lootz for the first time, she immediately seems familiar to me. It might be because we speak the same language, or perhaps because we have similar interests—or because she is someone who approaches others with a sharp mind, intelligent wit, great openness and warmth. Above all, however, the eighty-five-year-old artist exudes a creative drive and determination to transform things. These are qualities that she has exhibited throughout her life, even when faced with major new beginnings.

Born in Vienna in 1940, she left all that she knew behind at the age of twenty-seven and found a new home in Madrid and in Spain—a country full of stories, including some that seem to have been forgotten. Although she had already learned the language in Austria, she embraced it even more fully and began to highlight social, ecological, and feminist issues with all of their complex layers and interconnections. Her work is a lived attempt to restructure things, to interpret traces, to name what lies beneath the surface, and to reshape and reorder it with her hands, body, and poetry.

Within a few minutes of our meeting in Madrid, we find ourselves immersed in the six decades of her oeuvre, which could not be more diverse while simultaneously encompassing an entire cultural history. There is a good reason why the young artist soon became part of the international wave of radical change that prevailed back in the 1960s and 1970s. However, as is often the case with women artists of that era, her work—although highly regarded and serving as a reference point for many—is still waiting to be discovered in all its facets, and particularly in terms of its relevance here and now.

So we pore over catalogues, exploring topics, (cultural) histories, and landscapes that have interested Eva Lootz since the start of her career. “First, I should explain how it all began and why metals and mines have been so important to me since the 1970s and 1980s,” says the artist, who was also surprised by this theme initially, as there was no indication of any prior interest in mines or mining. “The main reason was the fact that at some point I switched from using water—the usual medium for acrylics—to paraffin, wax, sealing wax, alkyl, and metal.” This meant that melting became the primary means of changing

states; not by her own choice, but rather in accordance with their properties, characteristics, and strengths. “So, I went from using water to melting paraffin, from lead and tin to mercury, and from mercury to mining, which always reminds me of what Gilles Deleuze expressed in his *Mille Plateaux*: metal brings the flowing life of matter into consciousness.”

Mining thus became one of her key themes from the 1980s onwards, particularly in the Iberian Peninsula, where the artist now lived. “Spain,” Eva Lootz explains, “is a country that is incredibly rich in mineral resources: gold, tin, lead, even mercury. That’s why the Romans didn’t rest until they had conquered it. In the eighteenth and nineteenth centuries, every educated European citizen was expected to know all the famous monuments, cathedrals, castles, and so on, and even to visit some of them, such as the Egyptian pyramids or the Palace of Versailles—but hardly anyone knew about the corresponding mines. And yet they were the basis of this wealth, as well as parts of history that people would like to forget, such as colonialism, slavery, involvement in World War II, and so on. It was precisely these contexts associated with the materials that interested me so greatly, because I felt this was also closely related to women and their invisibility—both then and now. For a long time, we women were just as invisible as the mines, weren’t we?”

One of her artistic starting points thus lay beneath the surface: mines and metals, salts, mercury—raw materials that could flow, melt, and transform. She speaks of things that are invisible, of things that have disappeared, of traces and fractures, of the wounds of a country—and of women’s resistance against being forgotten. In these Spanish mines, Eva Lootz found an echo chamber and a connection between female invisibility and the conditions in which they were historically viewed and positioned—deep, hidden, essential, and holding the interior together.

After even just a brief conversation, it becomes clear that Eva Lootz has had to fight her way forward her entire life, precisely because she is a woman. And so it comes as no surprise that she combines her ongoing artistic exploration of mines and other mineral extraction sites in Spain with an avowedly feminist approach. To me, it seems like a complete eye-opener: a clever interweaving of questions about (female) identity; colonial history, still to be fully addressed, which can be told through the major invasions of a country and the resulting treatment of minorities or Indigenous peoples; and also more modern connections from the Second World War and the Franco era up to the present day and its burning environmental issues.

But how did she develop this great, overwhelming interest in exploring and understanding things, and reading between the lines—or should we say beneath the surface of mines? Growing up in Vienna in the 1950s as an only child in a middle-class environment with a mother who was a singer, she had early access to concerts, plays, and lectures, as well as books on art history and mythology, including works by authors such as Robert Graves, who also wrote about the language of trees and their meaning. Indeed, it was his feminist reinterpretation of Greek myths that opened her eyes at a time when an entire generation of women like herself were growing up without men and fathers and had to deal with the broken returnees from the war. A society that she herself could never quite identify with or find her place in, as she recalls. However, her mother had taken her to lectures on indigenous peoples in Central Africa when she was just fourteen, opening the door to ethnology for her. “So, every week I went to the Hofburg to listen to lectures by ethnologists about their research trips to the Amazon, Mongolia, and so on. This expanded my world.” But this wasn’t enough for Eva Lootz: after graduating from high school and completing her degree at the University of Music and Performing Arts in Vienna, where she studied film, she left Austria, set off for Spain, and rewrote her own story.

There is no need to overemphasize the biographical elements of any artist’s work. But this fundamentally disruptive, curious step—at once a new beginning and a great desire for discovery through research and knowledge, but primarily through all the senses, the body, the hands, the mind, giving new forms to ideas that had not been expressed or conceived—is deeply engrained in Eva Lootz’s work. “I would say,” she explained in 2003, “that the most obvious thread running through my work is one that revolves around loss, disappearance, traces, dispersion, burial, the presence of that which has been denied, that which is riddled with holes, and the impossible congruence of the gap between language and what is visible.” It is precisely this pursuit and discovery of something that should be known but seems to have been forgotten due to its complexity that remains one of Eva Lootz’s most significant artistic and personal motivations to this day. Originally an outsider, she examined her adopted homeland and allowed what she perceived to literally slip through her hands in order to scrutinize it.

The first works created by Eva Lootz in the early 1970s coincided with the development of Process Art or Anti-Form in the United States and Europe.

Artists such as Eva Hesse, Bruce Nauman, Joseph Beuys, Mario and Marisa Merz, Richard Long, Jannis Kounellis, in addition to those who staged interventions in vast landscapes and helped shape what became known as Land Art, such as Nancy Holt, Michael Heizer, Walter De Maria, and Robert Smithson. During this period, the artistic process was considered just as important as the finished artwork, if not more so. Eva Lootz’s works from these years also quickly moved away from classical image formats or conventional image making and focused on processes, transformations, and the properties of the materials themselves—their ability and potential to be crumpled or folded, altered by heat, covered, or amalgamated—which remains a defining feature of her work to this day.

Works such as *Untitled (Found Gestures, 1)* (1976) and *Burnt Cloth* (1979), which were created using these materials and gestures, such as packing paper that is crumpled and shaped and a piece of canvas that has been dipped in paraffin and singed at regular intervals with a burner and then folded, are testament to this, as is her most recent work *Untitled (Net)* (2025), which is on display in the exhibition at the Kunsthaus. She almost never includes her personal history in her works, but she does incorporate global cultural history as well as stories relating to womanhood itself. This may be connected to the fact that Eva Lootz’s work has always emphasized body parts such as hands, ears, mouths, tongues, and feet, which refer both to fragmentation and to different ways of interacting with the world that transcend the purely visual and are also associated with sensory experiences: touching, hearing, tasting, walking, speaking. *Zapatitos* (1996), for example, is reminiscent of delicate shoes, but also evokes a vagina and the autonomous progress of women. Experiencing the world with all its potential for amalgamation and transformation, as well as the ability to shape it at the same time, was and remains her motivation. “For me, this was also the link to women, who historically functioned as an essential social binding agent. In other words, if you look at our prehistory, it turns out that we women were something like the connecting tissue and the paraffin of society.”

Many of the artist’s works arose from the need to create something out of almost nothing, using whatever was at hand. In the 1970s, Lootz often spoke of “making the act of making,” an impulse she revisits in *The Manila Room* (1993)—a multi-part work the artist created using Manila paper, which was still commonly available in stores at the time and whose colonial origins she had only recently learned about. “The Spanish discovered a plant called abacá in the Philippines,” explains

Eva Lootz, “which was used not only for making fabrics, but particularly for producing high-quality ropes and twine. Manila paper, which was commonly used in Spain for a long time, was made from the waste products of this manufacturing process, resulting in a cheap, extremely thin, but durable packing paper.”

Another series of works existed only at the moment of their creation; documented on video as an action, they offer the viewer the opportunity to experience the properties of raw materials such as paraffin, which can be melted and solidified again. In one action from 1977, for example, the young artist poured 400 kilograms of hot, liquid white paraffin into the swimming pool of an acquaintance in Madrid until the surface of the 200-square-meter pool was completely covered. For her exhibition at the Fundación Marqués de Valdecilla in Madrid in 1983, Eva Lootz used 480 kilograms of mercury from the mines of Almadén y Arrayanes. Mercury is the only metal that is liquid at room temperature; it is also the substance with the highest surface tension. Lootz poured it onto a circular structure resembling a fragment of a cylinder with a diameter of three meters until it was completely covered with a layer that was bound together by its surface tension together with an extremely thin metallic borderline. Like a fine membrane, this “skin” absorbed the vibrations of the ground, air, and building, creating delicate waves that were reflected onto the wall with the aid of a spotlight without losing their tension. In this way, Eva Lootz was able to impressively illustrate the unique properties of this fascinating yet highly toxic material. Both works are examples of what Lootz refers to as the *Theater der Materie* (Teatro de la materia/theater of matter: an approach that focuses on the properties of the material itself, thus liberating the work from any individual or psychological meaning.

In addition to her feminist practice, this unconventional artistic approach to material is the reason why Eva Lootz has had such a significant influence on the renewal of sculptural practices in Spain since the late 1970s. Fernando López, co-curator of the exhibition and well-acquainted with her work, emphasizes in this regard: “Eva Lootz’s work continues to be a source of inspiration for artists, art historians, and others who are interested in so-called ‘new materialism’.”

At our next meeting in her studio, Eva Lootz hands me a special artist’s book from 2014 titled *Negative Sculptures*. In it are photographs of vast mines and mining facilities in Spain, such as the Riotinto mines, where copper and silver were mined as far back as prehistoric times. The story

is a long one, Eva Lootz begins, whose knowledge of the history and cultural history of Spain and beyond seems endless. She goes on to talk about King Solomon, the Romans and the slave labor they used to extract mineral resources, then an English company that achieved the peak of mining activity around 1900, before the mine declined in significance and got to Spanish state ownership in 1954. The mines have been shut down for a long time and have only recently resumed operations. “I made my first trip to Riotinto in 1980. The mines were still in operation at the time, and I remember the sirens announcing the impending explosions and the trucks with wheels the size of family homes. It was on that trip that it dawned on me that mineral resources are like the underwear of history, in the sense that history unfolds around their extraction and circulation, even though their impact remains invisible.”

Eva Lootz has traveled extensively, always accompanied by her camera. In addition to the giant crater in the Riotinto basin, she also visited Almadén, where mercury was mined—these landscapes chronicle ancient trade routes, other interventions, and the deep traces of history. Having studied film, it would have been natural for her to document these twentieth-century sculptures that she found so significant, these monumental interventions in the earth that she called *negative sculptures*, with her film camera. But she didn’t have the money, so she set out with drawing paper, pencils, and her photo camera instead.

She gathered salts and sand, melted paraffin, sealing wax, and metals, observed the courses of rivers and the accumulations of groundwater that had formed in the enormous craters of former mines, such as in Corta Atalaya in Riotinto, and also visited the gold mines of Las Médulas in northwestern Spain. Centuries ago, the Romans used hydraulic power there to wash away the rock in order to extract gold. Today, the mines rise up like glowing red peaks, appearing almost surreal in the midst of the majestic mountain landscape. Eva Lootz states that it was then that she realized she was far more fascinated by everything to do with the mining of minerals and raw materials, their trade and exchange, and their impact on society and history, than by what classical sculpture could achieve with materials such as marble, iron, copper, or silver—especially smelting.

In 2004, Lootz used fine-grained salt to form a kind of carpet with cone-shaped formations in Formentera, creating a large, rhythmic interior installation that alludes to the salt flats of Torrevieja and Formentera. It’s understandable that her ears

prick up when I tell her about the nearby Swiss saltworks in Pratteln, not far from the Kunsthaus—whose salt she will now use for a large installation at the Kunsthaus titled *Salario*. Salt is not only the origin of the word “salary”—and thus the concept of paid work—explains Eva Lootz, “but also of monopolies, taxation, and even radical historical upheavals such as the French Revolution or the Indian independence movement, both of which were partly triggered and shaped by protests against taxes on salt. Most of us have admired the splendor of Venetian palaces, the works of Titian, Tintoretto, and Tiepolo ... but few are aware of the true source of Venice’s power and wealth. Its origins lie in salt. Surrounded by the sea on all sides, the city decided to harness the potential of salt. They traded it with their neighbors on the mainland and, over time, established a thriving industry.”

For her major exhibition *Cut Through the Fog* in 2016, Eva Lootz created works that dealt with the tungsten trade in Galicia during the Second World War, and particularly the export of this vital material for reinforcing tanks to the Third Reich in agreement with the Franco regime. When I ask her why she was not interested in coal mines, too, even though they continued to dominate large swaths of land well into the twentieth century, not only in Spain but in Germany and beyond, Eva Lootz replies at a subsequent meeting: “It’s about materials that are malleable and can change their state. Coal cannot do that. Salt, on the other hand, can dissolve almost as immaterially as water, leaving only a trace behind.” The artist describes the materials and substances that have always accompanied her work as “fleeting identities.” This is where another key to her oeuvre emerges—and possibly also the reason for her significance as an artist, especially for the younger generation. For her, solids seem to go hand in hand with rigid, static ways of thinking that do not allow for (self-) reflection or new forms of thought. Water and rivers, for example, fascinate her precisely because they are always in motion, able to cleanse and wash away everything except themselves. It is no coincidence that she has dedicated numerous works to the theme of water, such as *Cuenca suspendida II* (2009), *Agua es el nombre futuro de la sed* (2025), and *Los ríos más grandes* (2016), which are all on display in the exhibition at the Kunsthaus. “In order to be water,” wrote the artist in 2009, “water must wet its surroundings; it must penetrate clothing, earth, salt, or sugar for it to dissipate. It only truly becomes water when it abandons the self-containment of its essence as ‘water.’ The essence of water penetrates into that which is not water.”

Somehow, I’m not surprised that when we first meet, she mentions that she has been to Basel before—in the 1980s, just for a few days. “I was invited by my gallery at the time to attend Art Basel.” She was particularly impressed by the Rhine and the way the city is nestled along its course. This inspired a series of drawings titled *Basilea*: delicate oscillations and curves of the urban river, into which the city fits like a body, as if in the crook of a protective arm. Watercourses and waterfalls appear like thoughts that are in constant motion and can always find their way into new realms.

In Basel, we are well aware of the way we orient ourselves—especially in summer—toward the cool, constantly flowing water, conscious of its strength but also its fragility. For the history of the 1980s and the Rhine in Basel also includes the chemical accident of 1986, which poisoned the water and caused long-term environmental damage, as well as floods that burst the banks. Eva Lootz’s works have also told this story from the very beginning—chronicling the fascination, but also the exploitation and environmental impact that such interventions have always involved and continue to involve to this day. Examples range from acid rain to artificially straightened, polluted, or endangered rivers such as the Nile, Amazon, or Yangtze, which in some cases only bear witness to the Indigenous peoples who once lived on and alongside them through their names that are still in use today.

There can be no talk of the past when it comes to the issues Eva Lootz has been dealing with for decades. Her topics remain highly relevant today. The current wide-scale buying up—and in some cases expropriation—of land to extract mineral resources such as rare earths, which are needed to supply huge data centers and energy-hungry AI operations, speaks for itself. This exploitation of landscapes and the enormous encroachments on ecosystems are usually accompanied by the exploitation of those who live there or are forced to mine the often highly toxic mineral resources and have to deal with the massive consequences for humans and nature. It is no coincidence that since the 2020s, Eva Lootz has been producing extensive series of drawings based on her own research and studies by decolonial and critical anthropologists and sociologists, while at the same time drawing attention to the 773 languages currently under threat of extinction in Latin America.

And then knots and threads keep appearing, as in the work *Sin título (Ramas con nudos de bronce)*

(1994) or the large series of drawings *Serie Nudos* (2011). “For me, rivers and threads have something in common because they collect and connect,” adds Eva Lootz. “I’m interested in everything that connects. That’s why I started working with threads and knots at some point, and also why I became interested in language, which in a way can be seen as a thread that allows knots to be made.” An interest in language in general has emerged in Lootz’s work since the second half of the 1980s. Since then, she has incorporated writing in a variety of ways, whether on cut-out supports such as felt, mirrored Plexiglas, or vinyl, in illuminated letters, printed books, or audio recordings. For her, language is a thread, a network that holds things together and must be constantly reknotted.

How do string games fit into this, I ask her, as she shows me the video *Entre manos*. Isn’t that also a form of communicating without words, as this game is so multilayered? “For me, playing with strings and knots is also related to memory. Indigenous groups were all familiar with string games and played with an astonishing variety of string figures. You have to follow the sequence of movements and adhere to it, otherwise the figure won’t work.” As simple as string games seem, what happens when playing and creating together with your hands is complex.

Back in Basel from Madrid, I once again pick up Donna J. Haraway’s book *Staying with the Trouble*, which begins with precisely these string games. “Playing games of string figures,” writes the philosopher, “is about giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful; that wasn’t there before, of relaying connections that matter, of telling stories in hand upon hand, digit upon digit, attachment site upon attachment site, to craft conditions for finite flourishing.”¹ This reads like an apt description of Eva Lootz’s work since her beginnings in the 1970s—gathering, releasing, reassembling. A coexistence with the world, with others, with herself—allowing her own identity to interact with others and transform from fixed to fluid. Her artistic thinking connects realities that appear disparate at first glance; it is an attempt not simply to rediscover what has been lost, but to give it a new form—tentatively, exploratively, and always as part of a process. “Often,” as Eva Lootz summarizes, “you begin, almost without realizing, with the desire to restore something that has been lost or distorted by the passage of time. The new often emerges

precisely at the point of loss. At the point of what you want to invoke, what you want to restore. Strangely enough, this desire for restoration becomes all the more fruitful the more you trust that what once existed can never be completely lost or disappear.”

¹ Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene* (Durham and London, 2016), p. 10.

Eva Lootz

b. 1940
Vienna, AT

Eva Lootz was born in Vienna, Austria, where she studied philosophy and fine art and obtained a degree in film and television. She moved to Spain in the late 1960s and has been exhibiting her work since 1973.

Initially interested in anti-expressive and procedural approaches aimed at expanding the concept of art, she then turned her hand to creating all-encompassing spaces or, in the artist's own words, "uninterrupted art." Her work demonstrates a keen interest in the relationship between material and language and has been notable from the outset for its use of diverse registers.

Her most significant exhibitions include *Metal* (Madrid, 1983), *Noche, decían* (Night, They Said; Fundació La Caixa, Barcelona, 1987), *Written Carpet* (Amsterdam, 1990), *Arenas giróvagas* (Shifting Sands; Tarragona, 1991), *A Farewell to Isaac Newton* (South London Gallery, London, 1994), *La madre se agita* (The Mother Is Agitated; Valencia, 1997), *Eva Lootz* (Borås, Sweden, 1997; Lund, Sweden, 1998; Odense, Denmark, 1998), *Derivas* (Diversions, Porto, 2001), *Berggasse 19* (Madrid, 2001), *The Language of Birds* (Palacio de Cristal, MNCARS, Madrid, 2002), *Sedimentations* (Fundació Sa Nostra, Palma, Ibiza, Maó, 2004), *Hydraulic Landscapes* (Santiago de Compostela, 2007), *Hydraulics 2* (San Sebastián, 2008), *Hydrotopias—The Writings of Water* (Fundació Suñol, Barcelona, 2009), *Waterways* (Casa Encendida, Madrid, 2009), *To the Left of the Father* (Fundación Real Casa de la Moneda, Madrid, 2010/2011), *Drawing as Thought* (Skissernas Museum, Lund, 2011/2012), *Knots* (Círculo de Bellas Artes, Madrid, 2012) and *Dis-cursos de agua* (Dis-courses of Water, CAB, Burgos, 2012), *Water, not doing ...* (Palacete Embarcadero, Santander, 2015), *The Song of the Earth* (Tabacalera, Madrid, 2016), *Cut Through the Fog* (CGAC, Santiago de Compostela, 2016), *The Reverse of Monuments and the Agony of Languages* (Museo Patio Herreriano, Valladolid, 2020), *Walking with the River* (Fundación Suñol, Barcelona, 2023), *Interweave, Wrinkle and Follow the Thread* (Kubo Kutxa, Donostia, 2024), *If You Still Want to See Something ...* (Sala Alcalá 31, Madrid, 2024), and *Making as if Wondering: So What Is This?* (Museo Centro de Arte Reina Sofía, Madrid, 2024).

Lootz has created site-specific works in public spaces, including *NO-MA-DE-JA-DO* in Seville for Expo '92, *Linnés Hand* in Bohuslän (Sweden, 1996), *Endless Flow* in Silkeborg (Denmark, 2002), as well as the temporary installations *Proyecto Recoletos* (Christmas lights for Recoletos Boulevard, Madrid, 2004) and *Luna ciega* (Blind Moon; store window project, sponsored by El Corte Inglés, Calle Serrano, Madrid, 2008). For Expo '08 in 2008, she created *La oreja parlante* (The Talking Ear), a sculpture on the right bank of the Ebro River in Zaragoza.

During the first nine years of her career, she was a lecturer at the Faculty of Fine Arts in Cuenca and has also taught or given lectures at other faculties of fine arts in Spain, Sweden, the USA, and Chile, as well as during summer courses at Rey Juan Carlos University (July 2005), the Thyssen-Bornemisza National Museum (January 2006), the Prado Museum (June 2009), and the Menéndez Pelayo UIMP International Summer Course in Santander (July 2015).

The artist won the Spanish National Award for Plastic Arts in 1994, the Tomás Francisco Prieto Award in 2009, the MAV Prize (Women in the Visual Arts) in 2010, the Artist Award of Fundación Arte y Mecenazgo (Foundation for Art and Patronage) in 2013, the José González de la Peña Prize awarded by the Royal Academy of Fine Arts of San Fernando in 2014, and the Autonomous Community of Madrid's Visual Arts Prize in 2022.

evalootz.net

Events

Opening

Thursday, 25 September, 6.30 pm
In the presence of the artist

Kid's Holiday Program: Fall

Thursday, 9 October, 2-4 pm

With registration at
vermittlung@kunsthautbaselland.ch

Inclusive Offer together with Anrufkultur

Thursday, 16 October, 6-7 pm

For people with visual or mobility
impairments, in German
With registration at anrufkultur.ch

Sensoric Tour

Saturday, 8 November, 3-4 pm

Kunsthaut Talk #10:

Materiality and sensuality in Eva Lootz's work. In
cooperation with the University of Basel

Thursday, 13 November, 6 pm

With Charlotte Matter, Ines Goldbach and students
from the art history seminar at the University of
Basel, in German

Mittwoch Matinee

Wednesday, 14 January, 10 am-noon

Museums Night

Friday, 23 January, 6 pm-2 am

Extensive program with workshops, performances,
and guided tours.

Regular Offers

Introduction for Teachers

Wednesday, 24 September, 2 pm

Tuesday, 21 October, 4 pm

With registration at
vermittlung@kunsthautbaselland.ch

Guided Tours

Sunday, 28 September, noon, in German

Sunday, 26 October, noon, in German

Sunday, 30 November, noon, in German

Sunday, 28 December, noon, in French

Family Sunday with Walk In Studio

Sunday, 28 September, 2-4 pm

Sunday, 26 October, 2-4 pm

Sunday, 30 November, 2-4 pm

Sunday, 28 December, 2-4 pm

Guided Tour during Lunch

Tuesday, 7 October, 12.15 pm

Tuesday, 4 November, 12.15 pm

Tuesday, 2 December, 12.15 pm

Tuesday, 6 January, 12.15 pm

30 minute short guided tour, in German

Followed by lunch* (optionally)

*with registration at office@kunsthautbaselland.ch

Sunday Matinee with Guided Tour

Sunday, 5 October, 11 am, in German

Sunday, 2 November, 11 am, in German

Sunday, 7 December, 11 am, in German

Sunday, 4 January, 11 am, in English

From 11 am breakfast* (optionally)

Followed by a guided tour at noon

*with registration at office@kunsthautbaselland.ch

You can always find up-to-date information on all
events and regular offers in our agenda.



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Opening Hours

Tuesday to Friday

11 am – 6 pm

Thursday

11 am – 8 pm

Saturday to Sunday

11 am – 5 pm

Mondays closed

Many thanks to the partners of Kunsthaut Baselland, to
the sponsors of the exhibition, and to all those who wish to
remain unnamed



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