



Bank of America
Art Conservation Project
2024 Selections

Preserving and protecting culture

We are pleased to present the 2024 Bank of America Art Conservation Project grant recipients. Started in 2010, the Bank of America Art Conservation Project has funded more than 260 projects in forty countries. This year's class features 24 projects from Brazil, Canada, England, France, India, Italy, Mexico, the Netherlands, Japan, South Africa and the United States. However, the diverse geography is only one part of the story. While the projects represent many different art movements, media, time periods and cultures, they all reflect the creativity, ingenuity and passion of the people who created these works.

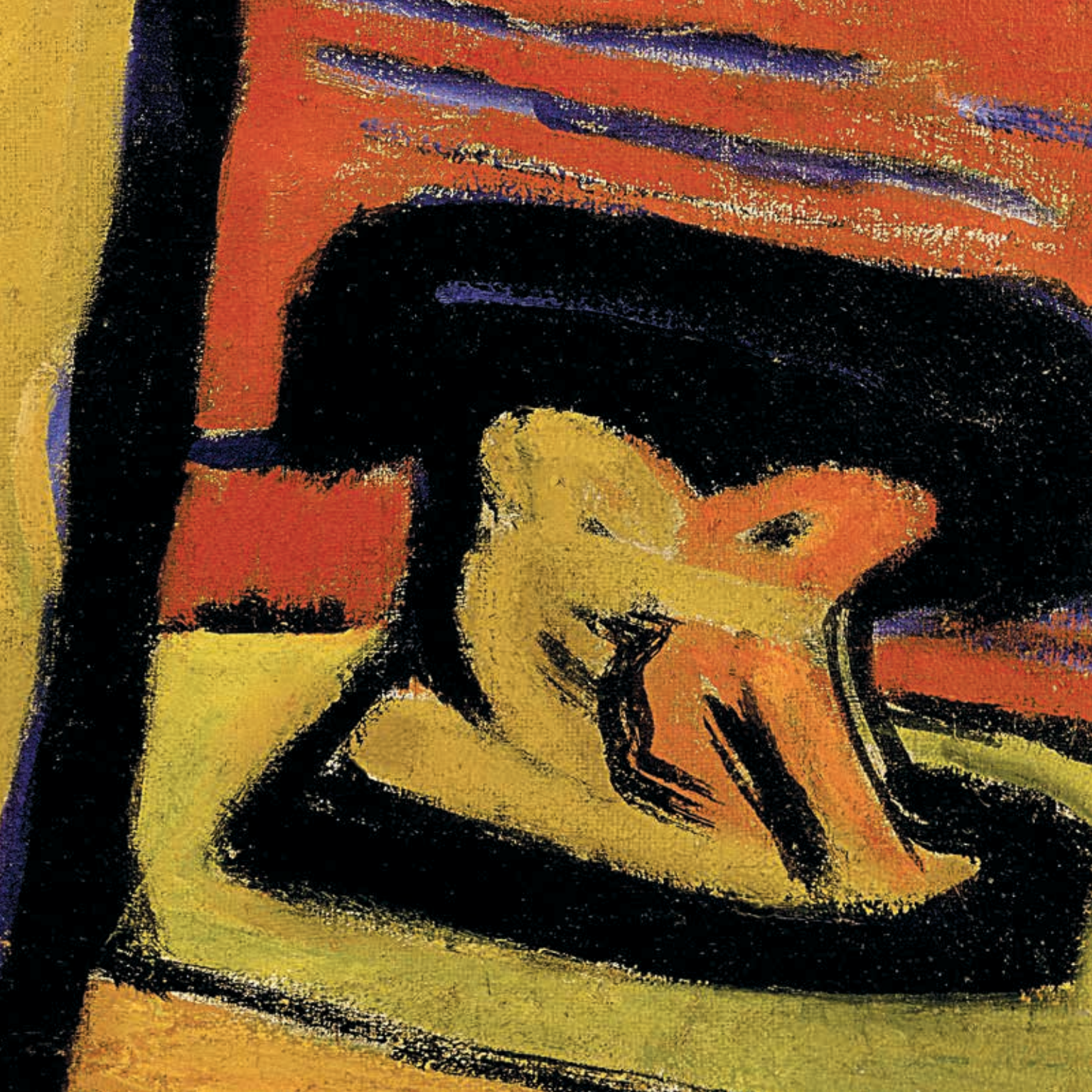
The Art Conservation Project also serves as the basis for our support of conservation education programs, including the University of Delaware's Six-Week Introduction to Practical Conservation (SIP-C) program, and for our funding of such organizations as the Smithsonian Cultural Rescue Initiative and the Monuments Men and Women Foundation. These programs and the individuals who carry them out are just one part of a larger ecosystem that is working to preserve and protect cultural treasures for future generations.

At Bank of America, we believe in supporting our communities by partnering with nonprofit cultural institutions to drive engagement, promote cultural sustainability and make the arts more accessible and inclusive. We also believe in making Bank of America a great place to work by providing access to the arts and sharing our art collection with our teammates. And we drive responsible growth by offering programming that amplifies our brand, drives thought leadership and creates unique engagement opportunities for our clients.

On behalf of my teammates who help make all of this possible and with gratitude to our Art Conservation Project Advisory Panel, I hope you enjoy reviewing this year's selections.

A handwritten signature in black ink that reads "Brian Siegel". The signature is written in a cursive, flowing style.

Brian Siegel
Global Arts, Culture & Heritage Executive
Bank of America



Bank of America Art Conservation Project 2024 Selections

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Art Gallery of Ontario, Toronto

Three paintings

The Art Gallery of Ontario (AGO) is conserving three paintings by Pegi Nicol MacLeod, one of Canada's most important artists. MacLeod contributed to the evolution of modernist painting in the 1930s and 1940s, and these three works are immensely significant in the study of MacLeod's artistic vision.

The paintings, *Main Street, Fredericton*; *New York Apartment View – Manhattan*; and one untitled work, exhibit widespread issues such as cracking, paint insecurity, delamination and paint loss. The poor adhesion between the upper paint layer and the textured ground layer, compounded by the presence of metal soaps, contributes to their overall instability.

Conservators will work closely with curatorial colleagues, conservation scientists and other experts to achieve a balanced methodology, with a focus on preservation and centering on artist intent. Treatment will include the removal of discolored overpaint and excessively glossy varnish. Local and mist consolidation of loose, fragile paint will stabilize the paintings while respecting their original matte appearance, and long-term structural integrity will be achieved by lining or loose lining. By addressing the instability issues, the AGO aims to reintroduce these remarkable works to the public, fostering a renewed appreciation for MacLeod's contribution to the modernist movement. Following conservation, the three MacLeod paintings will be presented in an exhibition at the AGO.



Photo courtesy AGO.



Photo courtesy AGO.

Far left:
Pegi Nicol MacLeod
(Canadian, 1904–1949)
New York Apartment View – Manhattan,
c. 1940
Oil on canvas
26" × 20" (66 × 50.8 cm)
Art Gallery of Ontario. Gift of Elizabeth
and Tony Comper, 2011.

Left:
Untitled, c. 1940
Oil on canvas
15³/₄" × 14⁵/₈" (40 × 37.2 cm)
Art Gallery of Ontario. Gift of Elizabeth
and Tony Comper, 2011.

Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS), Mumbai

Haft Aurang manuscript, 1563

The *Haft Aurang* is a Persian literary classic and a masterpiece of Islamic art. Before its acquisition by the CSMVS in 1955, the manuscript had been damaged by insect infestation, compromising its stability. The paper support has turned acidic and has made handling the manuscript perilous. Losses in the paper support along the edges are visible throughout, and the paint layers of the folios are flaking in places. Stains are visible throughout the unbound manuscript.

Treatment will begin with photographic documentation of the folios, followed by pagination and imaging of the illustrated folios under ultraviolet and infrared light, as well as X-ray fluorescence. Treatment will continue with stabilizing areas of deterioration and consolidation of the flaking paint layers. The next step will address the physical integrity of the folios. This will include reducing the acidity of the paper, as well as mending and infilling the losses in the paper support.

Once treatment has been completed, the manuscript will be photographed again. The illustrated folios will then be displayed for public viewing for the first time, in the CSMVS Miniature Painting Gallery. A publication featuring twenty conserved folios will be distributed to select universities, student communities and scholarly organizations.



Safavid style
Persian
Rizah, Province of Bakharz, Iran
Ink and opaque watercolor on paper
306 folios, 43 illustrations
11 1/2" x 7 1/4" (29.2 x 18.2 cm)

Far left:
Masnavi I: *Silsila tuz zahab*
King questioning two slaves
Folio 14 (obverse)

Left:
Masnavi II: *Salaman wa Absal*
Two dervishes in rocky landscape
Folio 108 (reverse)

Chrysler Museum of Art, Norfolk

Edgar Degas (French, 1834–1917)

Dancer with Bouquets, 1895–1900

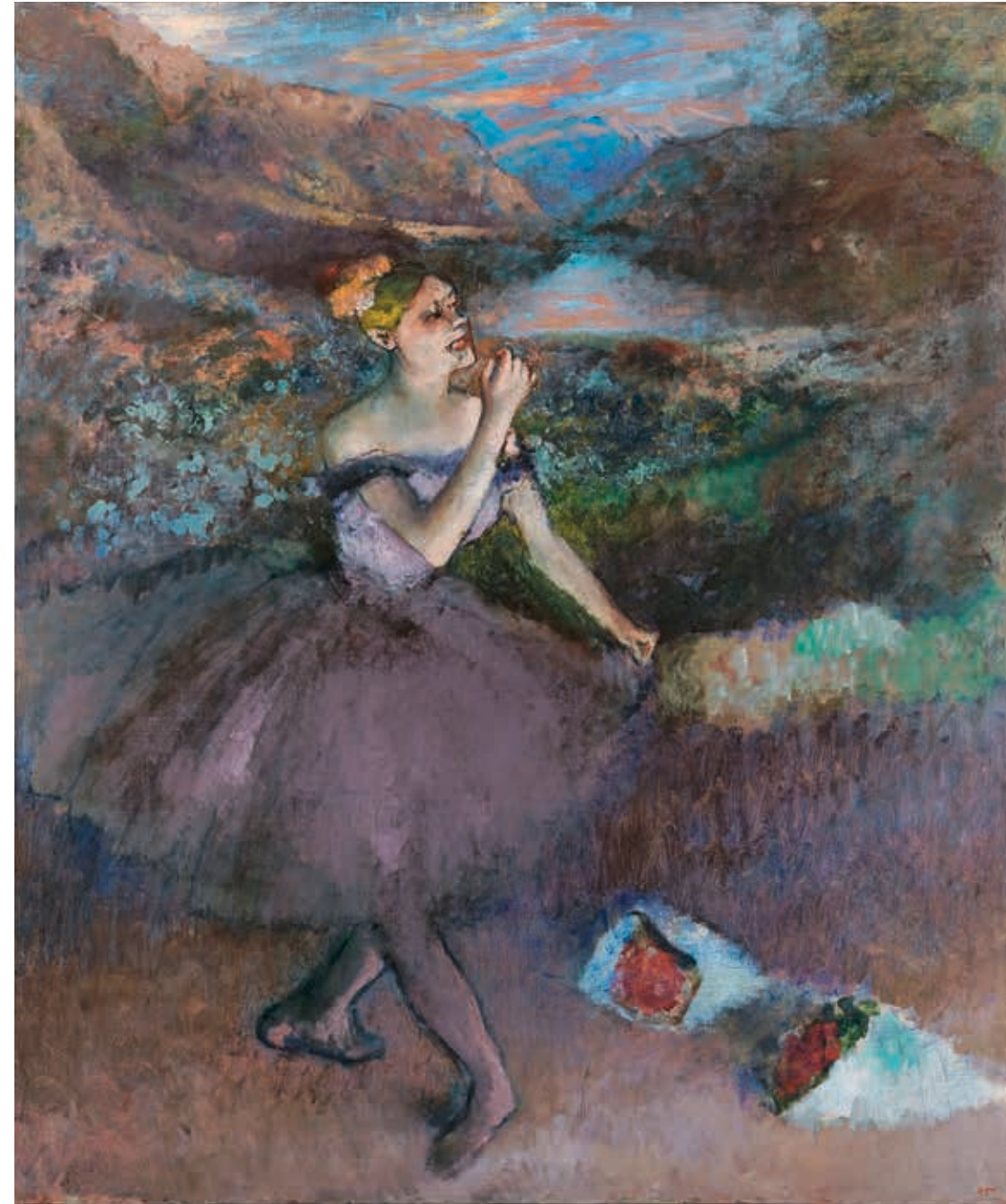
Oil on canvas

71" × 60" (180.3 × 152.4 cm)

Edgar Degas is famous for his depictions of ballet dancers, producing hundreds of works on the subject. *Dancer with Bouquets* was in Degas' studio at the time of his death. Over time, Degas made several significant changes in the composition, alterations compounded by subsequent treatments.

A significant question centers on the painting's varnish. It is unclear if the current varnish was applied during Degas' lifetime. Similarly, surviving documentation indicates that the painting's gilded and carved frame is not one the artist would have chosen.

This project offers an opportunity to investigate the artist's intentions for *Dancer with Bouquets* and evaluate its presentation. Technical analysis will give a deeper understanding of Degas' materials and techniques and help separate the changes he made from those implemented after his lifetime. Conservation treatment will include cleaning its surface and removing the aged varnish. The project's findings will determine the painting's final presentation at the Chrysler Museum of Art, including whether to apply a new varnish and the design of a new frame that reflects Degas' preferences. After conservation treatment, the painting will continue to be enjoyed by audiences both at the Chrysler Museum, and beyond, as *Dancer with Bouquets* will be available for travel.





Photograph by Ricardo Alvarado Tapia, Aesthetics Research Institute of the National Autonomous University of Mexico (IE-UNAM)

Colegio de San Ildefonso, Mexico City Francisco Antonio Vallejo (Mexican, 1722–1785)

Los cinco señores con los siete arcángeles y la Santísima Trinidad (The Five Lords with the Seven Archangels and the Holy Trinity), 1761
Oil on canvas
315" × 236" (800.1 × 599.4 cm)

In 1992, the Colegio de San Ildefonso was converted into a museum. Founded in 1583 as a school and seminary of the Jesuit Order, its spaces were decorated with various manifestations of New Spain religious art. The collection was largely lost after the expulsion of the Jesuits in 1767. There is no record of how it was removed from the building.

One monumental easel painting to survive will receive treatment: *The Five Lords with the Seven Archangels and the Holy Trinity*, by Francisco Antonio Vallejo, a prominent Novo Hispanic artist. The work is still preserved inside the old sacristy (room 6) of the museum. A preliminary survey revealed that the painting presents some deterioration associated with the structure of its frame, but its monumentality and the limited space inside the room make its intervention difficult.

Treatment will begin with a battery of tests, including photomicrographic and radiographic analysis, as well as stratigraphic sampling. Then, the frame will be dismantled and fumigated, and damaged structural elements replaced, followed by resurfacing of the frame moldings. The canvas will be cleaned, and cracks, fissures and flaking will be consolidated, before revarnishing. Conservation will ensure that the painting can continue to be exhibited as part of the permanent collection of the museum.

Fine Arts Museums of San Francisco

Six tapestries designed by Simon Vouet (French, 1590–1649)

Designed by Simon Vouet and woven under the direction of Raphaël de la Planche (French, 1596–1661), *The Story of Theagenes and Chariclea* offers a rare opportunity to conserve a complete series of tapestries and prepare them for exhibition at the Legion of Honor: *The Shepherd Finds the Infant Chariclea*; *Chariclea*; *Theagenes and Chariclea*; *Chariclea Led Away by the Pirates*; *Persina Prepares the Cradle*; and *The Departure*.

Vouet worked as a painter, draftsman and designer, executing commissions for the Church, the crown and a rising class of financiers. The suite of tapestries illustrate the *Aethiopica*, an ancient Greek novella imagining the adventures of an Ethiopian princess born with white skin. One of the tapestries is ready for display, while four need new linings and Velcro mounting systems. The final tapestry, *Chariclea*, has never undergone conservation treatment and does not have a mounting system. It shows several areas of silk weft loss, leaving bare warps, and cannot support its own weight on display. It will receive a support backing, stitched repairs, a new lining and Velcro mount system.

In 2026, the Legion of Honor will host the first major international loan exhibition of Vouet's work in America. The exhibition presents a unique opportunity to highlight these works and to share them with the public.



From the series *The Story of Theagenes and Chariclea*, c. 1634–35

Far left:
Chariclea

Wool, silk; tapestry weave
163" × 104" (414 × 264.1 cm)
Place of creation: Île-de-France, Paris
Gift of Henry K.S. Williams

Left:
Persina Prepares the Cradle

Wool, silk; tapestry weave
160½" × 127½" (407.7 × 323.9 cm)
Place of creation: Île-de-France, Paris
Gift of Henry K.S. Williams

Galleria Borghese, Rome
Giovanni Lanfranco (Italian, 1582–1647)

Orco, Norandino e Lucina (Ogre, Norandino and Lucina), 1619–21

Oil on canvas

105¹/₈" × 156³/₈" (267 × 397 cm)

Ogre, Norandino and Lucina, by Giovanni Lanfranco, is the largest canvas in the Galleria Borghese collection. Previous interventions, which focused on the structural stability of the painting, were carried out using antiquated conservation techniques. This poses a unique challenge, as the original support is neither visible nor inspectable. Moreover, the paint layer appears uneven, despite numerous interventions, and the edges of the painting appear to suffer from losses the most.

Conservation treatment will begin with an X-ray examination of the canvas to evaluate its state. Gaps and infillings on the surface will be treated, and the grouting will be reconstructed, taking into account the atypical texture of the painting, in order to eliminate its current mirrored plaster effect.

The principal aim of the project is to improve the general reading of the work, regaining Lanfranco's original palette, which has shifted to warmer tones due to previous consolidation interventions. The functionality of the expansion frame will be revised, followed by the mechanical and aesthetic treatment of the heavy outer frame, which will conclude the intervention. Then, the painting will return to permanent display.



Hill-Stead Museum, Farmington, Connecticut

Three paintings by three French masters

Édouard Manet (French, 1832–1883)

Toreadors, 1865–66

Oil on canvas

20¹/₄ × 35¹/₄ (52 × 89 cm)

Three works on permanent view at the Hill-Stead Museum will be conserved: *Fishing Boats at Sea*, 1868, by Claude Monet; *Dancers in Pink*, c. 1876, by Edgar Degas; and *Toreadors*, 1865–66, by Édouard Manet—the Degas and Manet receiving treatment for the first time. The museum will create an onsite conservation studio allowing visitors unprecedented visual access to the process.

Retaining the artwork on premises will serve multiple purposes. It will facilitate audience development and serve as a further educational resource for weekday museum visits. Gallery talks and gallery guides will be developed to demystify the conservation process. Further, conservators will give an in-depth presentation on their methods and findings.

After removing the paintings from their frames, their old, discolored varnish will be removed. Any losses to the paint layer will be filled and inpainted to match the surrounding original paint. The surface will then be given a thin coating of varnish with an addition of microcrystalline wax. Photography before, during and after completion will document reversals of extreme grime and uneven varnish. Upon completion of treatment, the three paintings will return to permanent view, where scholars and museum visitors alike will be able to glean new insights into these three artists' technical and creative processes.



Musée du Louvre, Paris

Thirty-two paintings in the Napoleon III Apartments

Franz Xaver Winterhalter

(German, 1805–1873)
Portrait of l'empereur Napoléon III en pied (Portrait of Emperor Napoleon III, Standing), 1825–50
Oil on canvas
8' × 5' 2" (243.8 × 157.5 cm)
Department of Paintings, Musée du Louvre



Images: © 2023 RMN-Grand Palais (musée du Louvre) / Matthieu Rabreau

Pierre-Désiré Guillemet (French, 1827–1878)

L'Impératrice Eugénie (Empress Eugénie), nineteenth century
Oil on canvas
7' 9" × 5' 2" (236.2 × 157.5 cm)
Department of Paintings, Musée du Louvre



Far right:
The Napoleon III Apartments: the great dining room, Richelieu Wing
Department of Decorative Arts

The Napoleon III Apartments at the Louvre exemplify imperial power and represent the pinnacle of decorative arts during the Second Empire (1852–1870). In 2000, the apartments became part of the museum's Decorative Arts department and are one of the most visited areas of the Louvre.

The apartments house an expansive collection of nineteenth-century paintings, installed on both the walls and ceilings. These works are an essential feature of the heritage of the majestic space. Thirty-two paintings and their frames are being conserved, including easel, ornamental and ceiling paintings. The work on the paintings is being carried out by practiced

conservators. To promote *métiers d'art* (careers in the arts) at the Louvre, the ornate, sculpted frames will be restored by both experts and apprentices in the museum's framing and gilding *ateliers* (workshops), a living repository of fine artisanal craftsmanship. Part of a comprehensive program, the conservation will improve the condition and preservation of the collection, return the works to their original brilliance and allow for improved presentation to enhance the visitor's experience.

The aim for this large-scale project is to be completed and the renovated spaces reopened to the public in time for the 2024 Summer Olympic Games in Paris.



Image: © Musée du Louvre, dist. RMN - Grand Palais / Franck Bobbot

Musée d'Orsay, Paris
Gustave Courbet (French, 1819–1877)

A Burial at Ornans (or: *Painting of Human Figures, History of a Burial at Ornans*), between 1849 and 1850
Oil on canvas
Unframed: 124 1/2" x 263 1/2" (315 x 668 cm)
Framed: 146 1/2" x 285 1/2" (371 x 724 cm)

Following the acclaimed conservation of *The Painter's Studio*, 1854/55, in 2014–2015, the Musée d'Orsay has undertaken conservation on another Courbet landmark, large-format work housed in the museum: *A Burial at Ornans*. A scientific imaging campaign has led to the discovery of various alterations that the artwork has undergone from its initial appearance.

First, the format of the artwork had been altered. All four edges of the canvas are folded over at the back of the stretcher, hiding inches of original painting. The varnish layer is particularly thick and yellowed, greatly altering the appearance of the picture. The black clothing of the figures did not form the monochromatic surface seen today; they were graduated and of different tones.

The conservation process will begin with unfolding the canvas borders on all four sides to revert the painting to a format as close as possible to that of the original. This will involve replacing both the stretcher and the frame, which will allow the reclamation of more of the painted surface, revealing crucial elements of the picture currently folded over and hidden by the frame. Interventions will consist of lightening the discolored varnish and removing old, altered repaints. Alterations to the paint layers will also be examined and restored to their original state as much as possible. The paint layers will need to be retouched as well.

After conservation work, the painting will return to its place in room 7, at the heart of the Musée d'Orsay collections. *A Burial at Ornans* will be exhibited with *The Painter's Studio*, and the public will then be able to rediscover these two masterpieces together in their original colors.



Image: RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

Museu de Arte de São Paulo Assis Chateaubriand
Biblical Series, eight paintings

Cândido Portinari (Brazilian, 1903–1962)
Resurrection of Lazarus, 1944
Tempera on canvas
59 1/4" x 118 1/2" (150.5 x 301 cm)
Gift Assis Chateaubriand, 1953.

The Museu de Arte de São Paulo houses many of renowned Brazilian artist Cândido Portinari's most important works. His *Biblical Series* is composed of eight large-format paintings produced between 1943 and 1944: *Solomon's Justice*; *Abraham's Sacrifice*; *The Last Bastion – Mothers' Wrath*; *The Massacre of the Innocents*; *The Weeping of Jeremiah*; *The Trumpets of Jericho*; *The Penitent Hermit (Prophet)*; and *Resurrection of Lazarus*. They are clearly influenced by Pablo Picasso's *Guernica*, painted a few years earlier, in 1937.

The presentation of these paintings is marred by oxidized varnishes, losses of the paint layer and structural deformations of the canvas. This project will provide an opportunity not only to perform conservation treatment but also to study, through scientific imaging and analysis, the artist's technique and palette.

This research will be made possible by collaboration among Brazilian institutions. In this special case, the *Biblical Series* is registered and safeguarded by IPHAN (National Institute of Historic and Artistic Heritage), which will serve as a national conservation partner. Work to be performed will include cleaning, consolidation, structural treatments of the canvas, filling and retouching of losses, and the application of a new varnish. With an aesthetic unity among the series, the paintings may be exhibited and interpreted together.



© 2024 Artists Rights Society (ARS), New York / AUTUMS, São Paulo
Foto: João Mota

Nara National Museum, Nara City, Japan

Two wooden Buddhist sculptures

This project focuses on the conservation of two wooden Buddhist sculptures, standing images of Zōchōten and Tamonten. The statues, both registered as Important Cultural Properties, are highlights of the Nara National Museum's collection. The museum is renowned for its commitment to the exhibition, collection, research, conservation and repair of Buddhist art. Historical records confirm that the two works, originally part of a set of the *Four Guardian Kings*, come from the Kōfukuji Temple.

These and many other objects left the temple at the turn of the last century. Treating the sculptures will ensure that they continue to offer witness to Nara's past for generations to come. Due in part to their life-size scale, powerful presence and dynamism, they are widely popular both in Japan and internationally. It has been approximately a century since their last conservation.

The project will address the cracks in the statues, the loosening and repositioning of components, the discoloration of pigments resulting from past repairs, and the peeling of their original polychrome. Conservators will use cutting-edge technology such as X-ray CT scanning to analyze the statues, informing the repair processes. Stabilizing the statues will ensure their safe display in the future and allow them to travel.



Photo: Kinji Morimura



Photo: Kyosuke Sasaki

Far left:
The Guardian King Zōchōten (Skt. Virūḍhaka)
Heian to Kamakura period, eleventh–twelfth century
Wood with pigments and gold leaf
Height: 64¹/₄" (163.2 cm)
Nara, Nara National Museum. Important Cultural Property.

Left:
The Guardian King Tamonten (Skt. Vaiśravaṇa)
Heian to Kamakura period, eleventh–twelfth century
Wood with pigments and gold leaf
Height: 61¹/₄" (155.5 cm)
Nara, Nara National Museum. Important Cultural Property.

Nasher Museum of Art at Duke University, Durham

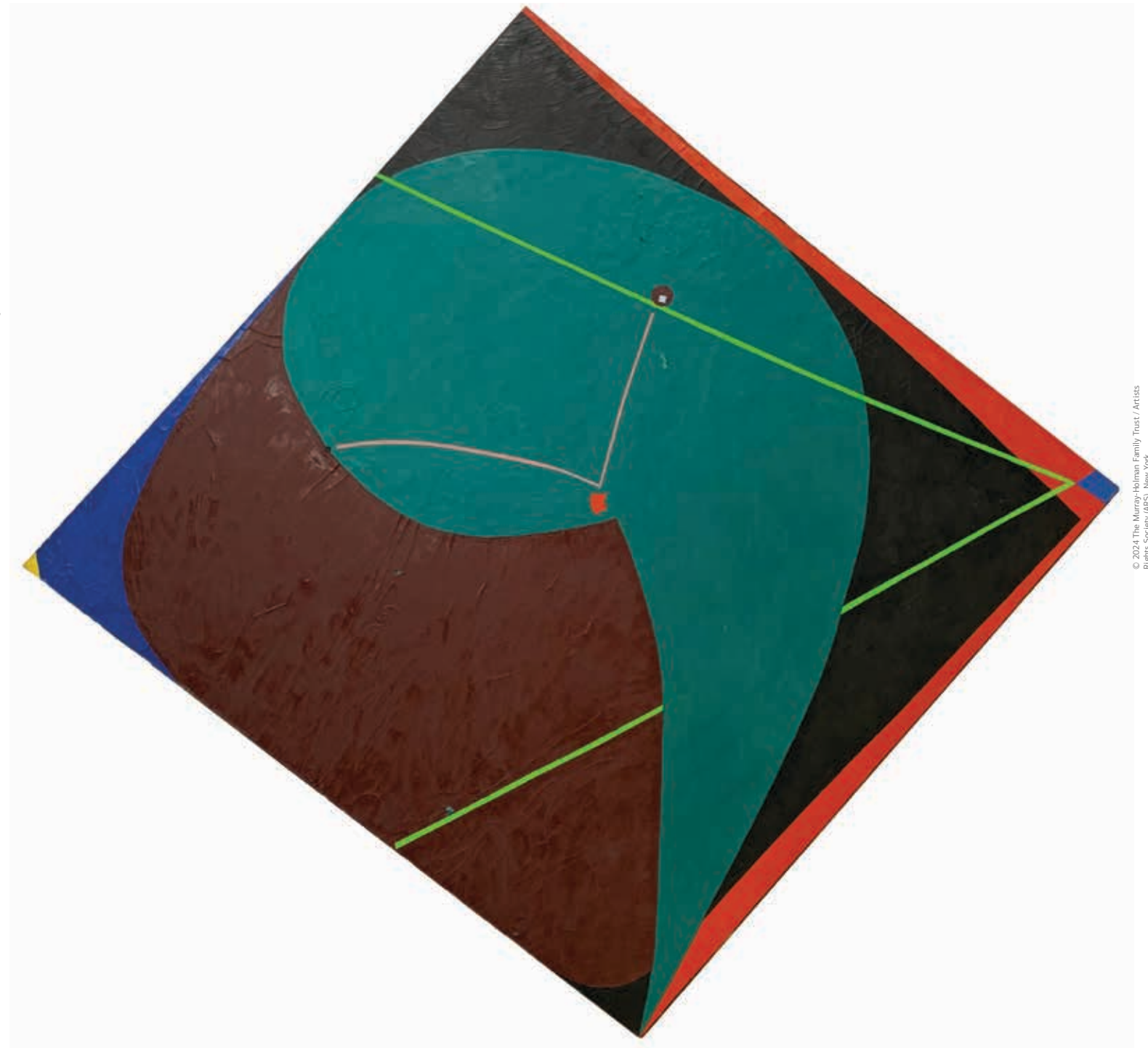
Elizabeth Murray (American, 1940–2007)

Bob, 1977
Oil on canvas
139½" × 146½" (354.3 × 372.1 cm)

Elizabeth Murray is widely considered one of the most important postmodern abstract artists of her time. In 1979, the Paula Cooper Gallery, New York, sold *Bob*, one of Murray's earliest large, shaped canvases, to a pharmaceutical corporation based in Durham. *Bob* was installed in the auditorium of the company's headquarters, where it remained for the next four decades—inaccessible to the public and essentially unknown. The Nasher Museum of Art acquired the painting in 2021, with the intention to return it to exhibition quality.

The work is extremely fragile due to severe cracking and delamination and cannot be safely displayed. Conservators will reduce the cracking in a multi-stage process of flattening and consolidation. Construction of a more robust stretcher will provide necessary support for the canvas, while cleaning, inpainting and addressing paint discoloration will complete the process. This project will be carried out in consultation with the Elizabeth Murray Foundation with comprehensive documentation, including an educational film about its rediscovery and resuscitation.

Bob was instrumental in Murray's pursuit of a nuanced visual language and exemplifies the experimental nature of post-Minimal abstraction. Bringing *Bob* back into the public eye after so many years will make it accessible to visitors and scholars alike and further establish Murray as an artistic pioneer of the late 1970s.



National Susan B. Anthony Museum & House, Rochester
Bessie Potter Vonnoh (American, 1872–1955)

Bessie Potter Vonnoh sculpted Susan B. Anthony (1820–1906), the great American women's rights activist, between 1895 and 1896. The 76-year-old Anthony traveled to Chicago to sit for Vonnoh. There, she also met with Emily Gross, and the two women sat for a statuette together, as well; researchers speculate that she and Gross had a romantic relationship. Although Vonnoh's statuette of the two women has never been found, the solo rendering of Anthony has survived.

In 2023, the statuette of Anthony was donated to the National Susan B. Anthony Museum & House in memory of Grace D. Anthony, Anthony's great-niece. This one-piece statuette and base is made entirely of plaster. There are losses all around the statuette and corners of the base, some of which have cracks radiating from them and are becoming detached. Of grave concern are loose areas in the neck and upper back of the piece, between the shoulder blades. There is also a heavy layer of dirt and grime.

The Anthony Museum is fortunate to have this statuette join its 5,000-piece permanent collection. The conservation of this artifact will allow for public display and an opportunity for further interpretation of this historic reformer.



Susan B. Anthony statuette, 1896

Plaster

14¹/₄ × 16 × 11 (36.2 × 40.6 × 27.9 cm)



Oklahoma City Museum of Art Sam Gilliam (American, 1933–2022)

Khufu, 1965
Acrylic on canvas
72" x 72" (182.9 x 182.9 cm)
Oklahoma City Museum of Art,
Museum purchase, Washington
Gallery of Modern Art Collection

Sam Gilliam's *Khufu* is an essential work in the Oklahoma City Museum of Art's permanent collection. The painting has been off view due to damage suffered while on display. This project aims to return *Khufu* to a state of preservation suitable for exhibition for the first time in more than five years.

Born in Tupelo, Mississippi, African American artist Sam Gilliam moved to Washington, D.C., in 1962. Gilliam quickly became close with members of the Washington Color School but was not included in the original Washington Gallery of Modern Art exhibition, which only featured white male artists. That same year, though, the Corcoran Collection of the National Gallery of Art acquired their first gift of Gilliam's art. In subsequent years, many leading institutions, including The Metropolitan Museum of Art, The Museum of Modern Art, the Art Institute of Chicago and scores of other world-renowned museums, have added Gilliam's work to their collections.

Sam Gilliam became a pioneering figure in postwar American art. Although he initially adopted the hard-edge style of the Washington Color School, Gilliam began disrupting the convention of two-dimensional painting in the late 1960s, embarking on an artistic career highlighted by innovation.

Khufu, its title referring to the Egyptian monarch who is believed to have commissioned the Great Pyramid of Giza, is a cornerstone of the Oklahoma City Museum of Art's permanent collection and a key example of Gilliam's early abstract work. Executed on unprimed, unsized canvas, *Khufu* requires aesthetic and structural improvements. The support is stained and soiled throughout and exhibits areas of mechanical damage in the form of dents, bulges and creases. There are scuffs and abrasions to the paint surface and an area of mismatched previous retouching.

The project aims to reduce the soiling and staining evident in the support and to reduce mechanical irregularities with gentle humidification. The mismatched retouching and other scuffs and abrasions will be retouched with stable, reversible materials. These treatments will allow visitors to enjoy this masterwork once again.

Parrish Art Museum, Water Mill, New York
William Merritt Chase (American, 1849–1916)

William Merritt Chase was a brilliant observer of contemporary life, an innovative painter and an influential teacher. The Parrish Art Museum's comprehensive holdings include the full range of Chase's multifaceted artistic practice, from striking portraits and still lifes to glorious landscapes and interiors. Chase's *A Comfortable Corner* (previously known as *The Blue Kimono*) is one of the most striking examples of Chase's Oriental style and one of the most sought-after works in the collection.

However, the painting is in urgent need of conservation. While it was treated prior to coming into the museum's collection in 1961, and again under the aegis of the museum in 1968, numerous areas with heavy overpainting and discolored varnish layers that proved intractable at the time can be treated using today's advanced conservation science and methodologies. This will include removing old, discolored retouching and degraded varnish, adding a new varnish layer to resaturate and protect the paint film, and removing metal strips at the edges of each canvas, with reinforcement of these areas as needed.

The museum will display the painting in a special gallery together with photographs and video of the conservation process and didactic texts in 2026 during its yearlong celebration of the United States Semiquincentennial.



A Comfortable Corner, c. 1888
Oil on canvas
57" × 44½" (144.7 × 113 cm)
Parrish Art Museum, Littlejohn Collection

Penn Museum, Philadelphia
Four Lenape ethnographic pieces



Far left:
Lenape woman's decorated blouse, 1880s (front view)
Cotton, silver
21¹/₄" × 22" (54 × 56 cm)

Left, below:
Lenape otter skin feather pendant, c. 1898
Otter skin, glass beads, macaw feather, eagle feather,
metal
60" × 5¹/₂" (153 × 14 cm)

Four Lenape ethnographic pieces from the Penn Museum's collection are in urgent need of treatment in order to be displayed in its new Native American Gallery, opening in spring 2025. The gallery will feature objects from four Native groups across disparate regions of the United States—the Northeast, Northwest, Southeast and Southwest—representing each people's distinct relationship to their landscape and environment both historically and contemporarily.

The museum sits on Lenapehoking, the homelands of the Lenape, and the Lenape pieces conserved will include a beaded dance staff, a decorated woman's blouse featuring silver medallions, an otter skin feather pendant and an intricate beaded collar with floral designs. All items for the gallery have been chosen in close consultation with Indigenous curators. This support will also allow the museum to select a community conservation fellow

representing local Indigenous groups to work alongside conservators at the museum to treat these pieces.

These examples of Indigenous artistry will educate tens of thousands of visitors each year. In addition, this project is part of the Penn Museum's continued commitment to working alongside Native American communities and will allow Native collaborators to work on their own research regarding the special items in the museum's collections.

Photographic Legacy Project, Cape Town

Photographs from the Alfred Duggan-Cronin collection



© Duggan-Cronin Museum



© Duggan-Cronin Museum



© Duggan-Cronin Museum

Alfred Duggan-Cronin
(South African, b. Ireland, 1874–1954)

Far left:
Zulu Women, Kwa-Zulu Natal, c. 1930
Glass plate negative
4" × 5" (10.1 × 12.7 cm)

Center:
Mpondomise Chief Isaac Matiwana, of the Qumbu Nation, n.d.
Glass plate negative
5" × 4" (12.7 × 10.1 cm)

Left:
Richard Madela with Chief Msenteli, hereditary chief of the Mandlakazi section of the Zulu nation, c. 1930
Glass plate negative
5" × 4" (12.7 × 10.1 cm)

Between 1919 and 1939, photographer Alfred Duggan-Cronin, based in Kimberley, South Africa, journeyed some 80,000 miles, making at least eighteen expeditions to photograph the Indigenous peoples of South and Southern Africa, including the San, Zulu, Xhosa, Ndebele, Tswana, Tsonga, Swazi, Bachope and Herero. In each case, he documented their way of life, their attire, dwellings and cultural practices. These images, which while

documentary, at the same time are works of art in their own right.

Duggan-Cronin donated the archive to the McGregor Museum in Kimberley in 1954. The archive comprises 5,414 ethnographic images, all of which have been digitized but are uncleaned and ungraded scans, along with 3,000

photographs that have never been accessioned, categorized or digitized. While this heritage collection has great value, nationally, continentally and globally, the conditions the negatives and prints are housed in are not compliant with international standards and require radical intervention. The negatives and prints must be treated to prolong their life.

The McGregor Museum has requested the Photographic Legacy Project to help with the treatment and preservation of the Duggan-Cronin photographs, including conservation, digitization and the creation of metadata. This will ensure that the material is accessible for research and heritage purposes while offering a sustainable solution for the archive.

Portland Art Museum, Portland, Oregon
Claude Monet (French, 1840–1926)

Waterlilies, 1914–15
Oil on canvas
63³/₄ × 71¹/₈ (160.6 × 180.6 cm)
Museum purchase: Helen Thurston Ayer Fund

Waterlilies, by Claude Monet, was one of more than a dozen canvases that remained in the artist's family dining room in Giverny. It was an important element of Monet's *grandes décorations*, his goal of creating an immersive environment of waterlily paintings. Monet's son Michel considered the Portland canvas one of the finest paintings that his father ever produced. Monet eliminates all reference to the pond's banks, instead focusing on shadow, light and reflections and emphasizing the paint's surface texture.

Today, *Waterlilies* does not look as Monet intended. Monet was explicit that his paintings from this period remain unvarnished. The current synthetic varnish saturates the paint films, substantially altering the subtle tonalities of the work. The intended matte and chalky surface, which was designed to give variations of luminosity and texture, is obscured. The removal of this varnish layer will improve the appearance of the painting and restore Monet's intended emphasis on the painting's surface.

The project includes a robust public component intended to provide museum visitors access to its conservation journey. Conservation treatment will not only reestablish Monet's aesthetic choices but also result in an enhanced understanding of the painting.



Smithsonian American Art Museum, Washington, D.C.
Early African American photography collection



Far left:
Unidentified artist
Untitled (brooch, man with goatee), n.d.
Albumen print in metal setting
Smithsonian American Art Museum, the L. J. West Collection of Photographic Jewelry, Museum purchase made possible through the Luisita L. and Franz H. Denghausen Endowment

Center:
Unidentified artist
Untitled (pin, woman in hat), n.d.
Celluloid in metal setting
Smithsonian American Art Museum, the L. J. West Collection of Photographic Jewelry, Museum purchase made possible through the Luisita L. and Franz H. Denghausen Endowment

Near left:
Hooks Brothers Photography Studio, Memphis, Tennessee (1907–1979)
Pullman Porters, n.d.
Silver emulsion print
7½" × 9⅝" (19.1 × 24.4 cm)
Smithsonian American Art Museum, the Dr. Robert L. Drapkin Collection, Museum purchase through the Luisita L. and Franz H. Denghausen Endowment

The Smithsonian American Art Museum (SAAM) recently acquired two significant photography collections dating from the 1840s to the 1970s, composed of works by early African American daguerreotypists, photographs of diverse portrait subjects and objects related to abolitionists, and photographic lockets and portrait brooches. SAAM's new collection of early American photography features nearly 700 objects, with 350 made by or representing African Americans.

Photography has always been central to the self-representation of African Americans. This collection

exemplifies how photography was adapted by Black makers and consumers to self-represent, and how the new medium was used to re-cast racial tropes and represent (or misrepresent) African American history and culture from before the Civil War through the civil rights movement.

SAAM is reframing what is known about photography in nineteenth-century America, developing an understanding beyond the work of celebrated photographers of the Civil War. SAAM's conservation, research and scholarship will reveal how photographs

participated in the economy of slavery by objectifying and commoditizing enslaved individuals.

Coming from individual private collectors, the collection requires museum conservation to stabilize and prolong the life of the artworks. Conservation research will broaden knowledge of the photographic techniques, materials and methods employed by these early artists and provide essential guidelines for exhibition display as well as preventive care and storage needs for each object. With conservation, the collection will enjoy a long life of exhibition, scholarship and pleasure as a cherished component of the Smithsonian American Art Museum.

Solomon R. Guggenheim Museum, New York

Jenny Holzer (American, b. 1950)

Untitled (Selections from Truisms, Inflammatory Essays, The Living Series, The Survival Series, Under a Rock, Laments and Child Text), 1989

Tricolor L.E.D. electronic-display signboard
Dimensions variable

Solomon R. Guggenheim Museum, New York. Partial gift of the artist, 1989; Gift, Jay Chiat, 1995; and purchased with funds contributed by the International Director's Council and Executive Members: Eli Broad, Elaine Turner Cooper, Ronnie Heyman, Dakis Joannou, Peter Norton, Inge Rodenstock, and Thomas Walther, 1996

For a 1989–90 exhibition at the Guggenheim, neo-conceptual artist Jenny Holzer created a monumental LED sign that spiraled three revolutions of the Frank Lloyd Wright rotunda. This installation, which was acquired by the Guggenheim, displayed truisms and aphorisms from all her text-based work to date—blinking, flashing and scrolling. At the time of its presentation, the work was the world's largest LED sign and is considered an icon in text-based art.

Beginning in 2020, Guggenheim conservators embarked on an ambitious research project to reverse engineer the 1989 computer program to revive a substantial section of the original artwork and to create complete documentation. This project has engaged the artist and her team on the conceptual underpinnings and vision for the long-term variability and viability of the work. This investigative research also serves to document future migration and technology upgrades, and it will contribute to scholarship and methodologies for the preservation of technology-based artworks.

From May 17 to September 29, 2024, the Guggenheim Museum will present the solo exhibition *Jenny Holzer: Light Line*, featuring the newly migrated manifestation of Holzer's 1989 landmark installation, which will now occupy all six ramps of the rotunda, realizing the artist's original vision. A section of the 1989 work will also be installed in a private gallery, around which the museum will convene workshops for conservation experts and students to discuss preservation of the work and its implications for Holzer's oeuvre.



© 2024 Jenny Holzer, member Artists Rights Society (ARS), New York
Photo: David Heald

Exhibition view: *Jenny Holzer*, Solomon R. Guggenheim Museum, New York, 1989

Stedelijk Museum Amsterdam

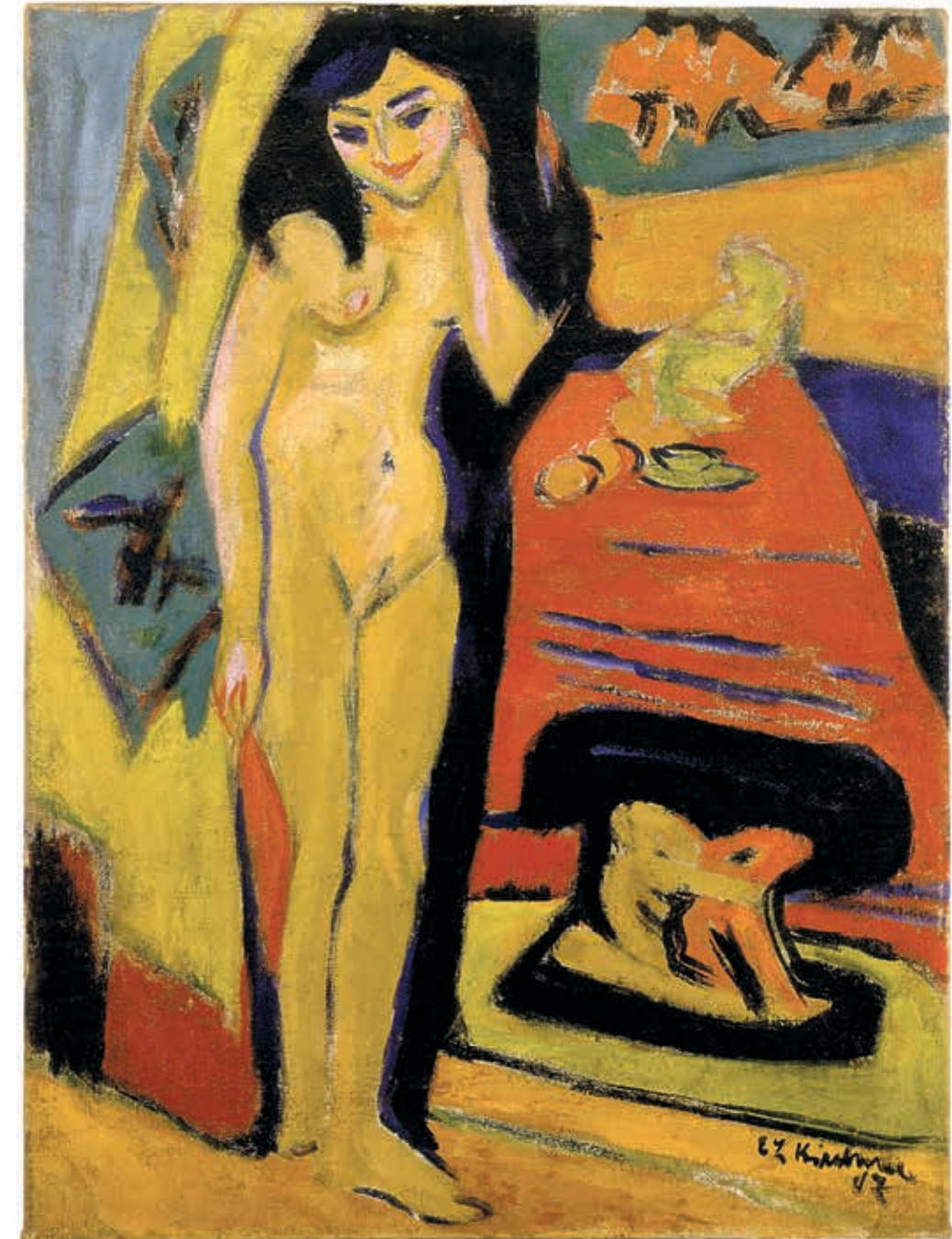
Ernst Ludwig Kirchner (German, 1880–1938)

Nacktes Mädchen hinter Vorhang (Fränzi)
(*Naked Girl behind a Curtain (Fränzi)*), 1910/1926
Oil on canvas
47¹/₄ × 35¹/₂ (120 × 90 cm)

Naked Girl behind a Curtain (Fränzi) was created by Ernst Ludwig Kirchner, a member of the expressionist artist group *Die Brücke* (The Bridge). Fränzi is depicted in Kirchner's studio, which was adorned with his handmade furniture, paintings, drawings and tapestries. *Naked Girl behind a Curtain* is typical of Kirchner's *Die Brücke* work. The large planes of solid, bright color, jagged lines and outlines are all characteristic of the artist's style at the time.

The painting is in extremely fragile condition due to a loss in adhesion between the coarse burlap canvas and the ground and paint layer, resulting in cumulative loss of the paint layer. This process is a consequence of Kirchner's material choice and artistic technique. He was aiming for an overall matte and chalky paint surface, which was created by applying a handmade, absorbent ground layer to a very rough textile support, without sizing, on which he applied poorly adhered paint.

Preventive measures can be taken to decelerate the progression of the painting's degradation, such as a consolidation treatment and a protective climate frame. The museum will conserve this important work of art in order to display it to succeeding generations in the Netherlands and far beyond.

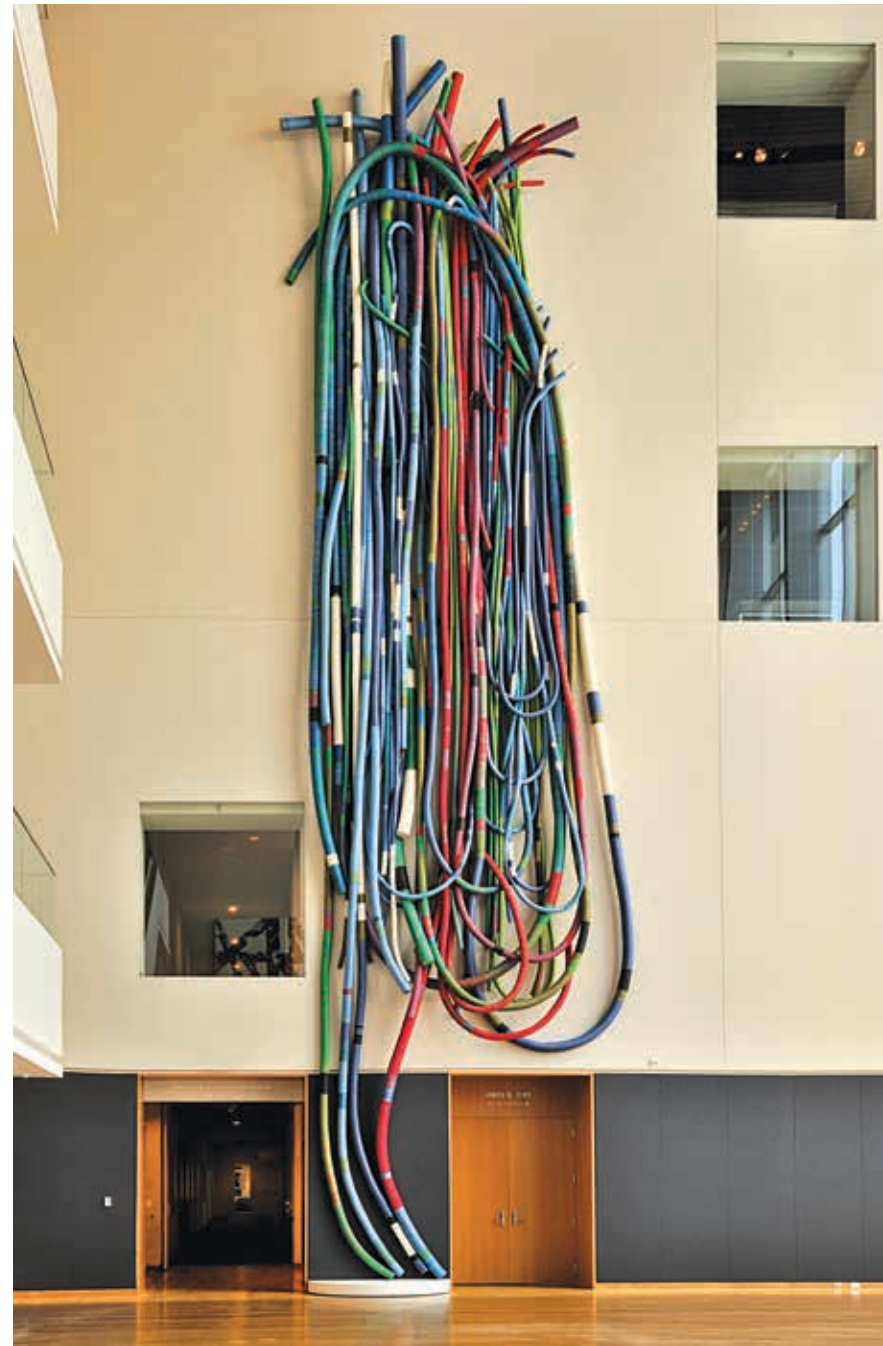


The Mint Museum, Charlotte
Sheila Hicks (American, b. 1934)

Mega Footprint Near the Hutch (May I Have This Dance?), the largest site-specific soft sculpture by Sheila Hicks, has become one of The Mint Museum's signature artworks. Installed on the west wall in the Robert Haywood Morrison Atrium, the entry hall of Mint Museum Uptown, *Mega Footprint* is protected from light, and there is a plexiglass barrier over the lower portion of the thread-covered tubes. The object is an exceptionally large wall installation sculpture made up of "lines." The lines are cylinders or tubes—plumbers' pipe insulating foam covered in layer upon layer of specifically colored linen thread, with the ends closed by linen fabric stoppers.

Overall, the sculpture is in good condition, but it has not been surface cleaned in more than twelve years. There are also areas where the linen wrappings have come loose. This is particularly noticeable on the vertical lines on the left side that almost reach the floor level, but there are loose threads throughout.

The sculpture will undergo a two-week thorough surface cleaning, as well as some minor realigning of loose threads. Then, *Mega Footprint* will remain proudly on view at Mint Museum Uptown.



Mega Footprint Near the Hutch (May I Have This Dance?), 2011

Sculpture in linen and cork

80' × 15' (2438.4 × 457.2 cm)

The Mint Museum, Charlotte, NC. Gift of Target Corporation. 2011.42

The National Gallery, London Paul Cezanne (French, 1839–1906)

Les Grandes Baigneuses (The Large Bathers), c. 1895–1906

Oil on canvas
50" × 77¹/₈" (127.2 × 196.1 cm)

Cezanne's *The Large Bathers* in The National Gallery is one of three monumental treatments of female bathers that Cezanne worked on during the final decade of his life. The other two are housed in the Philadelphia Museum of Art and The Barnes Foundation, Philadelphia. Cezanne's *Bathers* in The Barnes has already received conservation treatment through the Art Conservation Project. The largest of all his paintings, they represent the culmination of his lifelong investigation of this subject and the apex of his career. They were hugely influential on early-twentieth-century modern art, particularly Cubism, and had a lasting impact on Pablo Picasso and Henri Matisse.

Beginning in May 2024, the National Gallery will celebrate its 200th anniversary, and this great work by Cezanne will be treated as part of a major program to conserve some of its best-loved masterpieces, in advance of a comprehensive redisplay of the collection, marking the culmination of the gallery's bicentenary year in 2025.

The painting's conservation treatment will address significant discoloring of the surface coating, which obscures many of the finer distinctions between its dominant cool blue and green tones. Removal of the coating, followed by sensitive and minimal revarnishing, will significantly improve the work's appearance and provide the opportunity for a new campaign of technical investigation, combining new imaging techniques and more traditional analyses—with the aim of shedding further light on the work's genesis and complex relationship with the other versions of the painting. This will build on similar research undertaken at The Barnes Foundation on their related work, which included extensive sharing of expertise by conservators and curators at both institutions.



Photo: The National Gallery, London
Photo: The National Gallery, London

The Nelson-Atkins Museum of Art, Kansas City

Ursula von Rydingsvard (American, b. Germany, 1942)

Three Bowls, 1990

Cedar and graphite

112" × 190" × 96" (284.5 × 482.6 × 243.8 cm)

The Nelson-Atkins Museum of Art, Kansas City, Missouri. Purchase: William Rockhill Nelson Trust through the generosity of the Hall Family Foundation, the George H. and Elizabeth O. Davis Fund, G. Kenneth Baum, and Judy and Alan Kosloff

Three Bowls, acquired by The Nelson-Atkins Museum of Art in 1999, is an impressive example of Ursula von Rydingsvard's monumental cedar and graphite sculptures. Von Rydingsvard is an important figure in the world of contemporary sculpture. Drawing on early experiences with deprivation and austere living conditions in the aftermath of World War II, she transforms ordinary, domestic and agricultural implements into extraordinary, monumental objects.

Three Bowls references Minimalism in terms of its massive, iconic form and seriality. Its agitated, expressive surfaces recall those of Alberto Giacometti's sculptures. In the tradition of Eva Hesse, von Rydingsvard's art is deeply involved with process and its realization. She sculpts intuitively, without drawings or models to guide her process. The roughly hewn, steeply vertical surfaces of *Three Bowls* are reminiscent of weathered, rocky cliffs, an impression that is reinforced by saturating the wood with black graphite, which silvers as it ages.

Through this project, the Nelson-Atkins will collaborate with the artist's studio to address cracks that have developed between the cedar timbers, re-apply graphite powder, add protective coatings to the surface and build a landscape barrier around the sculpture. The treatment of *Three Bowls* offers an exciting opportunity to highlight a significant woman artist and collaborate with von Rydingsvard's studio in both conservation strategy and associated documentation. Project documentation will include an interview with von Rydingsvard along with filming of her and her team working at her New York studio. Following treatment, *Three Bowls* will remain in its prominent location on the hilltop within the Donald J. Hall Sculpture Park on the grounds of the museum.

© 2024 Ursula von Rydingsvard / Artists Rights Society (ARS), New York
Image courtesy Nelson-Atkins Media Services, E.G. Schempf, Jamison Miller.



Previous Selections | 2010–2023

Abbey Theatre, Dublin:
Four portraits by John Butler Yeats

Albright-Knox Art Gallery, Buffalo, New York:
Two paintings by Joan Mitchell

American Museum of Natural History, New York:
Twenty masks and headdresses

Arab Image Foundation, Beirut:
Photographs by Latif al Ani and Hashem el Madani
Ninety-eight handmade albums by Agop Kouyoumjian, Studio Photo Jack

Armenian Museum of America, Watertown,
Massachusetts: Twenty-one illuminated manuscripts

Art Gallery of New South Wales, Sydney:
William Charles Piguenit, *The Flood in the Darling*
1890, 1895

Art Museum of the Chinese University of Hong
Kong: Thirty paintings by Lui Shou-kwan

Associazione Amici di Brera e dei Musei Milanesi,
Milan: Antonio Canova, *Napoléon as Mars the*
Peacemaker, 1809–11

Bakehouse Art Complex, Miami:
Purvis Young, Untitled, 2003

Bayerische Staatsgemäldesammlungen, Munich:
Anthony van Dyck, *Portrait of Duke Wolfgang*
Wilhelm, c. 1627/32

Bechtler Museum of Modern Art, Charlotte:
Five tapestries

Beijing Stone Carving Art Museum:
Fourteen stone sculptures

Biblioteca Trivulziana, Castello Sforzesco, Milan:
Leonardo di ser Piero da Vinci, *Codex Trivulzianus*,
c. 1487–90

Boca Raton Museum of Art:
Louise Nevelson, *Shadow Chord*, 1969

Bode-Museum, Berlin:
Three Renaissance sculptures

Brooklyn Museum: Six Assyrian palace reliefs
Stuart Davis, *The Mellow Pad*, 1945–51
Illustrated and gilded *Book of the Dead* from
Saqqara, Egypt

Bullock Texas State History Museum, Austin:
Elijah E. Myers, *The Original Texas State Capitol*
Goddess of Liberty, 1888

Cambridge University Library, United Kingdom:
Papers of Sir Isaac Newton

Cantor Arts Center at Stanford University,
Palo Alto:
Thirty-two works in the Asian American Art Initiative
Richard Diebenkorn, *Window*, 1967

Capital Museum, Beijing:
Qianlong Great Buddhist Canon, Qing dynasty

Casa del Teatro, Buenos Aires:
Two murals by Benito Quinquela Martín

Centro de las Artes 660, Santiago:
Three works by Matta

Charles H. Wright Museum of African American
History, Detroit:
John Thomas Biggers, Ph.D., *The Mandolin Player*,
c. 1940s

Cleveland Museum of Art:
Krishna Lifting Mount Govardhan, c. 600 CE

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

Columbus Museum of Art, Columbus, Ohio:
Fifty European Old Master prints, 1497–1813

Constitutional Court Trust, Johannesburg:
Marlene Dumas, *The Benefit of the Doubt*, 2000
Seven South African artists, *South African Flag*,
2006

Crocker Art Museum, Sacramento:
Five paintings by Wayne Thiebaud

CSMVS, Mumbai:
Mughal Emperor Akbar's Court, *Anvar-i Suhayli*, c. 1575
Buddhist stupa remains at Kahu-jo-Daro

Cummer Museum of Art & Gardens, Jacksonville,
Florida: Peter Paul Rubens, *The Lamentation of*
Christ, c. 1605

Dallas Museum of Art:
The Wittgenstein Vitrine, 1908

Delaware Art Museum, Wilmington:
Thirteen American paintings

Denver Art Museum:
Cristóbal de Villalpando, *Virgin of Valvanera*, c. 1710
Twelve Acoma Pueblo textiles

Des Moines Art Center:
Keith Haring, Untitled, 1989, fabricated 2009

Detroit Institute of Arts:
Thirteen mural cartoons by Diego Rivera

Dulwich Picture Gallery, London:
Three paintings by Bartolomé Esteban Murillo

Fisk University Galleries, Nashville:
Ten works by modern African artists

Fine Arts Museums of San Francisco:
Morris Louis, *No. 11*, 1961

Galleria Borghese, Rome:
Raphael, *The Deposition*, 1507

Georgia O'Keeffe Museum, Santa Fe:
Georgia O'Keeffe, *Spring*, 1948

Gibbes Museum of Art, Charleston: Two paintings
by Henrietta de Beaulieu Dering Johnston

Guildhall Art Gallery, City of London:
Dante Gabriel Rossetti, *The Garlanded Woman*, 1873

Hampton University Museum, Hampton, Virginia:
Twenty-nine works on paper by Dr. John T. Biggers

Harriet Beecher Stowe Center, Hartford,
Connecticut: Four paintings

Hawai'i State Archives, Honolulu:
Three royal portraits

Heard Museum, Phoenix:
Eight sculptures by American Indian artists
Norman Tait, *Friendship Totem*, 1977

High Museum of Art, Atlanta:
Ten assemblages by Thornton Dial, Sr.

Hirshhorn Museum and Sculpture Garden,
Washington, D.C.:
Two works by Robert Rauschenberg

Hong Kong Palace Museum:
Collection of 946 gold and silver objects

Hudson River Park Trust, New York:
Allan and Ellen Wexler, *Two Too Large Tables*, 2006

Indianapolis Museum of Art at Newfields:
Hendrick Mattens, *The Miraculous Draught of*
Fishes, c. 1630

Iraqi Institute (IICAH), Erbil:
Nimrud ivories, ninth–seventh century BCE

Isabella Stewart Gardner Museum, Boston:
The Farnese Sarcophagus, Severan dynasty

Istanbul Archaeological Museums:
548 artifacts, fourth–fifteenth centuries

James A. Michener Art Museum, Doylestown,
Pennsylvania: Henriette Wyeth, *The Picnic*, c. 1923

Johannesburg Art Gallery:
Ten paintings by Gerard Sekoto

Kansong Art and Culture Foundation, Seoul:
Eight painted silk panels by Gyeongjae

Kawasaki City Museum, Japan:
Works by five Japanese manga artists

Kimbell Art Museum, Fort Worth: Claude Monet,
Weeping Willow, 1918–19

Kunsthaus Zürich:
Ferdinand Hodler, *The Truth* (First Version), 1902
Auguste Rodin, *Jean d'Aire*, 1886
Mark Rothko, Untitled (*White, Blacks, Grays on*
Maroon), 1963

Kunsthistorisches Museum, Vienna:
Titian, *Ecce Homo*, 1543

Kyoto National Museum:
Dōmaru armor with pale blue silk lacing

Le Centre d'Art, Port-au-Prince, Haiti:
Paintings rescued from the 2010 earthquake

Louis Armstrong House Museum and Archives,
New York: Two paintings

Mexican Cultural Institute of Washington, D.C.:
Murals by Roberto Cueva del Río

Michael C. Carlos Museum of Emory University,
Atlanta: One hundred Indigenous American textiles

Minneapolis Institute of Art:
Max Beckmann, *Blindman's Buff*, 1945
Frank Stella, *Tahkt-I-Sulayman Variation II*, 1969
Domenico Passignano, *The Expulsion of Adam and*
Eve from Paradise, 1627

Missouri History Museum, St. Louis:
Alfredo Ramos Martínez, *Mexican Flowers*, 1929

Modern Art Museum of Fort Worth:
Clyfford Still, PH-225, 1956

Moderna Museet, Stockholm:
Forty-three photographs by Eva Klasson
Niki de Saint Phalle and Jean Tinguely,
Le Paradis Fantastique, 1966

Monastero della Certosa del Galluzzo, Florence:
Jacopo Carucci Pontorno, *Road to Calvary*, 1523–25

Montclair Art Museum, Montclair, New Jersey:
Harriet Whitney Frishmuth, *Joy of the Waters*, 1920

Munch Museum, Oslo:
Edvard Munch, *Vampire*, 1893

Musée d'Art Moderne de Paris:
Sonia Delaunay, *Rhythm*, 1938

Musée des Beaux-Arts Jules Chéret, Nice:
Bronzino, *Crucified Christ*, c. 1540

Musée du Louvre, Paris:
Eugène Delacroix, *Massacre at Chios*, 1824
Winged Victory of Samothrace, 190 BCE

Musée d'Orsay, Paris:
Gustave Courbet, *The Painter's Studio*, 1854/55

Musée national Picasso-Paris:
Pablo Ruiz Picasso, *Women at Their Toilet*, 1937–38

Museo de Arte del Banco de la República, Bogotá:
Ten paintings by Noé León

Museo de Arte de Lima, Peru:
Paracas mantle, 100 BCE–100 CE

Museo de Arte de Puerto Rico, San Juan:
370 works on paper

Museo de Arte Moderno, Mexico City:
Two sculptures by Hersúa and Mathias Goeritz

Museo de Arte Moderno de Bogotá: Luis Caballero, <i>Pintura anecdótica</i> , 1972	Museum of Fine Arts, Boston: Two paintings by Vincent van Gogh	National Museums of Kenya, Nairobi Gallery: Three works from the Murumbi Collection	Philadelphia Museum of Art: Augustus Saint-Gaudens, <i>Diana</i> , 1892/94 Pierre-Auguste Renoir, <i>The Large Bathers</i> , 1884–87	Seattle Art Museum: Alexander Calder, <i>The Eagle</i> , 1971 Jackson Pollock, <i>Sea Change</i> , 1947 <i>Scenes in and around the Capital</i> , seventeenth century	The Art Institute of Chicago: El Greco, <i>The Assumption of the Virgin</i> , 1577/79 Georges-Pierre Seurat, <i>A Sunday on La Grande Jatte–1884</i> , 1884–86
Museo del Palacio de Bellas Artes, Mexico City: Seventeen murals	Museum of Islamic Art, Doha, Qatar: Stucco panel with figural scenes, twelfth century	National Museum of Ghana, Accra: Brass artworks, fifteenth–nineteenth century	Pinacoteca del Castello Sforzesco, Milan: Bronzino, <i>Portrait of Lorenzo Lenzi</i> , c. 1527–28	Shanghai Museum: Ceramics from Qinglongzhen, 618–907 and 960–1279 Jian, c. early sixth–fifth century BCE	The Barnes Foundation, Philadelphia: Paul Cezanne, <i>The Large Bathers</i> , 1895–1906
Museo Diego Rivera Anahuacalli, Mexico City: Four murals by Diego Rivera	Museum of Latin American Art, Long Beach, California: Four sculptures by Latinx artists	National Portrait Gallery, London: Three portraits of English monarchs	Pinacoteca di Brera, Milan: Giovanni Battista Tiepolo, <i>The Madonna of Mount Carmel</i> , 1722	Society of Antiquaries of London: Two copies of Magna Carta	The Bass, Miami Beach: Sandro Botticelli and Domenico Ghirlandaio, <i>Coronation of the Virgin</i> , c. 1492
Museo Frida Kahlo, Mexico City: Photographs from the personal collection of Frida Kahlo	Museum of Modern Art in Rio de Janeiro: Cândido Portinari, <i>Wedding at Cana</i> , 1956/57	National Portrait Gallery, Washington, D.C.: Gilbert Stuart, <i>George Washington</i> , 1796	Portland Art Museum, Portland, Oregon: Roy Lichtenstein, <i>Brushstrokes</i> , 1996, fabricated 2002	Solomon R. Guggenheim Museum, New York: Two paintings by Georges Braque Eva Hesse, <i>Expanded Expansion</i> , 1969 Édouard Manet, <i>Woman in a Striped Dress</i> , 1877–80 Pablo Ruiz Picasso, <i>Woman Ironing</i> , 1904	The British Museum, London: Marble figure of the Buddha Amitābha, 585 CE Michelangelo, <i>The Epifania</i> , 1550–53
Museo Nacional de Antropología, Mexico City: Fifteen pieces of Mesoamerican sculpture, 1400 BCE–600 CE and 650–900 CE	Museum of Photographic Arts, San Diego: Edward S. Curtis, Thirteen orotones, 1907–30	Neue Nationalgalerie, Berlin: Ludwig Meidner, <i>Revolution/Apokalyptische Landschaft</i> , 1912/13	Reynolda House Museum of American Art, Winston-Salem, North Carolina: Thomas Hart Benton, <i>Bootleggers</i> , 1927	Speed Art Museum, Louisville: Sarcophagus, third century CE	The Courtauld Gallery, London: Sandro Botticelli, <i>The Trinity Altarpiece</i> , 1491–94 Peter Paul Rubens: <i>Cain Slaying Abel</i> , 1608–09
Museo Nacional Centro de Arte Reina Sofía, Madrid: Juan Gris, <i>Portrait of Madame Josette Gris</i> , 1916 Joan Miro, <i>Portrait II</i> , 1938 Pablo Ruiz Picasso, <i>Woman in Blue</i> , c. 1901 Salvador Dalí and Man Ray, <i>Portrait of Joella</i> , 1933–34	Museum of the American Revolution, Philadelphia: Patriots of Color Archive: Black and Indigenous Soldiers in the Revolutionary War	Newark Museum: George Healy, Frederic Church and Jervis McEntee, <i>The Arch of Titus</i> , 1871	Rezan Has Museum, Istanbul: Urartian jewelry collection, ninth–seventh century BCE	St. Paul’s Cathedral, London: William Holman Hunt, <i>The Light of the World</i> , 1900–04	The Dalí Museum, St. Petersburg, Florida: Three paintings by Salvador Dalí
Museo Nacional de Historia, Castillo de Chapultepec, Mexico City: Four historical paintings	Museum of Turkish and Islamic Arts, Istanbul: Qur’an, eighth century	New Bedford Free Public Library, New Bedford, Massachusetts: Three paintings by Albert Bierstadt	Rock Art Research Institute, Wits University, Johannesburg: Tracings and redrawings by Walter Battiss	Städel Museum, Frankfurt: Ernst Ludwig Kirchner, <i>Scene in a Forest and Nude in the Studio</i> , c. 1910 The Master of Flémalle, <i>The Bad Thief to the Left of Christ</i> , c. 1430, and <i>Saint John the Baptist</i> , c. 1430 Guido Reni, <i>Christ at the Column</i> , c. 1603	The Frick Pittsburgh: Three medieval tapestries
Museo Tamayo, Mexico City: Eight outdoor sculptures	National Museum of Asian Art, Washington, D.C.: Coromandel lacquer screen, Qing dynasty	Nigerian National Museum, Lagos: Igbo-Ukwu bronzes, ninth–eleventh century	Rijksmuseum, Amsterdam: Simplicia cabinet, 1730	Szépművészeti Múzeum, Budapest: Bronzino, <i>Venus, Cupid and Envy</i> , c. 1550	The Glass House, New Canaan, Connecticut: Philip Johnson, <i>The Glass House</i> , 1949
Museo Thyssen-Bornemisza, Madrid: Tintoretto, <i>Paradise</i> , 1588 Fra Angelico, <i>The Virgin of Humility</i> , c. 1433–35	National Gallery of Art, Washington, D.C.: Fourteen portraits by Gilbert Stuart Six French marble sculptures	North Carolina Museum of Art, Raleigh: Statue of Bacchus, second–early seventeenth century	Sakıp Sabancı Museum, Istanbul: Six paintings by Osman Hamdi Bey	Tampa Museum of Art: Haitian artworks from the Arthur R. Albrecht Collection	The Huntington, San Marino, California: Thomas Gainsborough, <i>The Blue Boy</i> , 1770
Museu de Arte de São Paulo: Victor Meirelles de Lima, <i>Moema</i> , 1866	National Gallery of Ireland, Dublin: Daniel Maclise, <i>The Marriage of Strongbow and Aoife</i> , 1854 Lavinia Fontana, <i>The Visit of the Queen of Sheba to King Solomon</i> , c. 1600	Notre-Dame de Paris: Restoration of the statuary and the marquetry of the floor after the 2019 fire	San Diego Museum of Art: Isamu Noguchi, <i>Rain Mountain</i> , 1982–83	Tate Modern, London: Andy Warhol, <i>Marilyn Diptych</i> , 1962 Three paintings by Amedeo Modigliani	The Los Angeles County Museum of Art: Simon Rodia, <i>Watts Towers</i> , 1921–54 Chris Burden, <i>Urban Light</i> , 2008
Museu de Arte Moderna de São Paulo: Sculpture Garden artworks	National Gallery in Prague: Rembrandt van Rijn, <i>Scholar in His Study</i> , 1634	Oakland Museum of California: Carlos Villa, <i>Untitled Wall Hanging</i> , c. 1965–70	San Francisco Arts Commission: <i>Coit Tower</i> , 1933 Twenty-seven murals from the Public Works of Art Project	The Menil Collection, Houston: Twelve sculptures by John Chamberlain <i>Fragment of a Prisoner Textile</i> , c. 1200–90	The Metropolitan Museum of Art, New York: Photographs in the James Van Der Zee Archive
Museu Paulista, São Paulo: Paintings of the Main Hall, Museu do Ipiranga	National Gallery of Victoria, Melbourne: Frederick McCubbin, <i>The North wind</i> , c. 1888–89 Works on hardboard from Papunya and Lajamanu	Orange County Museum of Art, Santa Ana, California: Three works by women artists	San Francisco Museum of Modern Art: Diego Rivera, <i>Pan American Unity</i> , 1940	The Montreal Museum of Fine Arts: Valentin de Boulogne, <i>Abraham Sacrificing Isaac</i> , 1630–31	The Andy Warhol Museum, Pittsburgh: Andy Warhol, <i>Oxidation</i> , 1978
Museum of Art, Rhode Island School of Design, Providence: Wifredo Lam, <i>The Eternal Presence</i> , 1944 Two eighteenth-century palampore textiles	National Gallery Singapore: Chen Wen Hsi, <i>Gibbons</i> , 1977	Pérez Art Museum Miami: Two sculptures by Louise Nevelson George Segal, <i>Abraham’s Farewell to Ishmael</i> , 1987			
Museum of Contemporary Art Chicago: Ten modern and contemporary works	National Museum of Afghanistan, Kabul: Begram ivories, first century CE				
	National Museum of African American History and Culture, Washington, D.C.: Nine paintings				

<p>The Museum of Modern Art, New York: Two paintings by Paul Cezanne Three paintings by Jackson Pollock Alexander Calder, <i>Man-Eater with Pennants</i>, 1945 Henri Matisse, <i>The Swimming Pool</i>, late summer 1952 Paula Modersohn-Becker, <i>Self-Portrait with Two Flowers in Her Raised Left Hand</i>, 1907 Vincent van Gogh, <i>The Starry Night</i>, Saint Rémy, June 1889</p> <p>The National Gallery, London: Peter Paul Rubens, <i>The Judgement of Paris</i>, c. 1632–35</p> <p>The Nelson-Atkins Museum of Art, Kansas City: El Greco, <i>The Penitent Magdalene</i>, c. 1580–85</p> <p>The Phillips Collection, Washington, D.C.: Two paintings by Paul Cezanne</p> <p>The San Diego Museum of Art: Six modern sculptures</p> <p>The Schomburg Center for Research in Black Culture, New York Public Library: Eight works</p> <p>The State Hermitage Museum, St. Petersburg: Three portraits by Vigilius Eriksen</p>	<p>The Studio Museum in Harlem: Twenty-one works by Romare Bearden and other African American artists</p> <p>The University Art Museum, Tokyo University of the Arts: Uemura Shōen, <i>Noh Dance Prelude</i>, 1936</p> <p>The Wallace Collection, London: Two paintings by Canaletto Jean-Honoré Fragonard, <i>The Swing</i>, c. 1767–68</p> <p>Tokyo National Museum: Chen Rong, <i>Five Dragons</i>, thirteenth century Kanō Eitoku, <i>Cypress Tree</i>, sixteenth century Haniwa, <i>Warrior in keiko armor</i>, sixth century CE Three paintings by Watanabe Kazan Buddhist monk's robe, Yuan–Ming dynasty</p> <p>Trinity College Library Dublin: Four medieval Irish manuscripts, 500–900 CE Attributed to Áed Ua Crimthainn, <i>Book of Leinster</i>, twelfth century</p> <p>University of California, Berkeley Art Museum and Pacific Film Archive: Works in the African American Quilts Collection, c. 1860s–2006</p>	<p>Utah Museum of Fine Arts, Salt Lake City: Chiura Obata, <i>Two Running Horses</i>, 1932 Full-size underdrawings and practice sketches for <i>Two Running Horses</i>, 1932</p> <p>Van Gogh Museum, Amsterdam: Vincent van Gogh, <i>Landscape at Twilight</i>, June 1890</p> <p>Vatican Museums: Unknown artist, <i>Apollo "del Belvedere"</i>, 130–140 CE</p> <p>Virginia Museum of Fine Arts, Richmond: 146 photographs by artists from the Kamoinge Workshop Sixty works on paper by German Expressionists</p> <p>Wadsworth Atheneum, Hartford, Connecticut: Three modern works by three women artists</p> <p>Westminster Abbey, London: Eleven works, 1268–1953</p> <p>Wits Art Museum, Johannesburg: Beaded aprons by the Ndebele people, c. 1950s–80s</p>
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Art Conservation Project Advisory Panel

Barbara Buckley | The Barnes Foundation
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