



Bank of America
Art Conservation Project
2025 Selections

Preserving artistic expression

We are pleased to present the 2025 Bank of America Art Conservation Project grant recipients. Fifteen years ago, Bank of America launched the Art Conservation Project to address the critical need to preserve works of art for generations to come. Since then, we have awarded more than 275 grants in forty countries to conserve paintings, sculptures, works on paper, manuscripts and archeological pieces.

This year's class features sixteen projects from Australia, Chile, England, France, Germany, Japan, Mexico, Sweden 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.

At Bank of America, our arts programs are designed to support cultural institutions as they seek to provide inspiration, explore artistic expression and build new connections with their communities. 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, including Kerry Miles, William Dolan, Nikki Wright and Jennifer Brown, who help make all this possible, and with gratitude to our Art Conservation Project Advisory Panel, I hope you enjoy reviewing this year's selections.

Brian Siegel

Global Arts, Culture & Heritage Executive
Bank of America



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Ackland Art Museum, University of North Carolina at Chapel Hill

Nam June Paik (American, b. South Korea, 1932–2006)

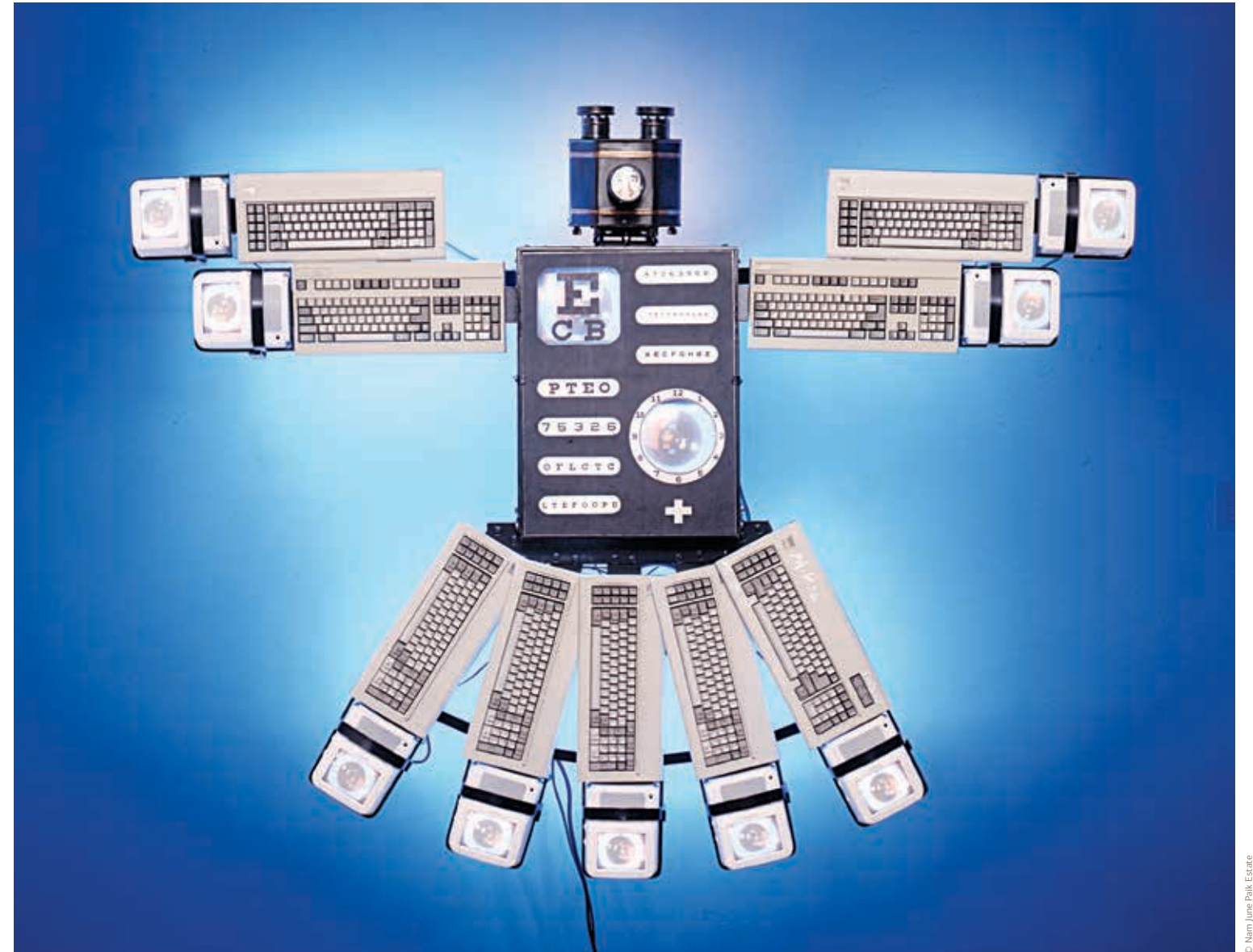
Eagle Eye, 1996

Antique slide projector, aluminum, computer keyboards, eye chart, neon, nine five-inch televisions, two nine-inch televisions, DVD player and DVD
66¹¹/₁₆ inches by 86⁷/₈ inches by 24¹/₂ inches (169.4 by 219.4 by 62.2 cm)
Ackland Art Museum, Ackland Fund

Nam June Paik, internationally recognized as the “Father of Video Art,” created a large body of work, from video sculptures, installations and performances to videotapes and television productions. His presence was global, and his innovative work and visionary ideas continue to influence and inspire artists today.

One of the most important works of contemporary art at the Ackland, Paik’s *Eagle Eye* is a hybrid of assemblage and video art. Designed as a wall sculpture, *Eagle Eye* alludes to representations of the Indigenous American thunderbird—its central body flanked by nine computer keyboards and television monitors suggesting wings and a tail. Other components include eye charts, two larger monitors, blue neon tubing and a slide projector that contains a photographic self-portrait of the artist. All eleven televisions are connected and play a looped video filled with fast-paced, rhythmic edits typical of Paik’s work. Visuals range from military footage, television advertisements and children playing to toy robots fighting.

Eagle Eye can no longer function due to equipment failure and the obsolescence of its cathode-ray tube (CRT) monitors. Conservation will draw upon the experience of Paik’s lifetime technical collaborators Raphaele Shirley and Chi Tien Lui to design and manufacture LED screens to fit the existing housings, minimizing any visual difference between the extant and the replaced hardware. The updated equipment will also have a longer lifespan than that of the original, while being more energy efficient. All progress will be accompanied by an online video documenting the project. *Eagle Eye* is an essential work in the museum’s collection and an important part of its teaching program, so its absence has been keenly felt. After conservation, *Eagle Eye* will remain on permanent view.



Centre des Monuments Nationaux, Paris

Ezekiel windows at Sainte-Chapelle, south façade, 1242–48

Nave of the upper chapel, towards the apse and the tribune of relics

Sainte-Chapelle transcends its status as a historic site. Its fifteen towering stained-glass windows, each fifteen meters high and composed of 1,113 panes, narrate the story of Christianity, offering one of the finest legacies of thirteenth-century Gothic craftsmanship.

It is also in the midst of a major restoration. The north windows have been restored, but the stained-glass windows on the south façade and the choir are in critical need of attention. Over time, the panels have deformed, and colors have faded. Conservators have employed modern expertise while respecting medieval techniques. Stained glass is composed of a set of pieces of glass, generally thin (2 to 4 mm), cut into various shapes according to a pre-established design, translucent or transparent, colored or clear, and held together by a network of lead.



Photo: Pascal Lemaitre / Centre des monuments nationaux



Upper chapel, bay F panels (second south window, Ezekiel)

This restoration effort will focus on *Ezekiel Bay*, comprising two fifteen-meter-high lancets and three tri-lobed elements that depict the Old Testament story of the prophet Ezekiel's visions during the Babylonian captivity. After a scaffold is installed, as was done with the north façade windows, the stained-glass windows of the life of Ezekiel will be dismantled and taken to a restoration workshop for thorough study and repair and then treated to restore their vibrancy. A thermoformed glass layer will be added for protection against pollution without distorting their appearance, and a lining glass roof will also be created. Preserving these magnificent windows will safeguard their legacy and ensure that the more than 1.6 million annual visitors can continue to marvel at this Gothic treasure.

Photo: Bernard Adolphe / Centre des monuments nationaux

Detroit Institute of Arts

McArthur Binion (American, b. 1946)

Roadwork, 1975

Wax crayon on metal sheet

72 inches by 48 inches by 2 inches (183 by 122 by 5 cm)

Gift of the Lila and Gilbert Silverman Collection

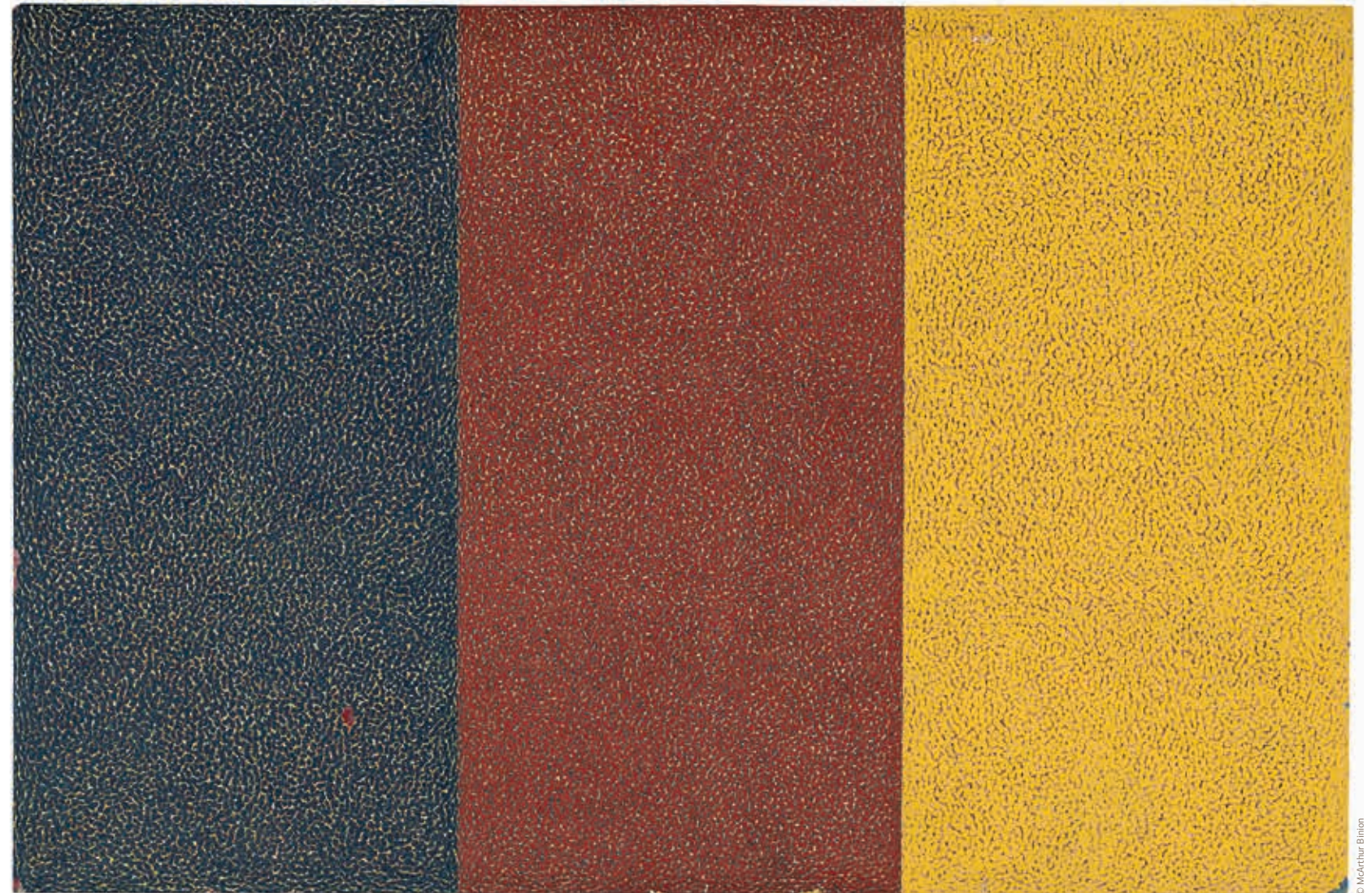
Roadwork is a pivotal early work by McArthur Binion, an artist of global importance best known for his vanguard approach to abstract art. In the early 1970s, Binion began experimenting with industrial wax crayons more typically used in lumber yards, steel mills and automotive factories, applying these materials in dense layers of textured pigment and bold swirls of color. His creations from this period remain among the most inventive yet underrecognized works by an American artist from the 1970s.

Over the course of its life, *Roadwork* has sustained extensive damage—deformations of the metal support; losses in and alterations to the pliable wax layer; and signs of degradation to the experimental paint medium. Treatment will focus on the conservation of the paint layer to regain the painting’s vibrant coloration and the uninterrupted perception of the textured paint surface. This will include reducing the painting’s surface blanching and addressing surface losses and alterations.

Conservators will consult with the artist and perform cross-disciplinary research to discern the optimal method to clean the soft wax-based surface. They will also develop lightweight inserts to address paint deformations. *Roadwork* is central to the Detroit Institute of Arts’ vision for its newly installed contemporary galleries.

This project will allow this work, out of public view for decades, to retake its key historical place within the museum’s galleries. Additional initiatives include digital content to share the conservation journey with the public, along with a lecture spotlighting the artist and this project.

The museum will also offer educational resources for Metro Detroit youth and families and put on a workshop for Detroit-based artists focusing on conservation concepts, potentially in collaboration with Binion’s Modern Ancient Brown Foundation, which supports creative practitioners who are interdisciplinary or anti-disciplinary in their artmaking.



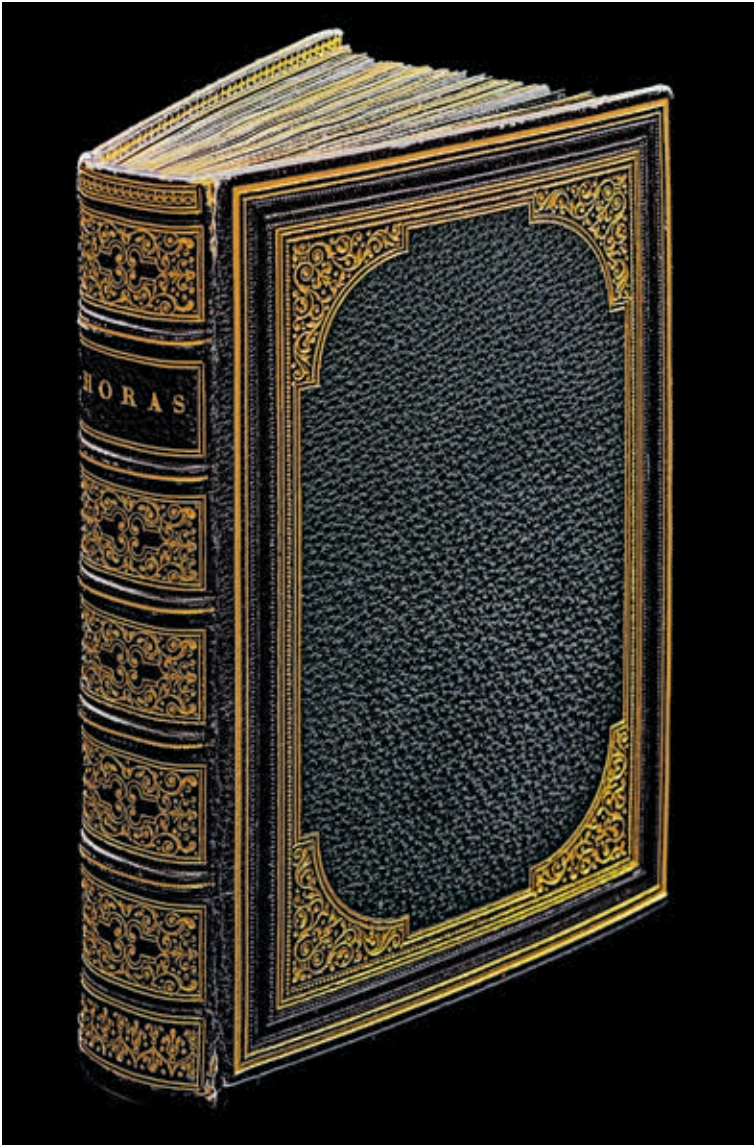
© McArthur Binion

Hispanic Society Museum & Library, New York
Circle of Willem Vrelant (active Bruges, Belgium, 1454–1481)

Black Book of Hours (Horae beatae marie secundum usum curie romane), c. 1458
Illuminated manuscript on black-colored vellum
6 inches by 4 1/4 inches by 1 inch (15.2 by 10.7 by 2.7 cm)
The Hispanic Society of America, New York

The Hispanic Society Museum & Library’s *Black Book of Hours*, c. 1458, is one of only seven extant illuminated manuscripts on black-colored vellum. A seventeenth-century note and the Castilian coat of arms suggest the volume belonged to Maria of Castile, queen of Alfonso V of Aragon. Acquired by Bernard Quaritch in 1900 and subsequently by Archer M. Huntington, who presented it to the Hispanic Society in 1933, this textually complete *Book of Hours* is rendered in gold and silver letters in Gothic hand with intricate gold page borders. Though unfinished and lacking illuminated miniatures, it is one of the museum’s most requested volumes, and conservators seek to address the inordinate pressure on the volume’s structure exerted by the tight nineteenth-century blue Morocco leather binding each time the book is examined or exhibited.

The conservation process will begin with careful disbinding of the 149 folios, followed by a comprehensive condition assessment addressing issues such as losses, tears and areas of bloom.



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A custom housing will facilitate examination while ensuring safe long-term storage, while high-resolution photography of each page will enable worldwide research access without physical handling. Micro-sampling will analyze the vellum and the gold and silver decorations, establishing baseline data for monitoring environmental effects.

Plans also include comparative studies with similar volumes in other collections, particularly the *Black Book of Hours* in the Morgan Library & Museum, New York. The Hispanic Society will organize an exhibition of the newly conserved folios alongside a scholarly study day and public symposium, ensuring broad dissemination of research findings about these unique manuscripts.

Minneapolis Institute of Art

Wine vessel in the shape of an owl



Unknown artist
Zun (wine vessel), thirteenth–twelfth century BCE
Bronze
12¹/₄ inches by 7¹/₈ inches by 8¹/₄ inches, 8.2 lb. (31.1 by 18.3 by 21 cm, 3.7 kg)
Bequest of Alfred F. Pillsbury

This owl-shaped wine vessel (*zun*) was cast in the late Shang dynasty for ritual ceremonies. Bronze vessels held great significance. Symbols of power, they were used to make offerings to the heavenly and ancestral spirits, a practice based on the belief that life continued after death, and that the deceased communed with their living kin. The owl was among 150 ancient Chinese bronzes bequeathed to the Minneapolis Institute of Art (Mia) in 1950 by Alfred Pillsbury, an heir to the Pillsbury fortune and the chairman of the museum's board of trustees in the early twentieth century. Mia's ancient bronze

collection—one of the finest and largest outside of China—is revered for its stylistic diversity, beauty and condition. The object's original owner in the Shang dynasty would have been wealthy and important, as bronzes created with the painstaking "piece mold" process were expensive and rare.

The "Pillsbury Owl" is one of the oldest of the few remaining vessels of its kind. Due to its art historical importance and charming and captivating qualities, it is one of the most iconic

works of Chinese art in Mia's collection. Beloved by visitors and scholars for decades, the owl has featured prominently in museum tours and educational resources.

The vessel was badly damaged by accident by a young visitor to the museum during the spring of 2023. A conservator specializing in bronze sculpture will repair the structure by using reinforcements, epoxy resin and other adhesives, as well as possibly soldering. Surface treatments will include

reapplying patina to match the original, blending visible resin with surrounding textures and reinforcing the heavy tail to prevent another detachment. Upon repair, the Pillsbury Owl can return to public view, both on tour and in Mia's galleries, where it has delighted visitors for more than seventy years.

Moderna Museet, Stockholm

Niki de Saint Phalle (French, 1930–2002)

Tableau tir (Shooting Painting), 1961
Paint, plastic, twine, metal and plaster
101⁵/₈ inches by 61 inches (258 by 155 cm)

Niki de Saint Phalle was a groundbreaking artist known for her vibrant sculptures, large-scale installations and “shooting paintings” that challenged traditional notions of femininity and art. One of these shooting paintings, *Tableau tir*, created in Stockholm in 1961 and donated to Moderna Museet in 1972, is a centerpiece in the museum’s collection. *Tableau tir* features containers of paint embedded in plaster that exploded when shot, creating striking visual effects. Various kinds of containers filled with paint were covered by layers of plaster. The artist then fired a rifle at them, causing the paint to splatter like blood. Through her shooting paintings, Saint Phalle elevated the act of creation into an interactive and performative experience.

The artwork is now in urgent need of conservation due to visible damage, including cracks, mold and material loss. Recent X-ray analysis revealed surprising details, such as beer cans incorporated into the substrate. When shot, the cans burst,

releasing foam that soaked into the materials. While this added texture during the performance, it has since turned into mold, obscuring the vibrant colors characteristic of Saint Phalle’s style.

Conservation efforts will begin with analysis to understand the artwork’s structure, materials and techniques, informing decisions about cleaning the mold and stabilizing the piece. Conservation will address cracked plaster, flaking paint and areas of loss. Evaluating weaknesses between materials will also guide efforts to ensure long-term preservation. Currently, the artwork is supported by a secondary heavy iron frame that stabilizes the board but poses handling risks. Plans include replacing it with a lighter, more secure structure for safer preservation and transport. Following conservation, *Tableau tir* will remain accessible to the public, both at Moderna Museet and elsewhere, continuing to inspire audiences with its bold creativity and innovative vision.



© 2025 Niki de Saint Phalle Art Foundation / Artists Rights Society (ARS), New York
Photo: Tobias Fischer / Moderna Museet

Museo de Artes Visuales MAVI UC, Santiago

Matta (Roberto Matta) (Chilean, 1911–2002)

La Debutante, 1995
Ceramics
116¹/₈ inches by 194⁷/₈ inches (295 by 495 cm)

La Debutante was created by the renowned Chilean artist Roberto Matta. Measuring nearly ten feet high by more than sixteen feet wide, the mural comprises 135 ceramic tiles featuring glazed surfaces, underglaze painting and bas-reliefs. Mounted on a cement base on the main outdoor wall of the Museo de Artes Visuales MAVI UC, this unique artwork holds significant global heritage value. It is the only piece of its kind in the world—and it can be found in the heart of Santiago.

The mural's current state of conservation is fair. While its overall structural integrity is not at immediate risk, critical interventions are required to restore the stability of the tiles and mortars. Surface damage includes a layer of dirt from urban hydrocarbons, relief loss in the lower section, minor cracks and overpainting from prior interventions. Despite these challenges, the volumetric losses are considered reversible, making restoration highly viable.

This conservation project aims to preserve and highlight the mural's artistic and cultural significance. Comprehensive analytical studies will be conducted to define the materials and techniques used, make a precise diagnosis and determine necessary interventions. In parallel, contextual studies will deepen understanding of *La Debutante* and its importance within Matta's oeuvre.



© 2025 Artists Rights Society (ARS), New York / ADAGP, Paris
Photo: Museum Archive MAVI UC

Museo Nacional de San Carlos, Mexico City

Six paintings



The Museo Nacional de San Carlos houses an important collection of Gothic art, which is installed in a gallery continually on display to the public. The works serve as a critical cultural reference to the Gothic period in Spain and Catalonia, and its adaptation in Mexico.

This project involves a series of interventions on six paintings, and each of the works requires different degrees of treatment. *Saint Lazarus: Scenes from his life as a bishop*, an anonymous work

by a Catalanian artist, suffers from deformation of the support; losses in the paint layer and the frame; and horizontal perforations and cracks. Another anonymous work, *Cappadocian Fathers*, is particularly plagued by cracking of the wood in the upper central part of the painting. In *Saint George and the Dragon*, by Jaume Gonçalbo, Jaume Cirera and Bernat Despuig, a principal concern is its frame; wood is exposed and unprotected, and there is gilding loss.

Conservation efforts for all the paintings will include cleaning, dust removal, the repair of paint-layer losses due to deformation of supports, remediation of surface cracks caused by environmental factors and color reinstatement. The restoration of these works will provide an opportunity for visitors to the Museo Nacional de San Carlos to learn about these unique examples of the art of the period.

Anonymous Artist (Catalonian, fourteenth century)
Saint Lazarus: Scenes from his life as a bishop, c. 1400
Tempera on panel
Unframed: 58⁷/₈ inches by 75 inches by 4³/₈ inches
(149.5 by 190.5 by 11 cm)

Jaume Gonçalbo (Catalonian, c. 1385–1428)
Jaume Cirera (Catalonian, 1360–1450)
Bernat Despuig (Catalonian, c. 1380–1451)
Resurrection of Christ, Noli me tangere (Don't Touch Me), Saint Catherine of Alexandria, Saint Agatha and Saint Lucy, first half of the fifteenth century
Tempera and oil on panel
Unframed: 32⁵/₈ inches by 95⁵/₈ inches (83 by 243 cm)

Pictured:
Saint George and the Dragon. The Road to Damascus. The Man of Sorrows, first half of the fifteenth century
Tempera and oil on panel
Unframed: 32¹/₄ inches by 95⁷/₈ inches (82 by 243.5 cm)

Martín Bernat (active 1450–1505)
The beheading of the apostle Santiago, c. 1480
Oil on panel
31 inches by 22¹/₄ inches (79 by 56.5 cm)

Martyrdom of Saint Blaise, c. 1480
Oil on panel
Unframed: 35¹/₄ inches by 26¹/₄ inches (89.5 by 66.8 cm)
Framed: 38¹/₈ inches by 29 inches by 2 inches
(97 by 74 by 4.9 cm)

Unknown artist
Cappadocian Fathers: Saint Basil of Caesarea, Saint John Chrysostom and Saint Gregory Nazianzen, c. 1500
Oil on panel
Unframed: 19⁵/₈ inches by 14¹/₄ inches (50 by 36.3 cm)
Framed: 23³/₄ inches by 17³/₈ inches by 3 inches
(60.3 by 44 by 8 cm)

Rothko Chapel, Houston

Mark Rothko (American, b. Russia (now Latvia), 1903–1970)

Untitled (RC65-2a-c), 1966–67
East wall triptych
Dry pigments, rabbit skin glue, egg/oil emulsion and synthetic polymer on canvas
Overall (middle panel): 134⁷/₈ inches by 102 inches (342.6 by 259.1 cm)
Overall (left panel): 134⁷/₈ inches by 71⁷/₈ inches (342.6 by 182.6 cm)
Overall (right panel): 134⁷/₈ inches by 71⁷/₈ inches (342.6 by 182.6 cm)

The Rothko Chapel is a landmark of modern sacred art and a sanctuary for contemplation. The interior of the chapel contains fourteen monumental canvases by an artist who completely revolutionized the essence and design of abstract painting. Free and open to the public, the chapel hosts more than 80,000 visitors a year and presents a robust programming schedule, centered on its mission to promote spirituality, creativity, dialogue and action, leading to more equitable, empowered and engaged communities.

In 2024, a Category One hurricane, Beryl, made landfall in Houston. Due to excessive rainfall and strong winds, debris was lodged in one of the drainage pipes, causing water to back up onto the roof of the Rothko Chapel. Standing water found its way to a small entry point below the roofline, allowing the water to travel down the east interior wall of the chapel. As a result, the three untitled Mark Rothko paintings that make up the east wall triptych sustained significant water damage.

The painting identified as RC65-2c is in fair condition, with cracked, lifted paint along its left side and bottom. RC65-2b is in poor condition and suffers from drip marks that cover an area 48 inches wide on the surface and run the length of the entire painting. Finally, RC65-2a is in the worst state. There are drip marks that cover an area nineteen inches wide, again running the painting’s length. In the area of drips, the surface displays severely lifted, cracked paint, paint loss and raised cracks.

Conservation of the east triptych will take time, materials and technical support in order to stabilize and aesthetically compensate the paintings so that they can once again be displayed in the chapel, creating a serene atmosphere for personal reflection.



Photo: Paul Hester

Sir John Soane's Museum, London
William Hogarth (British, 1697–1764)



Sir John Soane's Museum is conserving and restoring *A Rake's Progress*, the great eighteenth-century masterpiece of social satire by William Hogarth, one of the most influential British artists of his generation. The story of the Rake is depicted across a series of eight oil paintings that tell the riches-to-rags story of fictional character Tom Rakewell (*A Rake*), who squanders his inherited fortune through excess, luxury and vice, which in turn leads him to debt, degradation and eventually madness.

The series has hung in Soane's iconic Picture Room since 1824, inspiring artists from composer Igor Stravinsky to painter David Hockney.

Conservation treatment is urgent, as the linings of the paintings have developed tears at the turnover edges. Probably as a consequence of the tears, seven of the eight canvases have raised or flaking paint. Soane's in-house conservation team, in tandem with leading independent conservators, will perform minimal and reversible



A Rake's Progress, 1733–34
A series of eight paintings
Oil on canvas
Each, approximately:
24³/₈ inches by 29¹/₂ inches
(62 by 75 cm) (dimensions vary)

Far left:
A Rake's Progress, I: The Heir
from 1734

Left:
A Rake's Progress, IV: The Arrest
from 1734

intervention to preserve the integrity of the historic canvases. The first stage will be to remove old, discolored varnish layers. This will allow for initial consolidation to the areas of raised or flaking paint before structural conservation work is done to the canvases. Local reinforcement of the weak points, known as strip-lining, will then absorb the strain imposed by the tears and avoid any further raised or flaking paint. Finally, isolated paint losses will be retouched, and the works will be revarnished.

The project will enhance the public's enjoyment of this series, as well as increase knowledge of *A Rake's Progress* across the world through digital and social media content. It will also boost academic research and continue to inspire and entertain audiences across generations.

Smithsonian’s National Portrait Gallery, Washington, D.C.

One hundred and ten presidential portraits

Rembrandt Peale (American, 1778–1860)
George Washington, 1795
Oil on canvas
Stretcher: 29¾ inches by 25⅜ inches by 1¼ inches (75.6 by 64.5 by 3.2 cm)
National Portrait Gallery, Smithsonian Institution; transfer from the National Gallery of Art; gift of the A.W. Mellon Educational and Charitable Trust, 1942

Unidentified Artist
John Adams, c. 1815
Copy after: Gilbert Stuart
Oil on canvas
30 inches by 24 inches (76.2 by 61 cm)
National Portrait Gallery, Smithsonian Institution

America’s Presidents has been the National Portrait Gallery’s prominent, signature exhibition since Congress established the museum in 1962. It is home to some of the oldest and rarest artworks in the permanent collection. These portraits reflect the history of America’s highest office and the individuals who have occupied it. They serve as visual records, helping future generations understand the nation’s shared past as well as society in the present day.

However, many of these one-of-a-kind works have never undergone conservation assessments or treatment since their addition to the collection. The portraits in *America’s Presidents* hail from a range of sources and experienced broad lives prior to the museum’s acquisition; in turn, many of these beloved works have undergone interventions and restorations that have not aged well.

Assessment and treatment is especially urgent for 110 of the paintings and frames in *America’s Presidents*. The Portrait Gallery is hiring a conservator to provide condition assessments for each work, develop a detailed treatment plan and begin conservation using the latest techniques to preserve these national treasures for posterity in the United States and the world. After treatment, the works will again be displayed in the *America’s Presidents* gallery.



Top row:
Mather Brown (American, 1761–1831)
Thomas Jefferson, 1786
Oil on canvas
Stretcher: 35¾ inches by 28½ inches (90.8 by 72.4 cm)
National Portrait Gallery, Smithsonian Institution; bequest of Charles Francis Adams; frame conserved with funds from the Smithsonian Women’s Committee

Pieter Van Huffel (Belgian, 1769–1844)
John Quincy Adams, 1815
Oil on canvas
Sight: 24 inches by 20 inches (61 by 50.8 cm)
National Portrait Gallery, Smithsonian Institution; transfer from the Smithsonian American Art Museum; gift of Mary Louisa Adams Clement in memory of her mother, Louisa Catherine Adams Clement, 1950

Bottom row:
William Willard (American, 1819–1904)
The Penny Image of Abraham Lincoln, 1864
Oil on canvas
24 inches by 20 inches (61 by 50.8 cm)
National Portrait Gallery, Smithsonian Institution; gift of Mr. and Mrs. David A. Morse

Adrian Lamb (American, 1901–1988)
Theodore Roosevelt, 1967
Copy after 1908 original by Philip Alexius de Laszlo
Oil on canvas
52¼ inches by 40 inches by 1½ inches (132.7 by 101.6 by 3.8 cm)
National Portrait Gallery, Smithsonian Institution; gift of the Theodore Roosevelt Association



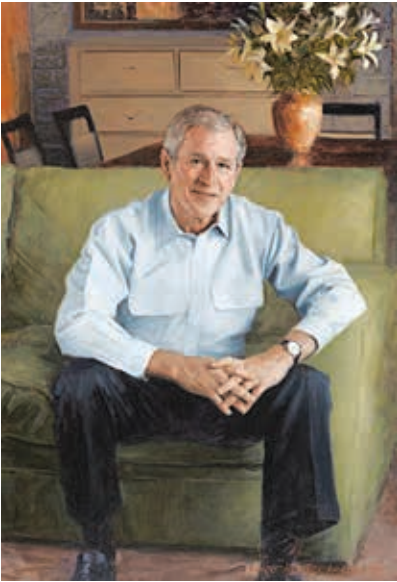
Top row:

Jes Wilhelm Schlaikjer (American, 1897–1982)
Dwight D. Eisenhower, 1951
Oil on canvas
Stretcher: 51¾ inches by 40 inches (131.4 by 101.6 cm)
National Portrait Gallery, Smithsonian Institution; gift of Paul E. Biegel

Peter Hurd (American, 1904–1984)
Lyndon B. Johnson, 1967
Tempera on wood
Panel: 47½ inches by 37¼ inches (120.7 by 94.6 cm)
National Portrait Gallery, Smithsonian Institution; gift of the artist;
frame conserved with funds from the Smithsonian Women's Committee
© Michael Hurd, LLC. Hurd La Rinconada Gallery

Bottom row:
Elaine de Kooning (American, 1918–1989)
John F. Kennedy, 1963
Oil on canvas
Stretcher: 102½ inches by 44 inches by 1½ inches
(260.4 by 111.8 by 3.8 cm)
National Portrait Gallery, Smithsonian Institution
© Elaine de Kooning Trust

Bernard Safran (American, 1924–1995)
Richard Nixon, 1960
Oil on Masonite
24 inches by 17½ inches (61 by 44.5 cm)
National Portrait Gallery, Smithsonian Institution; gift of *TIME* magazine
© Estate of Bernard Safran



Top row:
Robert Clark Templeton (American, 1929–1991)
Jimmy Carter, 1980
Oil on canvas
Stretcher: 92½ inches by 56 inches (235 by 142.2 cm)
National Portrait Gallery, Smithsonian Institution; partial
gift of the 1977 Inaugural Committee.

© 1991 Leonore Templeton

Everett Raymond Kinstler (American, 1926–2019)
Ronald Reagan, 1991
Oil on canvas
Frame: 43⅝ inches by 36⅝ inches by 3 inches
(110 by 92.2 by 7.6 cm)
National Portrait Gallery, Smithsonian Institution;
gift of Everett Raymond Kinstler
© 1991 Everett Raymond Kinstler

Bottom row:
Robert A. Anderson (American, b. 1946)
George W. Bush, 2008
Oil on canvas
Stretcher: 52⅞ inches by 36½ inches
(132.4 by 92.7 cm)
National Portrait Gallery, Smithsonian Institution; for the
list of supporters, see the Smithsonian's National Portrait
Gallery website

Michael A. Glier (American, b. 1953)
Barack Obama, 2008
Oil on gessoed paper
Sheet: 28⅜ inches by 20¾ inches (72.1 by 52.7 cm)
National Portrait Gallery, Smithsonian Institution
© 2025 Mike Glier / Artists Rights Society (ARS), New York

Städel Museum, Frankfurt

Rembrandt Harmensz van Rijn (Dutch, 1606–1669)

The Blinding of Samson, 1636
Oil on canvas
86³/₈ inches by 120 inches (219.3 by 305 cm)

The Blinding of Samson is one of the most important works by the Dutch Baroque artist Rembrandt Harmensz van Rijn and is considered his second-largest painting after *The Night Watch*, 1642. Acquired in 1905 with private and public funds, *The Blinding of Samson* represents one of the most spectacular acquisitions in the long history of the Städel Museum. The monumental canvas depicts the Old Testament hero Samson fighting the Philistines. The artist is famous for his dramatic use of light, which gives his scenes a stage-like appearance. The high-contrast technique—or *chiaroscuro*—painting lends the depicted scene a moving and dramatic effect.

Conservation treatment is urgently required. The team of experts in the Städel Museum's conservation department will begin by performing art technological examinations, including radiography and infrared reflectography, to uncover details hidden beneath the surface, as well as micro X-ray fluorescence to identify the pigments.

The primary goal is to achieve a stable condition for the artwork and to gain a comprehensive understanding of Rembrandt's painting techniques. In turn, it is essential to conserve the delicate balance of light and shadow that characterizes his work. Conservators will first thoroughly research the treatment history of the painting, noting any previous alterations. The next step will be to stabilize the paint layer and the support and to repair any damage, such as cracks or areas of loss. Most important, conservators will restore the discernability of the color palette and tonality of the painting—allowing viewers to appreciate the artist's original intent and to make the nuances of Rembrandt's technique clearly visible once again.

The results of scientific research and the conservation of this important work of art will also be made available to the public, and the museum plans to accompany the project with online and print materials chronicling the treatment process.



Photo: Städel Museum, Frankfurt am Main

Sydney Opera House

Two murals

Michael Nelson Jagamara AM (Australian, b. Pikilyi, Northern Territory, 1946–2020)
Possum Dreaming, 1987
Acrylic, linen canvas, steel stretcher
71 inches by 393⁷/₈ inches (180 by 1000 cm)

John Olsen AO (Australian, 1928–2023)
Salute to Slessor's 5 Bells, 1972–73
Acrylic on plywood
118 inches by 826³/₄ inches (300 by 2100 cm)



The Sydney Opera House is conserving two significant site-specific works: *Possum Dreaming*, by Michael Nelson Jagamara; and *Salute to Slessor's 5 Bells*, by John Olsen.

Jagamara's *Possum Dreaming* was designed and created specifically for the Joan Sutherland Theatre Northern Foyer in 1988. A preeminent Central Australian Papunya artist, Jagamara contributed to the second wave of the Western Desert art movement in the early 1980s. In *Possum Dreaming*, he references an epic traditional Warlpiri narrative that portrays a tale of forbidden love and retribution.

Olsen's *Salute to Slessor's 5 Bells*, inspired by Kenneth Slessor's poem about Sydney Harbour, was commissioned specially for the Concert Hall Northern Foyer when the building was completed in 1973. One of Australia's most celebrated artists, Olsen is renowned for his expressive landscapes and vibrant, abstract depictions of the Australian environment.

Both artworks serve as culturally significant timepieces, responding to architect Jørn Utzon's vision to integrate vibrant modern art into the building's interior. As such, the

paintings are located in environmentally volatile, high-use areas, subject to light and temperature fluctuations, and require specialized treatment. This project offers an opportunity to undertake detailed conservation analysis and treatment, along with the implementation of environmental monitoring equipment.

A key outcome of the project will be a multifaceted engagement program featuring public events to showcase the conservation in action, video and photographic documentation of the works during treatment. Conservators will also collaborate with members of the Jagamara and Olsen family

to gather further histories of the artworks and inform onsite interpretive displays.

The Sydney Opera House will improve access to and enhance understanding of the artworks, including their role in the design of the Opera House and their overall cultural contribution. This will be done through an engaging public program that will focus on conservation in action, knowledge sharing, storytelling and capacity building both onsite and online. Audiences will include the public, as well as stakeholders from conservation, art history and allied fields.

The Barnes Foundation, Philadelphia

Pierre-Auguste Renoir (French, 1841–1919)

The Henriot Family (La Famille Henriot), c. 1875
Oil on canvas
45½ inches by 64⁵/₈ inches (115.6 by 164.1 cm)
The Barnes Foundation

The Barnes Foundation is conducting a comprehensive conservation treatment and analysis of Pierre-Auguste Renoir's *The Henriot Family* (*La Famille Henriot*). This important canvas is a long-held institutional conservation priority, one requiring extensive treatment, scientific analysis and a dedicated project conservator. This large and fragile painting has been prioritized for conservation treatment based upon the ongoing issue of micro-flaking and the discoloration of varnish layers. In addition to the discolored varnish, selective cleaning during a previous restoration further altered the painting's impressionistic light and tonal balance.

The Barnes is hiring a conservator to focus on the treatment of this painting, and the conservation team will conduct and coordinate scientific analysis as well as share the results with the Barnes' audiences and students through lectures, classes and digital initiatives.

The two central elements of the treatment will include the stabilization of the paint and ground layers followed by the removal of the varnish and retouching layers; the latter is primarily located along the edges of the painting. As work progresses, the Barnes conservation and curatorial team will discuss inpainting and reintegration of the many fine points of loss created by the micro-flaking. Finally, the painting will be revarnished.

The Henriot Family was celebrated in its time as one of the artist's great early pictures and is a hidden gem among the Barnes' Renoir holdings. It is an important example of the artist's experimental approach to painting in the 1870s and one of a small number of Renoirs in the collection from that period. The work will be returned to display in the Main Gallery of the Barnes collection.



Yale University Art Gallery, New Haven

Claes Oldenburg (American, b. Sweden, 1929–2022)

Lipstick (Ascending) on Caterpillar Tracks, 1969, reworked in 1974 by Lippincott, Inc.

Painted steel, aluminum and fiberglass

264 inches by 234 inches by 131 inches (670.6 by 594.4 by 332.7 cm)

Yale University Art Gallery, Gift of the Colossal Keepsake Corporation

During the 1969 student protests against the Vietnam War at Yale University, a massive tube of lipstick growing out of a military vehicle suddenly appeared in Beinecke Plaza. While the sculpture may have seemed like a playful, if elaborate, artistic joke, Claes Oldenburg's *Lipstick (Ascending) on Caterpillar Tracks* was also designed as a commentary on the university. Oldenburg made the 24-foot-high sculpture in collaboration with architecture students at his alma mater. *Lipstick* is Oldenburg's first realized monumental sculpture and a site for community engagement on Yale's campus.

When the sculpture was originally installed, it was not meant to be permanent and included wooden and vinyl elements that quickly degraded. It also was soon covered in graffiti and posters. *Lipstick* was removed in 1970, and the artist later worked with the original fabricators at Lippincott, Inc., to recreate it in more durable materials. In 1974, the sculpture was donated to the Yale University Art Gallery and loaned to Morse College, one of fourteen residential communities for Yale undergraduates, where it has remained on view.

Oldenburg understood the inherent vulnerabilities of *Lipstick*, remarking during the 1974 installation: "[The sculpture's base] was intended to be used as a speaking platform, but I do wish that if you want to make a speech you would take your shoes off. And if you climb any higher, I wish you would take your socks off." Over time, *Lipstick* has been exposed to forces of deterioration greater than shoes and socks, and it has weathered significantly since its last comprehensive treatment in 2009.

For its current treatment, the Gallery's conservation team will collaborate with the fabricator to deinstall the sculpture, strip compromised coatings and paint, repaint the aluminum and fiberglass lipstick, and remediate condition issues on the painted steel base. Following treatment, the sculpture will be reinstalled in a campus location appropriate for its ongoing care. This project will enable the Gallery to preserve the sculpture's materials and Oldenburg's artistic intent.



Yamatane Museum of Art, Tokyo

Komuro Suiun (Japanese, 1874–1945)

Watching the Tidal Bore, 1922

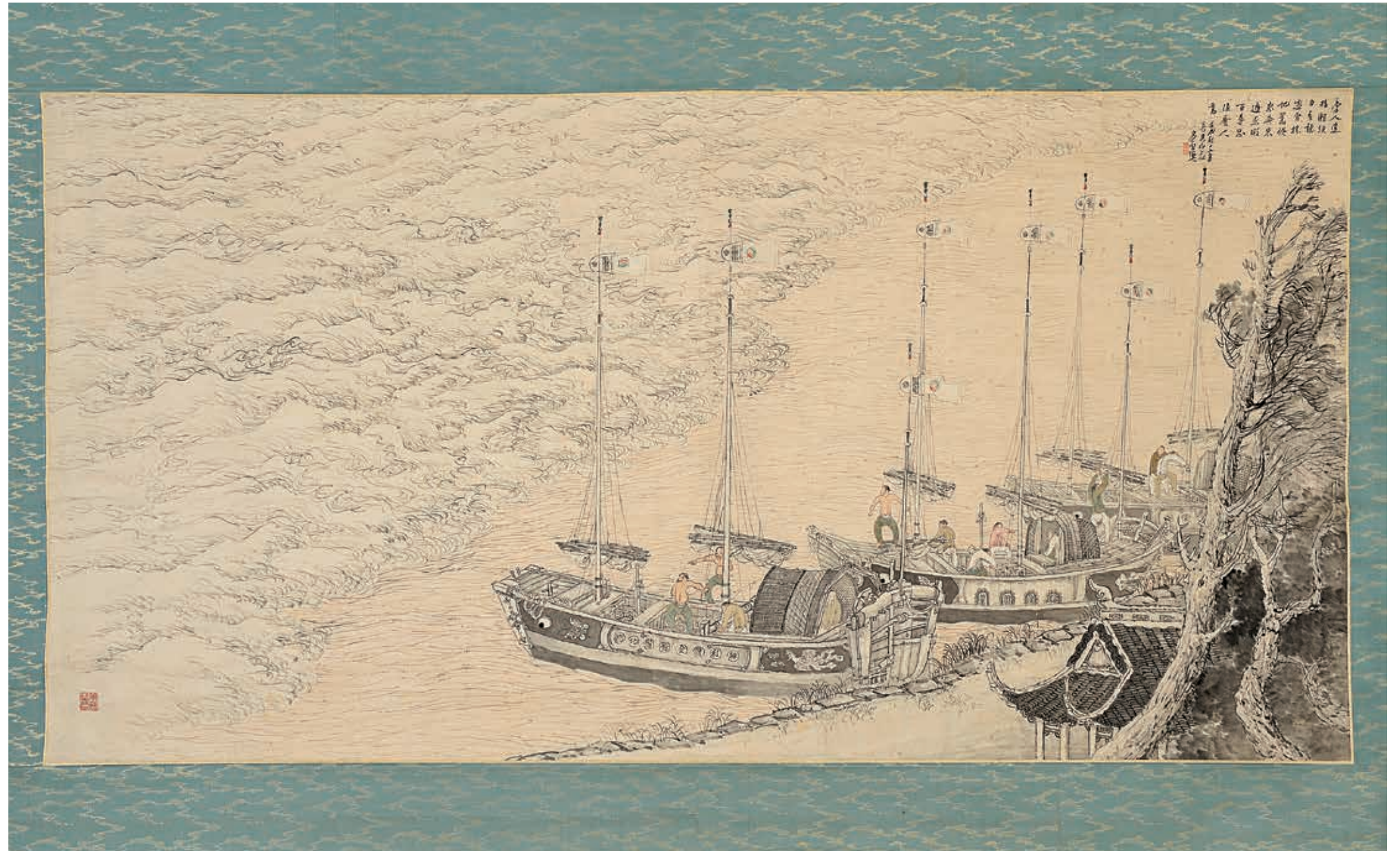
Hanging scroll, ink and light color on paper
47 1/4 inches by 94 1/2 inches (120 by 240 cm)
Yamatane Museum of Art, Tokyo

Watching the Tidal Bore, by Komuro Suiun, is a large-format hanging scroll more than 94 inches wide and an important example of East Asian line painting. It is also a centerpiece of the museum's collection. Komuro Suiun was one of the most successful of the modern *nanga* painters. Although Suiun began his career in the early twentieth century, when *nanga* (Southern School painting) was in decline, he helped to restore its vitality. *Nanga* values spirit over technique and classic style rather than novelty, and Suiun was one of the greatest *nanga* painters in Japan.

The work is marred by vertical creases as well as horizontal folds that carry the risk of developing cracks. Over the years, the mounting fabric has shrunk, causing the roller rod to warp. The mounting will be replaced entirely by an improved rod that is resistant to warping. Then, the stains and dirt on the surface of the painting will be ameliorated and removed, vastly improving its appearance.

Conservation treatment will restore the painting to its original beauty and help prevent future damage. The process will also reveal information about the materials used to construct the scroll, assumed to be made from bamboo fibers. Most important, the project will contribute not only to knowledge about the artist and his working methods but also to the history of the exchange of art in modern East Asia, especially between Japan and China.

Watching the Tidal Bore is among the masterpieces to be featured in an exhibition celebrating the Yamatane Museum of Art's sixtieth anniversary in 2026.



Previous Selections | 2010–2024

Abbey Theatre, Dublin: Four portraits by John Butler Yeats	Bayerische Staatsgemäldesammlungen, Munich: Anthony van Dyck, <i>Portrait of Duke Wolfgang Wilhelm</i> , c. 1627/32	Casa del Teatro, Buenos Aires: Two murals by Benito Quinquela Martín	Cummer Museum of Art & Gardens, Jacksonville, Florida: Peter Paul Rubens, <i>The Lamentation of Christ</i> , c. 1605	Gibbes Museum of Art, Charleston: Two paintings by Henrietta de Beaulieu Dering Johnston	Indianapolis Museum of Art at Newfields: Hendrick Mattens, <i>The Miraculous Draught of Fishes</i> , c. 1630
Albright-Knox Art Gallery, Buffalo, New York: Two paintings by Joan Mitchell	Bechtler Museum of Modern Art, Charlotte: Five tapestries	Centro de las Artes 660, Santiago: Three works by Matta	Dallas Museum of Art: <i>The Wittgenstein Vitrine</i> , 1908	Guildhall Art Gallery, City of London: Dante Gabriel Rossetti, <i>The Garlanded Woman</i> , 1873	Iraqi Institute (IICAH), Erbil: Nimrud ivories, ninth–seventh century BCE
American Museum of Natural History, New York: Twenty masks and headdresses	Beijing Stone Carving Art Museum: Fourteen stone sculptures	Charles H. Wright Museum of African American History, Detroit: John Thomas Biggers, Ph.D., <i>The Mandolin Player</i> , c. 1940s	Delaware Art Museum, Wilmington: Thirteen American paintings	Hampton University Museum, Hampton, Virginia: Twenty-nine works on paper by Dr. John T. Biggers	Isabella Stewart Gardner Museum, Boston: The Farnese Sarcophagus, Severan dynasty
Arab Image Foundation, Beirut: Photographs by Latif al Ani and Hashem el Madani Ninety-eight handmade albums by Agop Kouyoumjian, Studio Photo Jack	Biblioteca Trivulziana, Castello Sforzesco, Milan: Leonardo di ser Piero da Vinci, <i>Codex Trivulzianus</i> , c. 1487–90	Chrysler Museum of Art, Norfolk: Edgar Degas, <i>Dancer with Bouquets</i> , 1895–1900	Denver Art Museum: Cristóbal de Villalpando, <i>Virgin of Valvanera</i> , c. 1710 Twelve Acoma Pueblo textiles	Harriet Beecher Stowe Center, Hartford, Connecticut: Four paintings	Istanbul Archaeological Museums: 548 artifacts, fourth–fifteenth centuries
Armenian Museum of America, Watertown, Massachusetts: Twenty-one illuminated manuscripts	Boca Raton Museum of Art: Louise Nevelson, <i>Shadow Chord</i> , 1969	Cleveland Museum of Art: <i>Krishna Lifting Mount Govardhan</i> , c. 600 CE	Des Moines Art Center: Keith Haring, <i>Untitled</i> , 1989, fabricated 2009	Hawai'i State Archives, Honolulu: Three royal portraits	James A. Michener Art Museum, Doylestown, Pennsylvania: Henriette Wyeth, <i>The Picnic</i> , c. 1923
Art Gallery of New South Wales, Sydney: William Charles Piguenit, <i>The Flood in the Darling</i> 1890, 1895	Bode-Museum, Berlin: Three Renaissance sculptures	Colegio de San Ildefonso, Mexico City: Forty-one murals Francisco Antonio Vallejo, <i>The Five Lords with the Seven Archangels and the Holy Trinity</i> , 1761	Detroit Institute of Arts: Thirteen mural cartoons by Diego Rivera	Heard Museum, Phoenix: Eight sculptures by American Indian artists Norman Tait, <i>Friendship Totem</i> , 1977	Johannesburg Art Gallery: Ten paintings by Gerard Sekoto
Art Gallery of Ontario, Toronto: Pegi Nicol MacLeod, <i>New York Apartment View – Manhattan</i> , c. 1940	Brooklyn Museum: Six Assyrian palace reliefs Stuart Davis, <i>The Mellow Pad</i> , 1945–51 Illustrated and gilded <i>Book of the Dead</i> from Saqqara, Egypt	Columbus Museum of Art, Columbus, Ohio: Fifty European Old Master prints, 1497–1813	Dulwich Picture Gallery, London: Three paintings by Bartolomé Esteban Murillo	High Museum of Art, Atlanta: Ten assemblages by Thornton Dial, Sr.	Kansong Art and Culture Foundation, Seoul: Eight painted silk panels by Gyeongmyeong
Art Museum of the Chinese University of Hong Kong: Thirty paintings by Lui Shou-kwan	Bullock Texas State History Museum, Austin: Elijah E. Myers, <i>The Original Texas State Capitol Goddess of Liberty</i> , 1888	Constitutional Court Trust, Johannesburg: Marlene Dumas, <i>The Benefit of the Doubt</i> , 2000 Seven South African artists, <i>South African Flag</i> , 2006	Fisk University Galleries, Nashville: Ten works by modern African artists	Hill-Stead Museum, Farmington, Connecticut: Three paintings by three French masters	Kawasaki City Museum, Japan: Works by five Japanese manga artists
Associazione Amici di Brera e dei Musei Milanesi, Milan: Antonio Canova, <i>Napoléon as Mars the Peacemaker</i> , 1809–11	Cambridge University Library, United Kingdom: Papers of Sir Isaac Newton	Crocker Art Museum, Sacramento: Five paintings by Wayne Thiebaud	Fine Arts Museums of San Francisco: Morris Louis, <i>No. 11</i> , 1961 Six tapestries designed by Simon Vouet	Hirshhorn Museum and Sculpture Garden, Washington, D.C.: Two works by Robert Rauschenberg	Kunsthaus Zürich: Ferdinand Hodler, <i>The Truth</i> (First Version), 1902 Auguste Rodin, <i>Jean d'Aire</i> , 1886 Mark Rothko, <i>Untitled</i> (White, Blacks, Grays on Maroon), 1963
Bakehouse Art Complex, Miami: Purvis Young, <i>Untitled</i> , 2003	Cantor Arts Center at Stanford University, Palo Alto: Thirty-two works in the Asian American Art Initiative Richard Diebenkorn, <i>Window</i> , 1967	CSMVS, Mumbai: Mughal Emperor Akbar's Court, <i>Anvar-I Suhayli</i> , c. 1575 Buddhist stupa remains at Kahu-jo-Daro <i>Haft Aurang</i> manuscript, 1563	Galleria Borghese, Rome: Raphael, <i>The Deposition</i> , 1507 Giovanni Lanfranco, <i>Ogre, Norandino and Lucina</i> , 1619–21	Hong Kong Palace Museum: Collection of 946 gold and silver objects	Kunsthistorisches Museum, Vienna: Titian, <i>Ecce Homo</i> , 1543
	Capital Museum, Beijing: Qianlong Great Buddhist Canon, Qing dynasty		Georgia O'Keeffe Museum, Santa Fe: Georgia O'Keeffe, <i>Spring</i> , 1948	Hudson River Park Trust, New York: Allan and Ellen Wexler, <i>Two Too Large Tables</i> , 2006	Kyoto National Museum: <i>Dōmaru</i> armor with pale blue silk lacing

Le Centre d’Art, Port-au-Prince, Haiti: Paintings rescued from the 2010 earthquake	Musée des Beaux-Arts Jules Chéret, Nice: Bronzino, <i>Crucified Christ</i> , c. 1540	Museo Frida Kahlo, Mexico City: Photographs from the personal collection of Frida Kahlo	Museum of Fine Arts, Boston: Two paintings by Vincent van Gogh	National Gallery in Prague: Rembrandt van Rijn, <i>Scholar in His Study</i> , 1634	New Bedford Free Public Library, New Bedford, Massachusetts: Three paintings by Albert Bierstadt
Louis Armstrong House Museum and Archives, New York: Two paintings	Musée du Louvre, Paris: Eugène Delacroix, <i>Massacre at Chios</i> , 1824 <i>Winged Victory of Samothrace</i> , 190 BCE Thirty-two paintings in The Napoléon III Apartments	Museo Nacional de Antropología, Mexico City: Fifteen pieces of Mesoamerican sculpture, 1400 BCE–600 CE and 650–900 CE	Museum of Islamic Art, Doha, Qatar: Stucco panel with figural scenes, twelfth century	National Gallery of Victoria, Melbourne: Frederick McCubbin, <i>The North wind</i> , c. 1888–89 Works on hardboard from Papunya and Lajamanu	Nigerian National Museum, Lagos: Igbo-Ukwu bronzes, ninth–eleventh century
Mexican Cultural Institute of Washington, D.C.: Murals by Roberto Cueva del Río	Musée d’Orsay, Paris: Gustave Courbet, <i>The Painter’s Studio</i> , 1854/55 Gustave Courbet, <i>A Burial at Ornans</i> , between 1849 and 1850	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 Latin American Art, Long Beach, California: Four sculptures by Latinx artists	National Gallery Singapore: Chen Wen Hsi, <i>Gibbons</i> , 1977	North Carolina Museum of Art, Raleigh: Statue of Bacchus, second–early seventeenth century
Michael C. Carlos Museum of Emory University, Atlanta: One hundred Indigenous American textiles	Musée national Picasso-Paris: Pablo Ruiz Picasso, <i>Women at Their Toilet</i> , 1937–38	Museo Nacional de Historia, Castillo de Chapultepec, Mexico City: Four historical paintings	Museum of Modern Art in Rio de Janeiro: Cândido Portinari, <i>Wedding at Cana</i> , 1956/57	National Museum of Afghanistan, Kabul: Begram ivories, first century CE	Notre-Dame de Paris: Restoration of the statuary and the marquetry of the floor after the 2019 fire
Minneapolis Institute of Art: Max Beckmann, <i>Blindman’s Buff</i> , 1945 Frank Stella, <i>Tahkt-I-Sulayman Variation II</i> , 1969 Domenico Passignano, <i>The Expulsion of Adam and Eve from Paradise</i> , 1627	Museo de Arte del Banco de la República, Bogotá: Ten paintings by Noé León	Museo Nacional de Historia, Castillo de Chapultepec, Mexico City: Four historical paintings	Museum of Photographic Arts, San Diego: Edward S. Curtis, Thirteen orotones, 1907–30	National Museum of African American History and Culture, Washington, D.C.: Nine paintings	Oakland Museum of California: Carlos Villa, <i>Untitled Wall Hanging</i> , c. 1965–70
Missouri History Museum, St. Louis: Alfredo Ramos Martínez, <i>Mexican Flowers</i> , 1929	Museo de Arte de Lima, Peru: Paracas mantle, 100 BCE–100 CE	Museo Tamayo, Mexico City: Eight outdoor sculptures	Museum of Turkish and Islamic Arts, Istanbul: Qur’an, eighth century	National Museums of Kenya, Nairobi Gallery: Three works from the Murumbi Collection	OCA Museum, São Paulo: Three paintings and one mural
Modern Art Museum of Fort Worth: Clyfford Still, PH-225, 1956	Museo de Arte de Puerto Rico, San Juan: 370 works on paper	Museo Thyssen-Bornemisza, Madrid: Tintoretto, <i>Paradise</i> , 1588 Fra Angelico, <i>The Virgin of Humility</i> , c. 1433–35	Nara National Museum, Nara City, Japan: Two wooden Buddhist sculptures	National Museum of Ghana, Accra: Brass artworks, fifteenth–nineteenth century	Oklahoma City Museum of Art: Gardner Hale, <i>The Triumph of Washington</i> , 1931 Sam Gilliam, <i>Khufu</i> , 1965
Moderna Museet, Stockholm: Forty-three photographs by Eva Klason Niki de Saint Phalle and Jean Tinguely, <i>Le Paradis Fantastique</i> , 1966	Museu de Arte de São Paulo Assis Chateaubriand: Cândido Portinari, Eight paintings from the <i>Biblical Series</i>	Museu de Arte de São Paulo: Victor Meirelles de Lima, <i>Moema</i> , 1866	Nasher Museum of Art at Duke University, Durham: Elizabeth Murray, <i>Bob</i> , 1977	National Portrait Gallery, London: Three portraits of English monarchs	Orange County Museum of Art, Santa Ana, California: Three works by women artists
Monastero della Certosa del Galluzzo, Florence: Jacopo Carucci Pontormo, <i>Road to Calvary</i> , 1523–25	Museo de Arte Moderno, Mexico City: Two sculptures by Hersúa and Mathías Goeritz	Museu de Arte Moderna de São Paulo: Sculpture Garden artworks	National Museum of Asian Art, Washington, D.C.: Coromandel lacquer screen, Qing dynasty	National Portrait Gallery, Washington, D.C.: Gilbert Stuart, <i>George Washington</i> , 1796	Parrish Art Museum, Water Mill, New York: William Merritt Chase, <i>A Comfortable Corner</i> , c. 1888
Montclair Art Museum, Montclair, New Jersey: Harriet Whitney Frishmuth, <i>Joy of the Waters</i> , 1920	Museo de Arte Moderno de Bogotá: Luis Caballero, <i>Pintura anecdótica</i> , 1972	Museu Paulista, São Paulo: Paintings of the Main Hall, Museu do Ipiranga	National Museum of Art, Rhode Island School of Design, Providence: Wifredo Lam, <i>The Eternal Presence</i> , 1944 Two eighteenth-century palampore textiles	National Museum of Ghana, Accra: Brass artworks, fifteenth–nineteenth century	Penn Museum, Philadelphia: Four Lenape ethnographic pieces
Munch Museum, Oslo: Edvard Munch, <i>Vampire</i> , 1893	Museo del Palacio de Bellas Artes, Mexico City: Seventeen murals	Museum of Art, Rhode Island School of Design, Providence: Wifredo Lam, <i>The Eternal Presence</i> , 1944 Two eighteenth-century palampore textiles	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	National Portrait Gallery, Washington, D.C.: Gilbert Stuart, <i>George Washington</i> , 1796	Pérez Art Museum Miami: Two sculptures by Louise Nevelson George Segal, <i>Abraham’s Farewell to Ishmael</i> , 1987
Musée d’Art Moderne de Paris: Sonia Delaunay, <i>Rhythm</i> , 1938	Museo Diego Rivera Anahuacalli, Mexico City: Four murals by Diego Rivera	Museum of Contemporary Art Chicago: Ten modern and contemporary works	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	Neue Nationalgalerie, Berlin: Ludwig Meidner, <i>Revolution/Apokalyptische Landschaft</i> , 1912/13	Philadelphia Museum of Art: Augustus Saint-Gaudens, <i>Diana</i> , 1892/94 Pierre-Auguste Renoir, <i>The Large Bathers</i> , 1884–87

Photographic Legacy Project, Cape Town:
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Pinacoteca di Brera, Milan:
Giovanni Battista Tiepolo, *The Madonna of Mount Carmel*, 1722

Portland Art Museum, Portland, Oregon:
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Claude Monet, *Waterlilies*, 1914–15

Reynolda House Museum of American Art, Winston-Salem, North Carolina:
Thomas Hart Benton, *Bootleggers*, 1927

Rezan Has Museum, Istanbul:
Urartian jewelry collection, ninth–seventh century BCE

Rijksmuseum, Amsterdam:
Simplicia cabinet, 1730

Rock Art Research Institute, Wits University, Johannesburg:
Tracings and redrawings by Walter Battiss

Rose Art Museum at Brandeis University, Waltham, Massachusetts:
Three works by three modern artists

Sadberk Hanım Museum, Istanbul:
Thirteen calligraphic works and illuminated manuscripts

Sakıp Sabancı Museum, Istanbul:
Six paintings by Osman Hamdi Bey

San Diego Museum of Art:
Isamu Noguchi, *Rain Mountain*, 1982–83

San Francisco Arts Commission:
Coit Tower, 1933
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San Francisco Museum of Modern Art:
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Seattle Art Museum:
Alexander Calder, *The Eagle*, 1971
Jackson Pollock, *Sea Change*, 1947
Scenes in and around the Capital, seventeenth century

Shanghai Museum:
Ceramics from Qinglongzhen, 618–907 and 960–1279
Jian, c. early sixth–fifth century BCE

Smithsonian American Art Museum, Washington, D.C.:
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Society of Antiquaries of London:
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Solomon R. Guggenheim Museum, New York:
Two paintings by Georges Braque
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Édouard Manet, *Woman in a Striped Dress*, 1877–80
Pablo Ruiz Picasso, *Woman Ironing*, 1904
Jenny Holzer: *Untitled (Selections from Truisms, Inflammatory Essays, The Living Series, The Survival Series, Under a Rock, Laments and Child Text)*, 1989

Speed Art Museum, Louisville:
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St. Paul’s Cathedral, London:
William Holman Hunt, *The Light of the World*, 1900–04

Städel Museum, Frankfurt:
Ernst Ludwig Kirchner, *Scene in a Forest and Nude in the Studio*, c. 1910
The Master of Flémalle, *The Bad Thief to the Left of Christ*, c. 1430, and *Saint John the Baptist*, c. 1430
Guido Reni, *Christ at the Column*, c. 1603

Stedelijk Museum Amsterdam:
Ernst Ludwig Kirchner, *Naked Girl behind a Curtain (Fränzi)*, 1910/1926

Szépművészeti Múzeum, Budapest:
Bronzino, *Venus, Cupid and Envy*, c. 1550

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Haitian artworks from the Arthur R. Albrecht Collection

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Andy Warhol, *Marilyn Diptych*, 1962
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Andy Warhol, *Oxidation*, 1978

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Michelangelo, *The Epiphania*, 1550–53

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Sandro Botticelli, *The Trinity Altarpiece*, 1491–94
Peter Paul Rubens: *Cain Slaying Abel*, 1608–09

The Dalí Museum, St. Petersburg, Florida:
Three paintings by Salvador Dalí

The Frick Pittsburgh:
Three medieval tapestries

The Glass House, New Canaan, Connecticut:
Philip Johnson, *The Glass House*, 1949

The Huntington, San Marino, California:
Thomas Gainsborough, *The Blue Boy*, 1770

The Los Angeles County Museum of Art:
Simon Rodia, *Watts Towers*, 1921–54
Chris Burden, *Urban Light*, 2008

The Menil Collection, Houston:
Twelve sculptures by John Chamberlain
Fragment of a Prisoner Textile, c. 1200–90

The Metropolitan Museum of Art, New York:
Photographs in the James Van Der Zee Archive

The Mint Museum, Charlotte:
Sheila Hicks, *Mega Footprint Near the Hutch (May I Have This Dance?)*, 2011

The Montreal Museum of Fine Arts:
Valentin de Boulogne, *Abraham Sacrificing Isaac*, 1630–31

The Museum of Modern Art, New York:
Two paintings by Paul Cezanne
Three paintings by Jackson Pollock
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Henri Matisse, *The Swimming Pool*, late summer 1952
Paula Modersohn-Becker, *Self-Portrait with Two Flowers in Her Raised Left Hand*, 1907
Vincent van Gogh, *The Starry Night*, Saint Rémy, June 1889

The National Gallery, London:
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Paul Cezanne, *The Large Bathers*, c. 1895–1906

The Nelson-Atkins Museum of Art, Kansas City:
El Greco, *The Penitent Magdalene*, c. 1580–85
Ursula von Rydingsvard, *Three Bowls*, 1990

The Phillips Collection, Washington, D.C.:
Two paintings by Paul Cezanne

The San Diego Museum of Art:
Six modern sculptures

The Schomburg Center for Research in Black Culture, New York Public Library:
Eight works

The State Hermitage Museum, St. Petersburg:
Three portraits by Vigilius Eriksen

The Studio Museum in Harlem:
Twenty-one works by Romare Bearden and other African American artists

The University Art Museum, Tokyo University of the Arts:
Uemura Shōen, *Noh Dance Prelude*, 1936

The Wallace Collection, London:
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Jean-Honoré Fragonard, *The Swing*, c. 1767–68

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Kanō Eitoku, *Cypress Tree*, sixteenth century
Haniwa, *Warrior in keiko armor*, sixth century CE
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Buddhist monk’s robe, Yuan–Ming dynasty

Trinity College Library Dublin:
Four medieval Irish manuscripts, 500–900 CE
Attributed to Áed Úa Crimthainn, *Book of Leinster*, twelfth century

University of California, Berkeley Art Museum and Pacific Film Archive:
Works in the African American Quilts Collection, c. 1860s–2006

Utah Museum of Fine Arts, Salt Lake City:
Chiura Obata, *Two Running Horses*, 1932
Full-size underdrawings and practice sketches for *Two Running Horses*, 1932

Van Gogh Museum, Amsterdam:
Vincent van Gogh, *Landscape at Twilight*, June 1890

Vatican Museums:
Unknown artist, *Apollo “del Belvedere,”* 130–140 CE

Virginia Museum of Fine Arts, Richmond:
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Sixty works on paper by German Expressionists

Wadsworth Atheneum, Hartford, Connecticut:
Three modern works by three women artists

Westminster Abbey, London:
Eleven works, 1268–1953

Wits Art Museum, Johannesburg:
Beaded aprons by Ndebele women c. 1950s–80s

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Art Conservation Project Advisory Panel

- Barbara Buckley | The Barnes Foundation
- Rena De Sisto | Bank of America (retired)
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- Linda Federici | Bank of America (retired)
- Mark Lewis | Chrysler Museum of Art
- Merv Richard | National Gallery of Art, Washington, D.C. (retired)
- Laura Rivers | J. Paul Getty Museum
- Stefan Simon | Prussian Cultural Heritage Foundation
- Lena Stringari | National Gallery of Art, Washington, D.C.

The Bank of America Art Conservation Project Team

Jennifer Brown, William Dolan and Kerry Miles

Cover image:
Sydney Opera House
Michael Nelson Jagamara AM (Australian, b. Pikilyi, Northern Territory, 1946–2020)
Possum Dreaming, 1987 (detail)
Acrylic, linen canvas, steel stretcher
© Estate of Michael Nelson Jagamara | Aboriginal Artists Agency Ltd.
Photo: Jacquie Manning

Image opposite **Table of Contents:**
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Ezekiel windows at Sainte-Chapelle, south façade, 1242–48
Upper chapel, bay F panels (second south window, Ezekiel) (detail)
Photo: Bernard Acloque / Centre des monuments nationaux