Bank of America
Art Conservation Project
2018 Recipients
Conservation matters

The Bank of America Art Conservation Project is now in its eighth year, and we have had the honor of making possible the restoration and conservation of more than 150 projects in thirty-one countries on six continents. These projects represent different art movements, media and time periods – and, importantly, cultures – but they all reflect the creativity and passion of people throughout the world over hundreds, even thousands, of years.

We are proud of this project, unique among corporations. It is one part of a comprehensive, steadfast program of support for nonprofit arts institutions that includes grants, exhibition support – at least ten per year – and loans of complete exhibitions from our collection, at no cost, so that these organizations may drive traffic and revenue. Our program also includes donations of art and auctions to benefit nonprofits across a wide spectrum: hospitals, shelters, museums and community centers. As a company with hundreds of thousands of employees – and millions of clients and customers – throughout the world, we are passionate about helping the arts thrive, and just as passionate in our pledge to grow responsibly and have a positive impact on economies and societies around the world.

A global company is a microcosm of the global population and can be a powerful example of how culturally diverse people, working together with common goals and mutual respect, can not only overcome differences, but also thrive and produce positive outcomes for themselves and for society. When we embrace cultural differences as a source of richness and learning, we can transcend the barriers that hinder our ability to solve global problems: societal, economic and environmental.

In leafing through this booklet of the 2018 Bank of America Art Conservation Project grant recipients, we invite you to reflect on the contributions that societies over time and across cultures have contributed to the expression and understanding of the human experience.

Sincerely,

Rena M. De Sisto
Global Arts and Culture Executive
Bank of America
Museo Nacional de Antropología, Mexico City

Thirteen pieces of Mesoamerican sculpture
1400 B.C.E – 1520 C.E.

Far left:
Coatlicue
Mexica, Late Postclassic, 1200 – 1520 C.E.
Central Highlands, Tenochtitlan, Basin of Mexico
Andesite and red pigment
99 × 62 × 49
(252 × 158 × 124 cm)

Left:
Chac Mool of Chichen Itza
Maya, early Postclassic, 900 – 1200 C.E.
Northern Maya Lowlands, Chichen Itza, Yucatán
Limestone
44½ × 31 × 61½
(113 × 78.5 × 156 cm)

From its opening in 1964, the National Museum of Anthropology has been an epicenter of art historical study. The museum is home to the most significant pieces of Prehispanic art in Latin America. A brief survey of these works will give insight into how Mexico’s ancient societies leveraged the art of representation to transmit messages of leadership and divine power.

Over the centuries, the portrayal of human beings evolved throughout the region and remained an integral part of the language through which Mesoamerica’s leaders communicated with their people. Thirteen integral pieces in the museum’s collection demonstrate the convergence of ideologies across Mesoamerica’s principal civilizations.

These sculptures, which embody Mexican culture and thought from time immemorial, include figures from the Olmec, Huehueteotl, Maya, Toltec and Mexica civilizations. The museum has chosen some of the most emblematic pieces of Mesoamerican sculpture for conservation and restoration. Given their importance both to the museum and as pieces chosen for international exhibition, it is crucial that they be maintained in optimal condition. These popular objects often travel and are subject to damage from external factors such as human touch and sun exposure.

As the museum enters its second half-century, these works will serve as a symbol of the importance of preserving and promoting its Mesoamerican heritage.

Museo de Arte de Lima (MALI), Peru

Paracas mantle, 100 B.C.E – 100 C.E.

Paracas mantle, 100 B.C.E – 100 C.E.
Plain weave, embroidered in camelid wool
56 × 112½" (142 × 286 cm)
Museo de Arte de Lima. Prado Family Bequest.

Between 1925 and 1930, excavations carried out in the Paracas Peninsula led by Peruvian archaeologist Julio C. Tello resulted in the discovery of exceptional textiles in the Paracas Necrópolis. More than 420 bales of artifacts were recovered in the Wari Kayán cemetery. Some bales contained over fifty objects, including wrapping cloaks, turbans, tunics and other elements that were part of the funerary garment.

Thanks to the dry weather of the coastal desert, all these objects, including delicate textiles, were found in an exceptional state of conservation. Embroidery images on plain knitting portray animals, celebrants and beings with supernatural features representing their mythical ancestors, into which the deceased had transformed after the mortuary ritual.

The Paracas mantle, or cloak, became part of the MALI Collection and was intervened many years ago under conservation criteria that are outdated. The project will consist of removing past interventions and treating the mantle according to current standards. This will include the use of stable materials and less intrusive techniques to clean and consolidate fragile areas and restore the piece to its original appearance, in preparation for exhibition.
Tokyo National Museum
Buddhist monk’s robe, China, Yuan–Ming dynasty

Zen teachings were brought to Japan by monks who traveled to China during the Southern Song (1127 – 1279) and Yuan (1271 – 1368) dynasties to study under Buddhist masters. These Buddhist monks would return home with robes given to them by their teachers as evidence of their studies. Known as denpoe, meaning “dharma transmission robes,” these artifacts are exceptionally important cultural properties, not only as symbols of Zen teachings but also for what they reveal about textiles produced from the twelfth to the fourteenth centuries. These robes would be carefully preserved and passed down at Zen temples established in Japan during the Kamakura period (1192 – 1333). However, due to their fragility, only a few denpoe have survived intact. One such example is in the Tokyo National Museum Collection.

The robe can be moved only slightly for fear of structural disintegration. It had been backed with washi paper (literally “Japanese paper”) during previous restorations up until the beginning of the Edo period (1603 – 1868). The adhesives have degraded over the centuries, rendering the paper incapable of maintaining the robe’s shape. The silk fibers comprising the robe have deteriorated, and its extremely fine kesi weaving has loosened in certain areas, leading to a partial loss of the fabric.

Conservators will undo previous restorations and conduct treatment using modern-day methods and technologies. The work will be dismantled, and the areas where the original silk fabric has been damaged will be reinforced with new washi paper. The project is expected to take approximately two years to complete. Then, the robe will be poised to survive well into the future as a symbol of Japan’s rich Zen culture. When conservation is completed, this magnificent robe will be on permanent display.
The Bass, Miami Beach

Sandro Botticelli (Alessandro di Mariano di Vanni Filipepi) (Italian, 1444/1445 – 1510)
Domenico Ghirlandaio (Domenico di Tommaso Bigordi) (Italian, 1449 – 1494)

The altarpiece painting Coronation of the Virgin is a significant collaboration between two of Italy’s most important Renaissance painters, Sandro Botticelli and Domenico Ghirlandaio. The Coronation represents the artists’ only known collaborative effort and the sole surviving example of their shared participation in the design and execution of a single composition. The painting’s three angels and the rest of its heavenly scene above are attributed to Botticelli, whereas the saints, monk and landscape below are attributed to Ghirlandaio. This work is one of two altarpieces originally placed in the monastery Camaldolese Badia of San Giusto and San Clemente in Volterra, Italy.

The painting suffered losses during the transfer process from the altarpiece’s wooden surface to canvas. Conservation will begin with technical, elemental and scientific analyses, as well as research, technical photography and cross-section sampling. Analysis and research will determine the means by which to reline and retack the canvas. Aesthetic treatment will include surface cleaning, varnish removal or reform, refining the most discolored areas of overpaint, and retouching and glazing to improve the design layer. A final varnish layer will be applied to protect the painting and even out its surface.

After conservation treatment, Coronation of the Virgin will be included in the Bass permanent collection exhibition combining masterworks with contemporary art. In 2020, the painting will be loaned to the Institut de France, Musée Jacquemart-André, Paris.
The Columbus Museum of Art has selected fifty major works for conservation from its vast collection of European Old Master prints. The majority of the works were received in the late 1960s, when the museum received a large gift of prints from the collection of Thomas Ewing French.

During his lifetime, French amassed thousands of European, Asian and American prints, along with a now-famous collection of bookplates, many of his own design. The Thomas Ewing French Collection of Prints is the single largest print donation and bequest in the museum's history.

The conservation of these fragile masterworks will be documented with photography before, during and after treatment. Some of the prints will receive an alkaline water bath wash using an ultraviolet light bank to reduce discoloration.

Treatment will also entail the removal of old adhesives and stabilization of the paper. The works will then be matted in archival material and reframed as needed.

Artists whose works will be conserved include such masters as Albrecht Altdorfer, a German Early Renaissance painter, engraver and architect, and Jacques Callot, a French printmaker and draftsman from the Baroque period. Also represented are Albrecht Dürer, one of the most important German Renaissance artists, and Rembrandt van Rijn, the Dutch baroque painter and printmaker who is widely considered one of the most significant visual artists in history.

This selection of European Old Master prints from the French collection and other holdings will complement the museum’s 2019 exhibition Life in the Age of Rembrandt: Dutch Masterpieces from the Dordrecht Museum.
As a part of the global initiative surrounding the five-hundredth anniversary of Raphael’s death in 2020, the Galleria Borghese will draw visitors’ attention towards new studies and insights on Raphael’s Deposition, one of the artist’s most important works from his Florentine period and a cornerstone of the Cardinal Scipione Borghese Collection. During the research phase, Galleria Borghese will deploy the most advanced, noninvasive diagnostics methodologies developed in recent years when determining best practices for conserving the painting.

Deposition was commissioned by Lady Atalanta Baglioni in memory of her son, Grifonetto. The young man on the right in the painting holding Christ is assumed to be a representation of the slain Grifonetto. The work, destined for the altar centerpiece of a chapel in the church of San Francesco al Prato in Perugia, was completed in 1507, after an extensive series of preparatory drawings.

Galleria Borghese will utilize state-of-the-art technology to gain new insights into the artist’s technique and to analyze previous conservation efforts. A careful survey of the surface, integrated with information deduced from other physical and digital investigations, will guide the aesthetic revision of the pictorial layer to address a previous restoration effort in 2004. Conservation will also include reinforcement of the painting’s support systems and attaching components to its frame. The entire process will take place in situ and open to the public, except for certain operations that will take place during the museum’s closing hours.
The National Gallery of Ireland features in its permanent collection the largest-known painting by one of the most renowned woman artists of the Renaissance: Lavinia Fontana’s *Visit of the Queen of Sheba to King Solomon*.

Born in Bologna, Fontana was the first known woman artist to paint in the same genre as her male counterparts. In 1614, she was elected into the painters’ guild, the Accademia di San Luca, in Rome. Fontana’s paintings stand out for their vibrant color and the detail of the clothing and jewelry worn by her figures.

Fontana used the biblical episode of Solomon with the Queen of Sheba as a pretext to represent a sumptuous elegant event at a contemporary Italian court, where Vincenzo I Gonzaga, Duke of Mantua, and his wife, Eleonora de’ Medici, are disguised as Solomon and the Queen. Solomon wears symbols of his kingdom, while the Queen and her ladies in waiting are dressed in opulent robes and embroidered costumes lined with lavish lace. They present a tray of gold and silver ornaments as gifts.

The eighteen-month conservation project will be the first major treatment of the work since it was purchased in 1872. It will involve full-scale conservation of both the painting and its frame, as well as comprehensive scientific analysis and technical imaging. This project will greatly enrich our understanding of the painting and the working methods of this remarkable woman artist.
At the Bavarian State Painting Collections, an exciting discovery was made during research on the works of Anthony van Dyck: a portrait of Duke Wolfgang Wilhelm, Count Palatine of Neuburg (1578 – 1653). Van Dyck, one of the most important European portrait painters of his time, successfully balanced monarchical accoutrements with a naturalistic rendition of the sitter.

In the collection since 1719, the work had previously been considered a version painted by the artist’s atelier. During technological examination of the painting, pentimenti – visible traces of an earlier painting – came to light and hint at changes made during the painting process. These, as well as the painterly quality of the details that emerged during an examination under the stereomicroscope, support the theory that this is a work in van Dyck’s own hand.

Conservation treatment will restore the painting’s liveliness and painterly subtlety, which are obscured by losses to the paint layers and an earlier restoration attempt that distorted the picture’s original appearance. The portrait will then be reintroduced to researchers in the field as a work in the artist’s own hand. It will also be presented to the public at an exhibition devoted to van Dyck that will run from October 2019 until February 2020 at the Alte Pinakothek in Munich. The painting will then move to the Staatsgalerie Neuburg, which is housed in Wolfgang Wilhelm’s former palace, where it will take its rightful place as a highlight of the museum’s collection.
Spring Morning in the Han Palaces, housed in the Smithsonian’s Freer Gallery of Art, is a rare Coromandel lacquer screen that depicts the lives of women in the Qing dynasty palaces in twelve panels. The women are shown playing the qin, a stringed musical instrument, as well as dancing and riding horses, which suggests that the women of the Imperial Court led active leisure lives. Inscriptions on the front and back indicate that the screen was commissioned as a gift by the imperial censor Huang Jingji in 1672. At nearly twenty feet long and more than seven feet high, the screen takes on an imposing presence.

This Coromandel screen consists of wood panels covered with multiple layers of lacquer that have been carved and filled with pigment and gilding. Over time, the panels have been exposed to a widely varied environment, causing the wood to shrink and bow and the lacquer layers to crack, lift and blanch. All twelve panels of this elaborate screen need conservation treatment before it can be exhibited. Once treated, the screen will be displayed in the Freer Gallery of Art’s Ming and Qing Dynasties gallery.

While it is being conserved, scientific analyses will be undertaken on the lacquer layers and pigments. A similar Coromandel screen is also being researched at The Metropolitan Museum of Art, New York, and the two museums will share their research with one another, publishing any new findings.
Dante Gabriel Rossetti was one of the most influential artists of the nineteenth century. He was a founder of the Pre-Raphaelite Brotherhood, a group of English painters, poets and critics that rejected what they saw was a mechanistic approach toward art adopted by Mannerists who followed Raphael and Michelangelo. Rossetti’s work, while he was in the Brotherhood as well as later in his career, had a profound impact upon British painting and Western art in general, the echoes of which are still felt today.

The Guildhall Art Gallery holds Rossetti’s La Ghirlandata, one of several paintings he completed in the 1870s that celebrate idealized female beauty, music and color. Although Rossetti painted the intensely personal La Ghirlandata during a turbulent period in his life, he claimed that “it is my very best picture – no inch of it worse than another.” Rossetti is also known for his interest in decorative arts, which extended to his innovative frame designs. La Ghirlandata’s frame is an excellent example of Rossetti’s medallion frame type and, coupled with its painting, is an important survival from his later period.

Currently, the paint layers are vulnerable to loss, and the frame’s rabbet (the recess on the back inside edge of the frame, into which the artwork fits) is weak. The painting and frame are both compromised by dirt, discolored coatings and injudicious restoration. Consequently, Rossetti’s masterpiece has been deemed unsuitable for travel, preventing its inclusion in a number of significant international exhibitions.

The conservation effort will include full structural and aesthetic treatment and a comprehensive technical examination of both the painting and frame. The aim is to return Rossetti’s masterpiece to its full aesthetic power, supported by an enhanced understanding of the artist’s technique, so that it may be appreciated by the widest possible audience.
Pierre-Auguste Renoir described The Large Bathers as his masterwork. With its emphasis on contour and line—and its smooth, dry surface reminiscent of porcelain painting or the frescoes he admired in Italy—The Large Bathers was an ambitious statement. It signaled that Renoir was moving away from the ideals of Impressionism and toward a more timeless style inspired by Raphael and Jean-Auguste-Dominique Ingres.

This is the first conservation treatment of The Large Bathers in more than 75 years, as well as its first technical study. Of particular interest will be a topic of decades of scholarly speculation: possible links between the painting’s cool, chalky tonality—hallmarks of Renoir’s so-called “dry period”—and the materials the artist used and how they were applied.

The thick, uneven varnish of that era has yellowed, dulling the picture’s delicate, fresh colors. The image is further obscured by the extensive, poorly matched retouching applied in the 1940s. These restoration materials can be removed safely and will allow a better-informed, more restrained and refined restoration of areas that sustained wear in past cleanings, bringing the picture closer to its initial appearance. Although the frame is not original, its treatment will be part of the museum’s conservation project, as well.

Treatment will be completed in 2019, the centennial of Renoir’s death. Its restoration will enable the museum to lend the work and share it with audiences outside Philadelphia for the first time in more than a century. The painting will also be included in the upcoming exhibition The Impressionist’s Eye, to be presented at the Philadelphia Museum of Art from April to August 2019.
Jean d’Aire: Nude study for Les Bourgeois de Calais
(The Burghers of Calais), 1886
Bronze
81 x 27 x 26³/₈ (205 x 68 x 67 cm)
Kunsthaus Zürich, long-term loan from the Canton of Zurich, 1949
Labeled on the back of the base: A. Rodin No. 1 / Rudier

This imposing Rodin bronze is a full-size nude study for one of the figures making up the celebrated bronze group known as The Burghers of Calais. Rodin produced large preparatory nude studies of the individual figures, and Jean d’Aire, the subject of the sculpture, is at the front of the group on the left.

Rodin’s monument was the first of its kind to be placed almost at ground level rather than on an elevated pedestal. This allowed viewers to encounter the figures of a monument directly – a milestone in the history of Western sculpture.

The sculpture was exhibited outdoors in front of the water lily gallery for a number of years. Much of its surface has been destroyed due to exposure to the elements: In its initial state, it probably had a sheen, but now it is matte and dull. The original patina has been almost entirely lost, except for a few protected areas. Vertical streaking caused by rivulets of water has disfigured Jean d’Aire, and some of the streaking has caused substantial loss of material.

In addition to consolidation and conservation of the surface, the main treatment measures will involve restoration, cleaning of the surface in particular, removing deposits and retouching the streaks, as well as application of hot protective wax. The restoration will return the work to its original glory and allow it to be shown as part of the Kunsthaus’ important group of Rodins in the museum. The sculpture will then be part of a major exhibition on the sculptures of Henri Matisse and his precursors, Matisse – Metamorphoses, that the Kunsthaus is planning for 2019.

Edward Sheriff Curtis was a photographer whose work disseminated an influential image of the American Indian as a “vanishing race.” Curtis’ appointment as the photographer for the Harriman Alaska Expedition in 1899 introduced him to Native American life west of the Mississippi River. His passion culminated in a famed illustrated ethnological study titled The North American Indian (TNAI). A twenty-volume text, TNAI took Curtis and his collaborators 23 years, from 1907 to 1930, to complete, with Curtis supplying 1,500 images. Including a foreword by Theodore Roosevelt, The North American Indian is widely regarded as an American masterpiece.

The Museum of Photographic Arts holds 175 images from TNAI in its permanent collection, of which thirteen are orotones. A process pioneered by Curtis, an orotone is a type of photographic image printed on glass and backed with a gold-colored powder that is mixed with a binding compound. MOPA’s orotones feature images of a Navaho chief, a Wasco-Wishram fisherman and other shots of traditional tribal life in South Dakota, New Mexico and other regions.

Although the orotones are in fair condition, they are fragile. Damage to the frames, dirt and concerns of further harm prevent the museum from loaning or exhibiting them. Conservation treatment will begin with an assessment of damage. Then, conservators will repair frames, clean glass and apply a moisture barrier to each work. The goal of this project is to restore these important orotones to their near-original condition and to exhibit them to the Southern California community and beyond.
Paul Cézanne (French, 1839 – 1906)

Les Grandes baigneuses (The Large Bathers), 1895 – 1906
Oil on canvas
52¹/₈ × 86¹/₄ (132.4 × 219.1 cm)
BF934, the Barnes Foundation, Philadelphia, Pennsylvania

Paul Cézanne, often considered to be the father of modern art, is an artist whose oeuvre is at once luminous, austere and challenging. Dr. Albert C. Barnes (1872 – 1951), a pioneering collector of post-impressionist and early twentieth-century modernist art, assembled one of the world’s most significant collections of the works of Cézanne – 61 oils on canvas, seven watercolors and one lithograph. The Barnes Foundation is also home to one of the three versions of The Large Bathers. Created at the end of the artist’s life, these canvases are considered to be the culmination of Cézanne’s career.

The assessment and conservation of Cézanne’s The Large Bathers is part of the Barnes’ work toward the publication of Cézanne in the Barnes Foundation, a catalogue of the 69 works by Cézanne in the collection. This groundbreaking and collaborative project involves scholars, conservators and conservation scientists. It will place the Barnes painting within the context of his two other late, monumental paintings of the same subject in the collections of The National Gallery, London (about 1894 – 1905), and the Philadelphia Museum of Art (1900 – 1906).

The conservation effort will include a detailed examination of the painting with scientific analysis and technical imaging that will enhance conservators’ understanding of the artist’s materials and working methods. The removal of a discolored – and uncharacteristically glossy – varnish and discolored retouching, along with the consolidation of flaking paint, will stabilize the painting and return it to a state that is more harmonious with the artist’s original intent.
In 1908, Georges Braque abandoned a bright Fauvist palette and traditional perspective for what was later named Analytic Cubism. Piano and Mandola and Violin and Palette are companion works that highlight this latter style. Colors are subdued, contours broken, and objects fractured into multiple shards, as are their surroundings. Dissection and fragmentation prevail, allowing for a new conception of space to emerge. While the objects’ front, back and profile views are simultaneously recorded, their overall legibility is nonetheless preserved. As Braque later stated, fragmentation empowered him “to establish a spatial element as well as a spatial movement.”

Given that the space and subtle changes across the surface are essential to reading the paintings accurately, the presence of non-original synthetic coatings and wax residues on the surfaces, which in both cases have discolored and become cloudy, cause the paintings to appear much flatter than was originally intended. The varnish is visually compressing the picture planes and camouflaging the subtleties of the spatial exploration that was central to the artist’s conception.

The proposed project will include identification of the painting’s support, pigments and binders through various analytical methods, as well as the use of advanced imaging techniques to elucidate the underdrawing and changes in the composition. Ultimately, a careful removal of the inappropriate varnishes and wax residues will enliven the surface and restore crucial spatial and tonal relationships. The conservators anticipate that the aesthetic improvement will be significant and that the research project will contribute to wider scholarship on Braque and Analytic Cubism.
Harriet Frishmuth is best known for her lyrical, free-spirited interpretations of the female body in motion, which reflect the influence of Auguste Rodin, her teacher in Paris. Frishmuth established her own studio in New York around 1908. During the 1920s, she was in demand as a designer of fountain and garden sculpture. *Joy of the Waters* is one of her most popular works, based upon her principal model, dancer Desha Delteil. This limited-edition sculpture was cast in a series by Roman Bronze Works, a foundry in New York.

The graceful pose of this sculptured figure was inspired by Frishmuth’s inquiries. When she asked Desha to respond as if her feet were suddenly splashed by a jet of cold water, the lithe dancer balanced herself on her left foot and raised the other. Seemingly carefree, her raised arms and outstretched palms reveal the symmetry and rhythm of a dancer’s trained movements. Hollows in the reeds surrounding the base of the work permit water to flow through five pipes. *Joy of the Waters* suffered damage to its right arm in a fall twenty years ago and was repaired using industry standards of the period, which have not held up to time. Conservation of the arm will begin with a reversal of the previous unsuccessful repair. Then, the sculpture will be conserved under current best practices.

*Joy of the Waters*, 1920
Bronze
45\(\frac{5}{8}\)“ × 9\(\frac{5}{8}\)“ × 12 “ (109.5 × 23 × 30.5 cm)
Gift of Mrs. Edward Knowles and Mr. John Dorland in memory of Alice B. Dorland
San Francisco Museum of Modern Art (SFMOMA)

Diego Rivera (Mexican, 1886 – 1957)

A historic mural by Mexican artist Diego Rivera, The Marriage of the Artistic Expression of the North and of the South on this Continent, known as Pan American Unity, will be conserved prior to display at the San Francisco Museum of Modern Art as the cornerstone of a major exhibition of the artist’s work, Diego Rivera’s America, that will take place in the fall of 2020.

Pan American Unity was created in 1940 on site at San Francisco’s Golden Gate International Exposition and has since been displayed at City College of San Francisco. Measuring 22 feet high and 74 feet wide and comprising ten fresco panels, the mural is the largest created by Rivera and his last work carried out in the United States. Due to necessary renovations at the college, the mural — a significant work of public art — will be on view for at least one year in SFMOMA’s free, street-level Roberts Family Gallery.

Rivera described the mural as “…the fusion between the great past of the Latin American lands, as it is deeply rooted in the soil, and the high mechanical developments of the United States.” The work centers on a binational ‘deity’ combining the Aztec earth goddess Coatlicue with a modern machine, surrounded by figures from across time, including inventors, politicians, artists, architects and a cross-section of everyday people.

Conservation efforts fall into five distinct phases: examination and condition assessment; preventive treatment; removal, crating and transit; installation; and surface treatment. A 1999 assessment revealed hairline cracks in the upper panels, and the conservator recommended a more complete analysis of the condition, particularly to identify delamination within the fresco layers. Conservation treatment will go beyond previous analysis and will include an examination and assessment of the hidden layers within and behind the fresco. Identifying and addressing structural weakness is critical to ensuring safety during relocation of this monumental work.
In 1963, a collective of African American photographers in New York formed the Kamoinge Workshop – a name that means “a group of people acting and working together” in Gikuyu, the language of the Gikuyu people of Kenya. In its first decade, the artists exhibited and published work in the midst of the civil rights movement, seeking to elevate the photographic representation of African American life beyond the stereotypes often depicted in popular media. Kamoinge members focused their cameras on the environments in which they lived, engaged in the genres of street photography and abstraction, and photographed notable figures they encountered, including Malcolm X, Fannie Lou Hamer, Sun Ra and Miles Davis. Many of the Kamoinge artists’ photographs were published in magazines and journals, which required them to be handled frequently. As a result, these important photographs remain in unstable condition and not suitable for exhibition. Conservation treatment will address damages such as tears, losses, creases, planar distortions and insecure photographic emulsion.

Still active today, Kamoinge is the longest-running nonprofit photography collective in the history of the medium. VMFA’s collection of their early work – the largest assembled by any museum in the country – not only expands the canon of twentieth-century art history but also deepens the understanding of the role of African American artists in changing perceptions of race in the 1960s and 1970s. Conservation of these works will help VMFA to tell the story of this influential group of artists, who have yet to receive sustained scholarly exploration.

Upon completion of conservation, the works will be on view in the upcoming exhibition Working Together: Louis Draper and the Kamoinge Workshop, which will open in January 2020.
Textiles, a centuries-old tradition, found renewed attention and invention over the last century. A traditional medium in Europe and Asia, the tapestry was revived by twentieth-century artists who tackled a venerated practice with avant-garde zeal.

The Bechtler Museum of Modern Art is conserving five tapestries by mid-twentieth century masters: Alexander Calder, Diego Giacometti, Fernand Léger, Roy Lichtenstein and Pablo Picasso. The scope of work will include more than 200 hours of cleaning and making repairs, as well as humidification (steaming) to flatten out folds. Conservators will also provide each work with a safe mounting system—many of these tapestries are quite heavy and need adequate support to be displayed safely.

Then, conservators will address long-term storage to safeguard the improvements carried out during treatment. Throughout the process, digital photographs of the works will be taken. Combined with photographs taken before treatment, these images will provide a complete record of the conservation process.

The pieces will be displayed in the upcoming exhibition From Wall to Floor and Back Again: Artists’ Textiles—an exploration and presentation of tapestries and rugs designed by artists usually associated with painting, sculpture and architecture. It will run from April 5, 2019, through December 1, 2019. The textile works will be hung alongside more familiar examples of the artists’ work to show the consistency of style and the unique contributions textile production brought to each artist’s oeuvre.
Hudson River Park Trust, New York

Allan Wexler (American, b. 1949)
Ellen Wexler (American, b. 1949)

Two Too Large Tables

Stainless steel and ipe wood

Short Table: 10’ × 16’ × 16’ (3.05 × 4.87 × 4.87 m)
Tall Table: 7’ × 16’ × 16’ (2.13 × 4.87 × 4.87 m)

Allan and Ellen Wexler are a husband-and-wife team involved in interdisciplinary projects including architecture, public and private art commissions, and museum education environments. Their unique structures dissolve the boundaries between fine art and applied art.

Hudson River Park, founded in 1998, is the longest riverfront park in the United States. It has transformed four miles of decaying piers and parking lots along Manhattan's West Side into a popular urban recreational area that features many contemporary outdoor artworks.

Two Too Large Tables is a sculpture that is at once functional yet playful. There are two components. The first is an oversized table that provides shade to those who sit in chairs positioned beneath it. The second consists of chairs inset within a large table, which are set in random formations. The two tables are each a sixteen-foot square, and their seats are placed in identical patterns. The functionality of the piece allows visitors to view the art as well as experience it.

It was featured in a New York Times article, “Designers Stretch Out Imaginations on Park Benches,” and was described as a “Communal work station, ideal for laptop users.”

Conservation will include high-pressure wash of all surfaces, along with removal of rust and clear coat on steel and wooden components. The tables will be mechanically stripped, sanded and finished, followed by a cleaning and passivation process (the treating or coating of a metal in order to reduce the chemical reactivity of its surface). The wood will go through a similar process of cleaning and refinishing.

Portland Art Museum, Oregon

Roy Lichtenstein (American, 1923 – 1997)

Brushstrokes

Painted aluminum

29’5” × 13’6” × 7’6” (8.97 × 4.12 × 2.29 m)
Gift of Prudence M. Miller and her Family

A central figure in the Pop Art movement of the 1960s, Roy Lichtenstein became best known for his paintings of comic-strip figures rendered in hand-painted Ben-Day dot patterns. He later depicted stylized landscapes, domestic interiors, consumer-product packaging and parodies of Abstract Expressionism seen in the Brushstrokes series.

In discussing his work, Lichtenstein once said, “All my art is in some way about other art, even if the other art is cartoons.”

Later in his career, Lichtenstein shifted his focus to three-dimensional media; he produced a number of large-scale sculptures for public spaces, including a series based on the Brushstrokes paintings. The work to be conserved is a part of that series. Brushstrokes, on permanent display outside the Portland Art Museum since 2005, was installed to coincide with the opening of the museum’s Jubitz Center for Modern and Contemporary Art. It has stood as a beacon to visitors ever since.

Fabricated in 2002, the sculpture is showing signs of failure due to continuous exposure. Although steps have been taken to prolong the life of the paint, fading, chalking, thinning, peeling and increased sensitivity to solvents indicate failure of the coating, resulting in an undesirable appearance. Conservation treatment will involve ongoing consultation with the Roy Lichtenstein Foundation, hiring a specialized contractor to carry out the work on site, and color measurement of the final paint coating to ensure restoration of the approved standard colors.
Previous Recipients

2010 – 2017

Abbey Theatre, Dublin
Four portraits by John Butler Yeats (Irish, 1839 – 1922)

Albright-Knox Art Gallery, Buffalo, New York
Joan Mitchell (American, 1925 – 1992)
Two paintings

Antiguo Colegio de San Ildefonso, Mexico City
Forty-one murals

Arab Image Foundation, Beirut
Los al Ar and Hashem el Madani
photography collections

Art Gallery of New South Wales, Sydney
William Charles Piguenit (Australian, 1836 – 1914)
The Flood in the Darling, 1890, 1895

The Art Institute of Chicago
El Greco (Doménikos Theotokópoulos) (Spanish, b. Crete, 1541 – 1614)
The Assumption of the Virgin, 1577/79

Art Museum of the Chinese University of Hong Kong
Lui Shou-kwan (Lü Shoukun) (Chinese, 1919 – 1975)
Thirty paintings

Associazione Amici di Brera e dei Musei Milanesi, Milan
Antonio Canova (Italian, 1757 – 1822)
Napoleone comme Morte Pacificatore (Napoleon as Mars the Peacemaker), 1809 – 1811

Beijing Stone Carving Art Museum
Fourteen stone sculptures

Biblioteca Trivulziana, Castello Sforzesco, Milan
Leonardo di ser Pietro da Vinci (Italian, 1452 – 1519)
Codex Trivulzianus (Codex Trivulziano), c. 1487 – 1490

Bode-Museum (Staatliche Museen zu Berlin, Skulpturensammlung und Museum für Byzantinische Kunst), Berlin
Three Renaissance sculptures

British Museum, London
Marble figure of the Buddha Amitābha, 585 C.E. (Sui dynasty)

Brooklyn Museum, New York
Six Assyrian palace reliefs

Stuart Davis (American, 1892 – 1964)
The Mellow Pad, 1945 – 1951

Bullock Texas State History Museum, Austin
Elijah E. Myers (American, 1832 – 1909)
The Original Texas State Capitol Goddess of Liberty, 1888

Cantor Arts Center at Stanford University, California
Richard Diebenkorn (American, 1922 – 1993)
Window, 1967

Capital Museum, Beijing
Qianlong Great Buddhist Canon (Qing Dynasty)

Centro de las Artes 660, Santiago
Matia (Chilean, 1911 – 2002)
One painting, one five-canvas polyptych and one sculpture

Charles H. Wright Museum of African American History, Detroit
John Thomas Biggers, Ph.D. (American, 1924 – 2001)
The Mandalin Player, c. 1940s

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya Museum, Mumbai
Mughal Emperor Akbar’s Court (1542 – 1605)
Arvaj” Subojyi, c. 1575

Cleveland Museum of Art
Knojiro Lifting Mount Govardhan (Candian, c. 600 C.E.)

The Courtauld Gallery, London
Sandro Botticelli (Italian, 1444/45 – 1510) and studio
The Holy Trinity with Saints Mary Magdalen and John the Baptist (The Trinity Altarpiece), 1491 – 1494

Peter Paul Rubens (Flemish, 1577 – 1640)
Cain Slaying Abel, 1608 – 1609

Crocker Art Museum, Sacramento
Five paintings by Wayne Thiebaud

The Dalí Museum, St. Petersburg, Florida
Salvador Dali (Salvador Domingo Felipe Jacinto Dali i Domenech) (Spanish, 1904 – 1989)
Three paintings
Museum of Islamic Art, Doha, Qatar
Carved and molded monumental stucco panel with figural scenes
Iran, Seljuk period, twelfth century

The Museum of Modern Art, New York
Herni Matisse (French, 1869 – 1954)
La Piscine (The Swimming Pool), later summer 1952
Jackson Pollock (American, 1912 – 1956)
Three paintings

Museum of Modern Art in Rio de Janeiro
Bodas de Caná (Wedding at Cana), 1796

National Gallery of Victoria, Melbourne
Frederick McCubbin (Australian, 1855 – 1917)
The North wind, c. 1888 – 1889
North Carolina Museum of Art
Raleigh
Statue of Bacchus (composite), second century (torsi); late sixteenth – early seventeenth century (legs, left arm, tree trunk, base)

National Portrait Gallery, London
Three portraits of English monarchs
Gilbert Stuart, (American, 1755 – 1828)
George Washington (The Lansdowne portrait), 1796

The Nelson-Atkins Museum of Art, Kansas City, Missouri
El Greco (Doménikos Theotokópoulos) (Spanish, b. Creté, 1541 – 1614)
The Penitent Magdalene, c. 1609 – 1614

Neue Nationalgalerie, Berlin
Ludwig Meidner (German, 1884 – 1966)
Revolution (BorinskiKomp), Reverse: Apostolische Landschaft, 1912/13

Newark Museum, New Jersey
George Peter Alexander Healy (American, 1813 – 1894)
Portrait of Lorenzo Lenzi, c. 1527 – 1528

New York City, New York
Edouard Manet (French, 1832 – 1883)
Woman in Evening Dress (femme en robe de soirée), 1877 – 1880

Philadelphia Museum of Art
Augustus Saint-Gaudens (American, b. Ireland, 1848 – 1907)
The North wind, c. 1888 – 1890

Philadelphia Museum of Art
Agnolo Tori di Cosimo di Mariano, called Bronzino (Italian, 1503 – 1572)
Portrait of Lorenzo Leno, c. 1527 – 1528

Pinacoteca del Castello Sforzesco, Milan
Agnolo Tori di Cosimo di Mariano, called Bronzino (Italian, 1503 – 1572)
The Arch of Titus, 1871

Pinacoteca di Brera, Milan
Pérez Art Museum Miami
Dream House XLIII, 1973

Pittsburgh, Pennsylvania
Moritzburg Ponds (Scene in a Forest), 1877 – 1880

Porto Alegre, Brazil
Marc Chagall (French, b. Belarus, 1887 – 1985)
Woman in Evening Dress, 1973 – 1974

Powerhouse Museum, New York
Jackson Pollock (American, 1912 – 1956)
Venice, 1947

Rock Art Research Institute, University of the Witwatersrand, Johannesburg
Collection of tracings and redrawings by Walter Battiss (South African, 1906 – 1982)

San Diego Museum of Art
Isamu Noguchi (American, 1904 – 1988)
Rain Mountain, 1982 – 1983

San Francisco Arts Commission
Édouard Manet (French, 1832 – 1883)
Woman in Evening Dress (femme en robe de soirée), 1877 – 1880

Seattle Art Museum
Jackson Pollock (American, 1912 – 1956)
Ocean, 1947

Tate Modern, London
Three paintings by Amedeo Modigliani

Tel Aviv Museum of Art
Marc Chagall (French, b. Belarus, 1887 – 1985)
Woman in Evening Dress, 1973 – 1974

Tokyo National Museum
Attributed to Chen Rong (Chinese, c. 1200 – 1266)
Scenes in and around the Capital (recto) and Nude in the Studio (verso), c. 1190

The studio Museum in Harlem, New York
Romare Bearden (American, 1914 – 1988)
A street (verso), c. 1965

Three portraits

Twenty-seven murals from the San Francisco Arts Commission
Marc Chagall (French, b. Belarus, 1887 – 1985)
Woman in Evening Dress (femme en robe de soirée), 1877 – 1880

The University Art Museum, Tokyo
Four medieval Irish manuscripts, 500 – 900 C.E.

The University Art Museum, Tokyo
Abner Shimizu (Japanese, 1875 – 1949)
Jo no Ma (Dance Performed in a Noh Play), 1936

Three portraits

The University Art Museum, Tokyo
Keisuke Saito (Japanese, 1918 – 1998)
Woman in Evening Dress (femme en robe de soirée), 1877 – 1880

Manchester, United Kingdom
Two copies of Magna Carta

The Witwatersrand, Johannesburg
Collection of tracings and redrawings by Walter Battiss (South African, 1906 – 1982)

Three paintings

The University of the Arts
Uemura Shōen (Japanese, 1875 – 1949)
Hinoki-zu, Warrior in keiko armor, period (sixteenth century)
Kofun period, sixth century C.E.

University of the Arts
Sakıp Sabancı Museum, Istanbul
Byzantine mosaics from the Virgin Mary Church in Thessaloniki, 1870 – 1900

Hiroshima, Japan
Haniwa (terracotta tomb figure), period (sixteenth century)

The Witwatersrand, Johannesburg
Collection of tracings and redrawings by Walter Battiss (South African, 1906 – 1982)

Watanabe Kazan (Japanese, 1793 – 1841)
Three paintings

University of the Arts
Four medieval Irish manuscripts, 500 – 900 C.E.

University of the Arts
The University Art Museum, Tokyo
Two copies of Magna Carta

University of the Arts
Three portraits

University of the Arts
The University Art Museum, Tokyo
Two copies of Magna Carta

University of the Arts
Three portraits

University of the Arts
A man with a sword, period of the Jinchu (nineteenth century)

University of the Arts
A street (verso), c. 1965

University of the Arts
Three portraits

University of the Arts
Romare Bearden (American, 1914 – 1988)
A street (verso), c. 1965

University of the Arts
Three portraits

University of the Arts
Hiroshima, Japan
Haniwa (terracotta tomb figure), period (sixteenth century)
Kofun period, sixth century C.E.

University of the Arts

University of the Arts

University of the Arts
Virginia Museum of Fine Arts, Richmond
Highlights from VMFA’s Ludwig and Rosy Fischer Collection
Sixty works on paper by German Expressionists

The Wallace Collection, London
Giovanni Antonio Canal (Canaletto) (Italian, 1697 – 1768)
Two paintings

Westminster Abbey, London
Cosmati Pavement, 1268
*Portrait of Richard II Enthroned in Coronation Robes*, c. 1398
*Catherine of Aragon*, early sixteenth century
*Liber Regalis*, c. 1382
Silk Embroidery Panels for Regalia Table and Royal Boxes, 1953
James II Coronation Music composed by Henry Purcell, 1685
Mary II Coronation Chair, 1689
*Portrait of Elizabeth I*, 1594
Wren Model, c. 1720
Charter of 1560
Chaucer’s Lease, 1399

Wits Art Museum, Johannesburg
Ndebele (South African)
Isiphephetu (beaded aprons), c. 1950s – 1980s

Cover image:
Freer Gallery of Art, Washington, D.C.
Twelve-panel screen with the *Spring Morning in the Han Palaces* scene and inscription
Qing dynasty, Kangxi reign, 1672 (detail)