

THE THE COLLECTION
OF WORKS OF ART
YOU CAN'T SEE

IMPOSSIBLE

MUSEUM



MISSING

- *Discophoros*, Naukydes of Argos (390 B.C.)
- *The Admonitions*, Zhang Hua (4th century)
- *Bird Hunt*, Jan Van Eyck (1430)
- *Leda and the Swan*, Leonardo Da Vinci (1505-1515)
- *The Extraction of the Stone of Madness*, Pieter Bruegel the Elder (circa 1550)
- *Queen's Necklace*, Boehmer and Bassange (1784)
- *Romanov Jewels* (1917)
- *Surrounded Islands*, Christo (1980-1983)
- *Ten circles*, Felice Varini (1999)

TRANSFORMED

- *Worshiper restored in Euterpe* (1st and 2nd century AD, and 18th century for the compléments)
- *Shah-Nameh*, Manuscript of Shah Tahmasp (circa 1500)
- *Las Meninas*, Diego Velasquez (1656)
- *Regent Diamond*, French Crown Jewels (1701)
- *Guernica*, Picasso (1937)
- *Spiral Jetty*, Robert Smithson (1970)
- *Sphere*, Fritz Koenig (1968-1971)
- *The House*, Jean-Pierre Raynaud (1968-1993)

DESTROYED

- *Buddhas of Bamyan* (circa 700)
- *Zeus*, Phidias (circa 400 BC)
- *Dance of Death*, Niklaus Manuel Deutsch (1514-1522)
- *Death of St. Peter Martyr*, Titian (1530)
- *Adoration of the Maggi*, Gherard Von Horst (1714-1722)
- *Rubens*, Works of art that have been destroyed during the fire of the Friedrichain's Bunker

- *Sleeping Shepherd*, François Boucher (1826)
- *Philosophy*, Gustave Klimt (1900)
- *Man at the crossroads*, Diego Rivera (1932-1934)
- *House*, Rachel Whiteread, (1993)
- *Miss Understood and Mr Meanor*, Tim Noble and Sue Webster (1997)

HIDDEN

- *Paintings of Lascaux*, (circa 17000 B.C.)
- *Fresco ship procession*, Akrotiri / Santorini (circa 1600 BC)
- *House of Marcus Lucretius Fronto fresco*, Pompei (circa 60 B.C.)
- *Athonian monasteries frescos* (circa 1000)
- *De civitate Dei* (City of God), Manuscript (1475)
- *Allegory of Fertility*, Francesco Albani (1640)
- *Africa*, Tapestry (1756)
- *Time and the Old Women*, Francisco Goya (1810-1812)
- *Self-Portrait with the Portrait of Doctor Farill*, Frida Kahlo (1951)
- *Walking Male I*, Alberto Giacometti (1960)

STOLEN

- *Life of the Virgin and Christ Tapestry* (1511)
- *Portrait of a young man*, Raphael (1513)
- *Nativity*, Caravaggio (1609)
- *The Concert*, Johannes Vermeer (1670-1674)
- *Stradivarius Violin* (1727)
- *Charles X Coronation sword* (1825)
- *Boy in a Red Waistcoat*, Paul Cézanne (1888-1890)
- *Springs Winter*, Jackson Pollock (1949)
- *Figure*, Henry Moore (1964)

NUMEROUS PAINTINGS,
SCULPTURES OR PRICELESS
PIECES OF JEWELRY HAVE BEEN
STOLEN, DESTROYED,
HIDDEN AWAY OR TRANSFORMED
BEYOND RECOGNITION.
WONDERS OF THE ART WORLD,
NOW GONE FOREVER, BY ARTISTS
FROM NAUKYDES OF ARGOS
TO CHRISTO, REAPPEAR IN THIS
UNIQUE BOOK, WHICH TAKES YOU
ON A JOURNEY THROUGH
CENTURIES OF STRIKING ARTISTIC
CREATIONS.
TO ADMIRE THE BEAUTY OF THESE
50 LOST TREASURES, ENTER
THE IMPOSSIBLE MUSEUM.





[MISSING]

DISCOPHOROS

NAUKYDES OF ARGOS
390 BC

Copies, such as the *Discobolus*, are often the only surviving traces that allow one to imagine what the original was like. The Louvre's *Discophoros* is one of the Roman imitations of Greek sculptor Naukydes's famous work of the same name.

Discobolus 5th century BC, copy after Myron, discovered in Hadrian's Villa, Marble, H. 170 cm, Coll. UK, London, British Museum

Why did thousands of statues of Ancient Greece disappear? There is a matter-of-fact explanation for this: they were melted down for their bronze in order to make weapons and probably cookware. Marble, used by the Romans in their copies of Greek statues, avoided this practical-minded recycling!

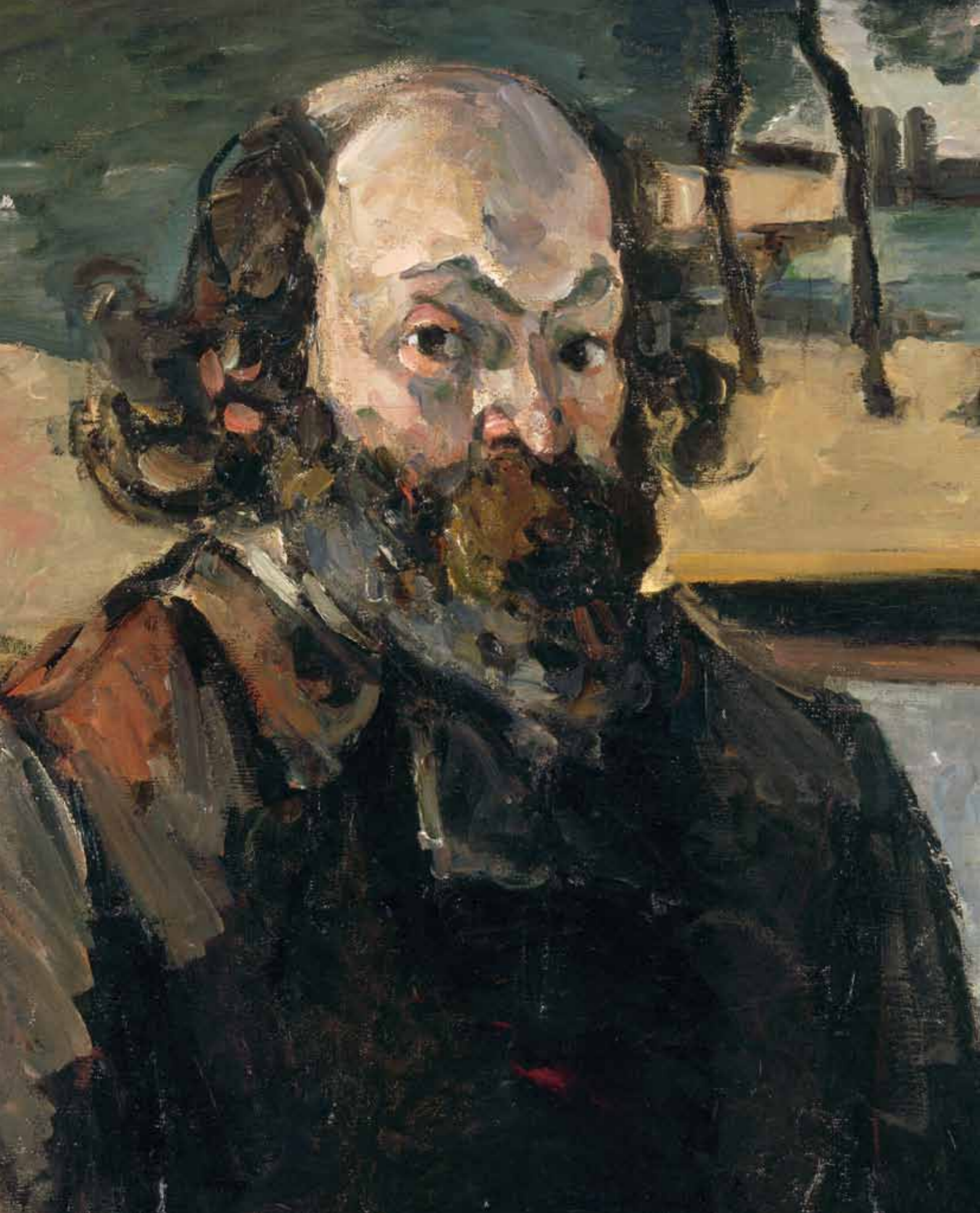
If the Romans were at first suspicious of the Greeks, they ended up admiring their culture and were particularly influenced by the classical period of Ancient Greece. The originality of the Greek sculptors resided, to a large extent, in their choice of the moment portrayed: Naukydes imagines his *Discophoros* (“discus bearer”) not like his master, Myron, with his subject ready to swing into full action, but during the instant just before. If Polyclitus was the first artist to express the ideal of equilibrium in the naked male body at rest, Naukydes attempted to surpass this standard of beauty while at the same time accentuating its virility, in part through a careful rendering of the musculature.

The *Discophoros* reflects the reality of Ancient Greek athletic competitions, in which the participants were naked. The discus throw was one of the events in the prestigious pentathlon, which also included a foot race, the javelin throw, the long jump and wrestling. The statue commemorates the winner of at least three of the events, probably during the 95th Olympiad, mentioned by Pliny the Elder in his *Natural History*. There are several Roman statues which art historians recognize as replicas of Naukydes’ copy, a lost bronze original that was probably melted down.



Greek artists often studied athletes in action in order to learn how to represent anatomy. In return, their statues were sometimes placed in gymnasiums to serve as models for young practitioners of classical sports!

Discophoros (athlete holding a discus)
 Roman copy (27 BC – 476 AD), after an early 4th century BC
 original by Naukydes from the 1st–2nd century AD
 Region of Roma, Appian wayMarble H. 167 cm
 Coll. Musée du Louvre, Paris



[STOLEN]

BOY IN A RED WAISTCOAT

PAUL CÉZANNE
Circa 1894-1895

When Paul Cézanne recognized himself in the character of the peintre maudit, or “damned painter,” in his friend Émile Zola’s novel, *L’Oeuvre* (His Masterpiece), he was so hurt that he broke off all contact with the writer. If he was hoping, understandably, for a different fate than that of the novel’s protagonist, Cézanne no doubt never imagined that a century later his works would be considered so valuable they would be the object of thefts and holdups.

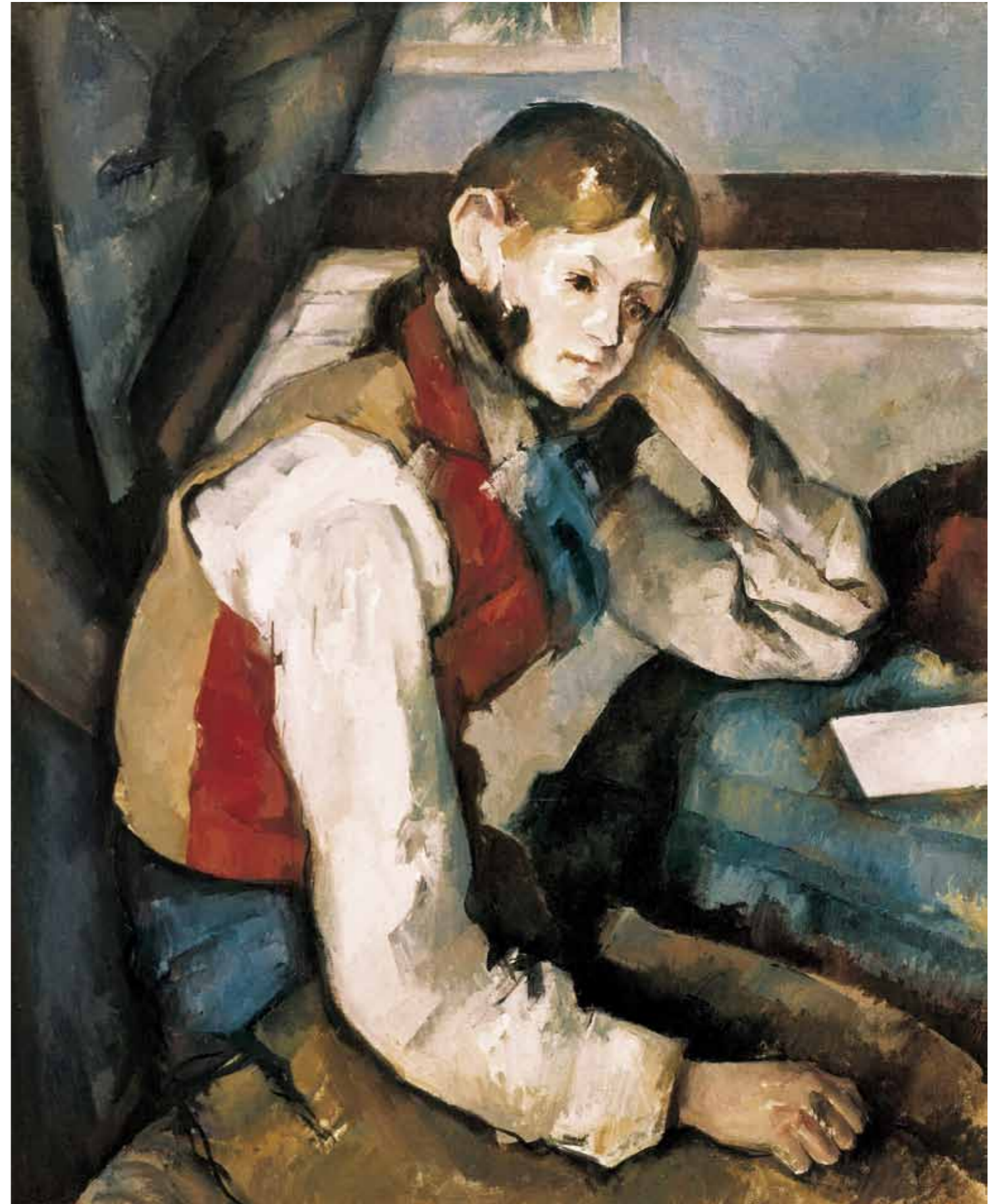
Paul Cézanne Self-portrait, circa 1873-1876 Oil on canvas, 64 x 53 cm. Coll. Musée d'Orsay, Paris.

The scornful remarks that greeted the works of the Impressionists and Cubists today sound ironic in comparison to the astronomical prices the paintings of these avant-garde artists now bring. A classic example of a cross between these two movements, Paul Cézanne's *Boy in a Red Waistcoat*, was stolen in 2008 in a scene resembling a Hollywood action film. The investigation of this theft is one of Interpol's top priorities.

On a Sunday in February 2008, near the end of the afternoon, three rather untypical visitors entered the Fondation Bührle in Zurich, a museum that houses one of Europe's top collections of Impressionist and Post-Impressionist paintings. Three minutes later, armed and wearing masks, they left the premises, taking along with them a Monet, a Degas, a Van Gogh and a Cézanne they had ripped right off the wall. It was valuable booty, but so cumbersome that some witnesses saw the canvases sticking out the back of the thieves' car as they fled! These four works of art, with an estimated value of 112 million euros, are much too well-known to be sold on the open market, which leads experts to believe that they'll resurface some day in the future. One of the four, *Boy in a Red Waistcoat*, is a portrait done by Cézanne around 1894-1895. This painting, which movingly captures the attitude and expression of its adolescent subject, is especially interesting in the way it reveals the artist's experimentation with technique. The focus on color recalls the philosophy of the Impressionists: what one sees, or rather what one feels in the perception of a subject, takes precedence over a more academic representation, which highlights the logic of the perspective and a respect of natural proportions. Furthermore, one can already see, in the treatment of the shapes, the method invented by Cézanne: "Treat nature with the cylinder, the sphere and the cone." It's a rule that Braque and Picasso would keep in mind as they invented Cubism and that the famous sculptor Giacometti would quote as a fundamental rule of 20th-century art.

Just before the beginning of the year 2000, on New Year's Eve itself, another painting by Cézanne was stolen from the Ashmolean Museum of Art and Archeology in Oxford. The University of Oxford, the owner of the painting, had decided not to insure the work (valued at about five million euros) and to put its faith instead in the reliability of the museum's security system!

Paul Cézanne *Boy in a Red Waistcoat*,
circa 1894-1895
Oil on canvas, 79,5 x 64 cm. Coll. Fondation E.G. Bührle, Zürich.



SPECIFICATIONS

210X260 MM

192 PP - PAPERBACK OR HARDCOVER

APPROX. 20,000 WORDS

FALL 2012

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