

D
I
P
A
V
I
A

THE MUSEUM OF LOST ART

NOAH CHARNEY

PHAIDON

exist. Aside from choreographed visits to palaces and churches, visitors were unable to see the treasures produced by, in this case, the cream of Florence's artists; ensuring a good impression made the temporary decorations for aristocratic events worth the investment of time and money (as frustrating as this might be for later generations). For the wedding of Cosimo and Eleonora, which took place in Bologna, Florentine art had to be transported and showcased in Bologna before the couple moved to Cosimo's city. Vasari was one of dozens of artists and artisans recruited for preparations. He spent a month working on a huge cartoon (a full-sized preparatory drawing), and would eventually paint three large-scale pictures on panel and twenty scenes from the Apocalypse (rather an unusual wedding theme).³

In the spring of 1567, summoned by Pope Pius V, Giorgio Vasari built a temporary structure in Rome that he described as a *macchina grandissima*,⁴ an immense machine. It was a triumphal arch made of wood, installed around the main altar at the church of Santa Croce del Bosco; it held over thirty paintings in its structure, the whole of which was flanked by columns, mounted with sculptures and had a large crucifix rising out of the top.⁵ Vasari described it as 'an immense machine that is almost a triumphal arch, with two large panels, one on the front and one on the back, and around thirty stories painted on small pieces of the structure, containing many figures made with the highest level of detail.'⁶ The fact that he oddly refers to this as a *macchina*, a machine, suggests that it was either moveable (perhaps on wheels) or that it had moving parts (sections could be opened and closed).

Giorgio Vasari, *Macchina Grandissima*, 1567; 3D reconstruction by the Computer Vision and Multimedia Laboratory, University of Pavia, based on a painting of the structure by an anonymous artist, c.1575–85, and on a drawing by Vasari preserved in the Louvre





- 5 **A three-dimensional reproduction of what it is imagined the structure of the macchina looked like was prepared by an Italian team**; see <http://www.3d-archeolab.it/portfolio-items/stampa-3d-macchina-vasariana-bosco-marengo/>.
 - 6 Giorgio Vasari, *Le Vite de' piu eccellenti pittori, scultori e architetti* (1550), vol. 1 (Milan, 1846), 50.
 - 7 *Grafton's Chronicle* (1569), quoted in numerous sources, including *Dictionnaire le Parisien* (<http://dictionnaire.sensagent.leparisien.fr/FIELD%20OF%20THE%20CLOTH%20OF%20GOLD/en-en/>).
 - 8 Mentioned in Richard Grafton, *Grafton's Chronicle* (1569; reprinted 1809), vol. 2, 303–4.
 - 9 There are numerous books on Christo and Jeanne-Claude's work, and basic information can be found on their website: <http://www.christojeanneclaude.net/>
 - 10 <http://www.nytimes.com/1991/10/28/us/christo-umbrella-crushes-woman.html>
 - 11 'Art: Homage to New York?', *Time*, 28 March 1960.
 - 12 <http://www.tate.org.uk/whats-on/tate-britain/exhibition/art-60s-was-tomorrow/exhibition-themes/destruction-art-symposium>
 - 13 Gustav Metzger, 'Machine, Auto-Creative and Auto-Destructive Art', *Ark* (Summer 1962).
- DESTROYED BY OWNER**
- 1 Leaves survive in collections in the UK at Chatsworth and Oxford, and in the Louvre, the Uffizi and the National Gallery of Art, Washington, DC (Carlo James, et al., *Old Master Prints and Drawings: A Guide to Preservation and Conservation* (Amsterdam University Press, 1997), 4). For a note on the Ghiberti collection, see Liana Cheney, *Giorgio Vasari's Teachers: Sacred & Profane Art* (Peter Lang, 2007), 250, note 10.
 - 2 *Ibid.*
 - 3 Oscar E. Vásquez, *Inventing the Art Collection: Patrons, Markets and the State in Nineteenth-Century Spain* (Penn State University Press, 2001), 54.
 - 4 Pierre Cabanne, cited in Vásquez, note 3 above, 3.
 - 5 *Ibid.*, 71.
 - 6 Quoted in *Handbook to the Public Galleries of Art in or near London* (John Murray, 1845), 6, letter dated 1823.
 - 7 *Ibid.*, 7.
 - 8 This story is told in numerous sources, including Jonathan Black, *Winston Churchill in British Art, 1900 to the Present: The Titan with Many Faces* (Bloomsbury, 2017), 156–68. See also Hannah Furness, 'Secret of Winston Churchill's Unpopular Sunderland Portrait Revealed', *The Daily Telegraph* (10 July 2015), <http://www.telegraph.co.uk/news/winston-churchill/11730850/Secret-of-Winston-Churchills-unpopular-Sutherland-portrait-revealed.html>
 - 9 *Ibid.* See also Sonia Purnell, *First Lady: The Life and Wars of Clementine Churchill* (Aurum Press, 2015).
 - 10 Chris Wrigley, *Winston Churchill: A Biographical Comparison* (ABC-CLIO, 2002), 318.
 - 11 For this and the quotes below, see Allison Keyes, 'Destroyed by Rockefellers, Mural Trespassed on Political Vision', *NPR* (9 March 2014).
 - 12 Desmond Rochfort, *Mexican Muralists* (Chronicle Books, 1993), 126–7.
 - 13 Sheila Wood Foard, *Diego Rivera* (Chelsea House Publishers, 2003), 9.
 - 14 http://www.workers.org/2009/us/ford_hunger_march_0402/
 - 15 Michael H. Hodges, 'Controversy Raged around Debut of Rivera's Murals', *Detroit News* (13 March 2015), <http://www.detroitnews.com/story/news/local/wayne-county/2015/03/12/controversy-raged-around-debut-riveras-murals/70253934/>.
 - 16 Henry Adams, 'Detroit, 1932: When Diego Rivera and Frida Kahlo Came to Town', *The Conversation* (<http://theconversation.com/detroit-1932-when-diego-rivera-and-frida-kahlo-came-to-town-38884>).
 - 17 http://www.artsjournal.com/culturegrl/2007/01/dr_gachet_sighting-it_was_flot.html
 - 18 Martin Bailey, 'Cezanne Joins Van Gogh for Close Scrutiny', *The Art Newspaper* (March 1999).

PICTURE CREDITS

© ADAGP, Paris and DACS, London 2018: 173; akg-images: 35, 100, 108, 135, 194, akg-images / Cameraphoto: 142 top, 142b, / Fototeca Gilardi: 122, 249, / Erich Lessing: 17 top, 55, / Mondadori Portfolio / Giorgio Lotti: 146, 147, / Mportfolio / Electa: 141, / Pictures From History: 61, 75, 76; Alamy Stock Photo / age fotostock: 17 below, / Art Collection 2: 48, / Art Collection 3: 22, / Chronicle: 112 top, / Design Pics Inc: 88, / EmmePi Images: 224, / Diana Ninov / © Christo: 170-171, / North Wind Picture Archives: 253, / PAINTING: 27, / ZUMA Press, Inc.: 115; © ARS, NY and DACS, London 2018: 275; Heather Benning: 204 top, 204b; Biblioteca comunale di Castelfranco Veneto (TV): 144; Bridgeman Images 72-73, 82, / Photo © Christie's Images: 180, / Detroit Institute of Arts, USA / Gift of Edsel B. Ford / © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / DACS 2018: 192-193; / Isabella Stewart Gardner Museum, Boston, MA, USA: 36, / © Onze Lieve Vrouwekerk, Antwerp Cathedral, Belgium/Peter Willi: 53b, / Private Collection: 186, / Private Collection / The Stapleton Collection: 56, / Royal Collection Trust © Her Majesty Queen Elizabeth II, 2018: 166-167, / Tretyakov Gallery, Moscow, Russia / Sputnik: 197, / Walker Art Gallery, National Museums Liverpool: 206; © The Trustees of the British Museum: 123; Calder Foundation, New York / Art Resource, NY / © 2018 Calder Foundation, New York/DACS, London: 70; Chang © Simon Chang (Taiwan/Slovenia) / © DACS 2018: 175; Carnegie Museum of Art, Pittsburgh: Gift of Mrs. Paul B. Ernst, 78.10.2: 236, 237; **Courtesy of Computer Vision & Multimedia Laboratory, University of Pavia, Italy: 163;** Dreamstime: | © Accept001: 254, | Emicristea: 103, | © Mikhail Markovskiy: 106b; Dunn Photo courtesy of Rick Bauer. © Jackie and Bob Dunn www.pompeiiinpictures.com: 150; De Appel, Amsterdam / Photographer: Frank Uwe Laysiepen / © DACS 2018: 158, 159; © Tracey Emin. All rights reserved, DACS 2018: 83; Getty Images: 30, 136, Getty Images / Anadolu Agency: 117, / Richard Baker / In Pictures: 273, / Fine Art Images/Heritage Images: 29, / DEA / C. Sappa: 116, / DEA / C. Sappa / De Agostini: 211, / DEA / A. Vergani / De Agostini: 134, / DeAgostini: 120, / Eye Ubiquitous/UiG/ © Christo: 169, / Werner Forman: 222-223, / PATRICK HERTZOG/AFP: 229 top, 229b, / Historical Picture Archive/Corbis: 118-119, / Hulton Archive: 132, / Franco Origlia: 138; © Holt-Smithson Foundation/DACS, London/VAGA, New York 2018: 269; Courtesy of ING and J.

Walter Thompson: 271; Courtesy of Meliksetian | Briggs, Los Angeles / © Estate of Bas Jan Ader / DACS, London 2018: 279; © Museo Nacional del Prado: 93; REUTERS/Suhaib Salem: 242; Rex/Shutterstock: / Alinari: 85, / Filmsonor/Kobal / © Succession Picasso/DACS, London 2018: 200; Rijksmuseum Amsterdam: 84, 239; © RMN (Musée d'Orsay)/Jean Schormans: 68b; Courtesy Roger Hayward Papers, Oregon State University Libraries: 106 top; San Francisco Museum of Modern Art, Purchase through a gift of Phyllis C. Wattis. Photograph: Ben Blackwell / © Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2018: 202; © 2018. Photo Scala, Florence: 53t, 54, 95, 124-125, 217, 218, 225, 226-227; © 2018. The Art Institute of Chicago / Art Resource, NY/ Scala, Florence: 129, © 2018. The Art Institute of Chicago / Helen Birch Bartlett Memorial Collection, 1926.253 / Art Resource, NY/Scala, Florence / © Succession Picasso/DACS, London 2018: 199; © 2018. Photo Art Resource/Bob Schalkwijk/Scala, Florence / © Banco de México Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F. / DACS 201: 188-189; © 2018. Photo Scala, Florence/bpk Bildagentur für Kunst, Kultur und Geschichte, Berlin / © DACS 2018: 112b; © 2018. DeAgostini Picture Library/Scala, Florence: 207, 264; © 2018. Photo Fine Art Images/Heritage Images/Scala, Florence: 34; © 2018. The Fitzwilliam Museum, Cambridge / Scala, Florence: 234b, 235; © 2018. Photo Scala, Florence/Fondo Edifici di Culto - Min. dell'Interno: 214; © 2018. Photo Scala, Florence/Ministero Beni e Attività Culturali e del Turismo: 52, 86 left, 86 right, 102, 111 top, 111b, 258, 259; © 2018. Image Copyright Museo Nacional del Prado © Photo MNP / Scala, Florence: 12; © 2018. Museum of Fine Arts, Boston / Gift of Samuel Dennis Warren. Acc.n.: 77.249. All rights reserved/Scala, Florence: 238b; © 2018. Copyright The National Gallery, London/Scala, Florence: 232, 234 top; © 2018. Veneranda Biblioteca Ambrosiana/DeAgostini Picture Library/Scala, Florence: 89, 90; Superstock A. Burkatovski / Fine Art Images / Superstock: 15, 16; © The John Latham Foundation: 174; Topfoto Sputnik/ Topfoto.co.uk: 196; Courtesy of the artist and Upfor Gallery: 272

Jacket: akg-images / Cameraphoto