



Bank of America
Art Conservation Project
2026 Selections

Preserving cultural treasures

We are pleased to present the 2026 Bank of America Art Conservation Project™ grant recipients. Bank of America launched the Art Conservation Project in 2010 to address the critical need to preserve significant works of art for generations to come. Since then, we have awarded hundreds of grants across forty countries to conserve paintings, sculptures, works on paper, manuscripts and archeological pieces. Art and objects of cultural heritage are highly vulnerable to the effects of time. Conserving these works ensures that communities today *and* tomorrow can continue to be inspired by the richness of the human experience.

This year's selections include eighteen projects from Brazil, Canada, France, England, India, Italy, Japan, the Netherlands, Peru and the United States. However, geography is only part of the story. While the projects represent a wide range of art movements, media, time periods and cultures, they all reflect the creativity, ingenuity and passion of the people who created them.

At Bank of America, we believe that investing in the arts helps to build communities and has a positive impact on the lives of our clients and employees. We support a wide range of nonprofit organizations with funding and programming to drive engagement, promote cultural sustainability and make the arts more accessible in the communities we serve.

On behalf of my teammates, including Kerry Miles, William Dolan, Nikki Wright, Morgan Gomes 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.

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 2026 Selections

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Apollo Theater, New York

Thirteen pieces of theatrical décor

Unknown artist

Apollo Theater Burlesque-Era Wall Art, c. 1914 (detail)

West Wall, Orchestra Level

Oil on plaster with painted paper

Approximately 60" × 44" (152.4 × 111.8 cm)

The Apollo Theater Foundation

The Apollo is renovating and restoring its 112-year-old theater in Harlem, a National Historic Landmark designed by architect George Keister, and one of New York's most significant cultural institutions. The project will include the conservation of artworks vital to the building.

The first are the seven iconic murals that greet visitors in the lobby. Created by former Apollo owner Bobby Schiffman, these works function as both exhibit and archive, visually mapping the theater's enduring relationship to performance, community and cultural memory. After years on display, these murals have accumulated surface grime and experienced yellowing and loss of color. Specialists have determined that the works need to be cleaned by hand to remove surface residue, and a few larger stains and graffiti will be addressed. They will also be reframed.

The second project resurfaced during the course of the renovation itself. When removing a wall, The Apollo discovered murals dating from the building's history as a burlesque house. Composed of painted silhouettes with hand-painted paper inlays, these fragile works are in urgent need of stabilization before they can be safely reinstalled, and a new lighting plan will help to prevent further damage. This conservation process will be complicated, in part because of the presence of water-soluble paint beneath the oil paint, which is inherently unstable.

The Apollo plans to redisplay both the photomontage murals and, depending upon stability, at least one of the burlesque silhouettes upon the reopening of the theater.



Photo: Courtesy of The Apollo Theater Archives

Centre des Monuments Nationaux, Paris Restoration of the palms of the Arc de Triomphe

Arc de triomphe de l'Étoile

Bronze palm fronds

262" × 393¾" (666 × 1000 cm)

Located in the heart of Paris, the Arc de Triomphe was commissioned in 1806, after Napoleon, who had declared himself the Emperor of France some years earlier, won an important battle at Austerlitz. Completed in 1836, it was meant to honor those who had fought and died for France during the French Revolutionary and Napoleonic wars. The Arc de Triomphe has become an iconic symbol of the nation of France writ large.

Since 1920, veterans' associations and foreign representatives have laid cast bronze palm fronds at the monument in honor of the fallen. Decorated with leaves, knots, laurel wreaths and helmets, as well as inscribed ornamental cartouches, they measure about 23½" (60 cm) in length. Of these, 269 are displayed in the Salle d'Attique, a gallery on the upper level of the Arc de Triomphe, which also houses a statue titled *Le Poilu*, by Jean Boucher. Beneath the arch, at ground level, lies the Tomb of the Unknown Soldier, honoring those who died in World War I.

The palm fronds have been severely affected by dust, humidity and corrosion, and conservation treatment is urgent. The Centre des Monuments Nationaux, which is responsible for their care, aims to restore them to their original appearance while preserving their patina — a natural, non-damaging consequence of age — as much as possible.

Treatment will include vacuum dusting, cleaning, stabilizing any corrosion and applying a protective wax. The project, which will take place in two four-month phases starting in 2026, will be carried out *in situ*. Conservators will work in the gallery, in full view of the public — which will help to raise awareness of France's public heritage.



Photo: © Léandre Guenard / Centre des monuments nationaux, 2025.

CSMVS, Mumbai Jacob de Backer (Flemish, c. 1555–1585)

The Judgement of Paris, sixteenth century
Oil on panel
42" × 52" (106.5 × 132.5 cm)
Collection: Sir Ratan Tata Art Collection

The Chhatrapati Shivaji Maharaj Vastu Sangrahalaya (CSMVS) in Mumbai, formerly known as the Prince of Wales Museum, was established in the early twentieth century. Its collection includes nearly 240 European oil paintings dating from the sixteenth century onwards, donated by the industrialists Sir Ratan Tata and Sir Dorabji Tata in the 1920s and 1930s.

The Judgement of Paris depicts a scene from Greek mythology: Paris, prince of Troy, presents a golden apple to the fairest among the goddesses; his choice of Aphrodite would spark the Trojan War. It was painted by the Antwerp-based artist Jacob (or Jacques) de Backer, known for his complex allegorical subjects and a style influenced by Italian Mannerism.

The conservation of European artworks in hot and humid climates typical of South Asia presents unique challenges. This is common in paintings on wood, such as *The Judgement of Paris*, due to the material's susceptibility to environmental factors. The painting shows evidence of warping, as well as darkening of varnish layers, overpainting by earlier restorers and flaking paint (especially along the joinery), amongst myriad other issues. A new cradle for the painting, one appropriate to India's climate, will be designed, and the frame will be examined and treated.

The CSMVS's initiative will not only address one painting but will also create a knowledge bank for conservators caring for wood panel paintings in similar climates. The first phase of the project will involve workshops, curatorial and conservation training, as well as detailed technical documentation — after which treatment of the painting will take place with the participation of painting conservators from across the country. Once the project has been completed, the painting will return to public display, with interpretive materials and public lectures to share the process with museum visitors.



Photo: Courtesy of the Trustees of the Chhatrapati Shivaji Maharaj Vastu Sangrahalaya

Duomo di Milano

Camillo Procaccini (Italian, 1561–1629)

Transfiguration, 1592
Oil on canvas
267³/₈ × 129¹/₂ (679 × 329 cm)
Inner left panel, south organ

At the heart of Milan's cathedral are two sixteenth-century organs, housed in gilded cases accompanied by scenes from the Christian Bible. In the 1590s, Camillo Procaccini was commissioned to paint a panel for a series of doors serving as shutters for the organs. He had arrived in Milan a decade earlier and made a name for himself making work for one of Milan's most important collectors; he was known for his Mannerist style — one that departed from the naturalism of the Renaissance, embracing abstracted beauty and compositional tension instead.

Procaccini's *Transfiguration* depicts a scene from the Gospel of Matthew, in which three disciples accompany Jesus Christ to a remote hill; once there, they see Christ overtaken by a heavenly light, floating above the ground, flanked by Moses and Elijah. The episode is widely understood as a foreshadowing of the Resurrection; Procaccini, who made a number of versions of the *Transfiguration*, including etchings, adds a fourth disciple to his composition here.

The oil painting is in poor condition: The frame is warped, the canvas is deteriorating, and earlier attempts to restore the painting have altered its appearance. The proposed project aims to resolve all of these issues, employing contemporary conservation methods that are far less invasive than those typically used in the past.

The paint will be consolidated and reinforced to prevent further flaking or paint loss. Furthermore, the frame will be replaced, and the canvas will be re-stretched over a new aluminum support designed to reduce excessive tension on the fabric and paint. Stratigraphic cleaning, pH analysis, infrared reflectography and UV analysis — methods that can determine which layers of pigment and glaze were added by the artist, and which were added by later hands — will be used to ensure targeted and respectful work.



Photo: © Veneranda Fabbrica del Duomo di Milano

Isabella Stewart Gardner Museum, Boston

Four seventeenth-century tapestries

Raphael de la Planche (French, active Paris, 1633–1661)
Chateau and Garden Tapestry: Boating and Hunting Parties, 1625–50
Wool warp (eight yarns per cm); wool and silk wefts
184" × 138" (467.4 × 350.5 cm)

The Isabella Stewart Gardner Museum is undertaking conservation of four monumental seventeenth-century tapestries that hang in its Little Salon: *Boating and Hunting Parties*, *The Surprise*, *Strolling and Seated Lovers*, and *A Musical Party*. Woven in Flemish and French workshops and attributed to Jacques Geubels the Elder, Catherine van den Eynde and Raphael de la Planche, the tapestries depict courtly leisure pursuits taking place within elaborate pleasure gardens and architectural landscapes, a popular genre in the seventeenth century.

Isabella Stewart Gardner acquired the set in 1903 from the scholar and collector Charles Mather Ffoulke, who had purchased them from the Barberini family of Rome, one of the most influential dynasties of seventeenth-century Europe. The tapestries have remained on view in the Little Salon for more than a century and are integral to the museum's display.

The works have not undergone full conservation since their acquisition. Treatment will include realignment of distorted areas, application of new linings, reinforcement of weak areas and strapping where appropriate. Strapping and lining are



Photo: Isabella Stewart Gardner Museum



Photo: Isabella Stewart Gardner Museum

Catherine van den Eynde (South Netherlandish, active Brussels, d. 1620–1629)
Chateau and Garden Tapestry: A Musical Party, 1605–29
Wool warp (seven yarns per cm); wool and silk wefts
185" × 166" (469.9 × 421.64 cm)

methods to prolong the life of tapestries by transferring weight away from the top edge and redistributing stress throughout the textile. All four tapestries are heavily soiled and will be cleaned, particularly because the embedded dirt and wax obscure color, detail and imagery and compromise the weavings' structural stability. Conservation treatment will stabilize the tapestries, safely reduce accumulated soiling and restore the legibility of their design and coloration.

As part of the project, experts will conduct new research into early modern workshop practice. The tapestry *Chateau and Garden Tapestry: A Musical Party* by Catherine van den Eynde will be of particular interest because it was produced in a rare woman-run workshop in Brussels.

Future plans also include improvements to the hanging systems, which will enable their return to permanent display in the museum's galleries, along with new interpretive materials that will include information gained through the conservation process.

La Casa del Libro, San Juan

Conservation of more than 3,100 artworks damaged during Hurricane María in 2017

In 2017, Hurricane María swept through the eastern Caribbean, devastating the islands of Puerto Rico. It was one of the deadliest and costliest natural disasters in Puerto Rican history, leaving almost three thousand people dead and causing around \$90 billion in damage. Flooding and a several-months-long electrical blackout hampered recovery efforts.

La Casa del Libro Museum Library, located in an historic building in Old San Juan, was one of the institutions affected by the catastrophe. Established in 1955, the museum houses one of the largest and most important collections of rare books in the Caribbean: eleven thousand volumes, including more than 400 incunabula — printed books dating from the late fifteenth century, the earliest years of mechanical printing. Damage to the building from the hurricane and ensuing power loss put many precious objects at risk.

The museum is undertaking a project of evaluating and treating more than 3,100 objects in its care. The items will then be rehoused in new mounts, archival files or other appropriate enclosures. Among the treasures to be treated are a fourteenth-century Chinese treasury note, a Spanish royal decree signed by Queen Isabella and King Ferdinand II of Aragon in the fifteenth century, rare sixteenth-century maps and prints by the twentieth-century Puerto Rican artist Rafael Tufiño.



© 2016 Estate of Antonio Frasconi / Artists Rights Society (ARS), NY
Photo: © John Berancourt



© The Estate of Rafael Tufiño
Photo: © John Berancourt

Far left:

Antonio Frasconi (Uruguayan, 1919–2013)

Landworker, 1948

Color woodcut on paper

23" × 15³/₄" (58.4 × 40 cm)

Rafael Tufiño (Puerto Rican, 1922–2008)

Untitled, 1958–59, 1/50

Linoleum block print

12" × 18" (31.5 × 47.5 cm)

Minneapolis Institute of Art

In partnership with the TEFAF Museum Restoration Fund

Design and cartoon by **Francesco Salviati** (Italian, 1510–1563)
Woven by the workshop of **Jan Rost** (Flemish, active 1535–d. 1564)
The Meeting of Dante and Virgil (*Inferno*, Canto I)

Tapestry
Warp: undyed wool, 7-9 ends per cm; weft: dyed wool and silk, 22-44 ends per cm
Height: Left: 17' $\frac{1}{3}$ " (5 m 19 cm); right: 17' $\frac{3}{2}$ " (5 m 27 cm)
Width: Top: 15' 5" (4 m 70 cm); bottom: 15' $\frac{3}{2}$ " (4 m 66 cm)
Florence, Italy
Design and cartoon and production/woven c. 1546–49
Minneapolis Institute of Art
Gift of Mrs. C.J. Martin for the Charles Jarius Martin Memorial Collection

At more than seventeen feet in height, *The Meeting of Dante and Virgil*, designed by the sixteenth-century Florentine painter Francesco Salviati, is one of the largest works in the Minneapolis Institute of Art's collection and widely considered the most significant Italian Renaissance tapestry in the United States. It was woven during the earliest and most innovative phase of Florentine tapestry-making at the behest of Duke Cosimo I de' Medici, one of the city's foremost art patrons, who had ambitions for Florence to outdo the great Netherlandish workshops of Brussels. Executed under the direction of the Brussels-trained master weaver Jan Rost, the piece is distinguished by its monumental scale, technical complexity and imaginative ornamentation.

The Meeting of Dante and Virgil was acquired by Mia in 1915 from a posthumous sale of J. Pierpont Morgan's collection, forming the cornerstone of the museum's holdings of large-scale European tapestries — now one of the most important such collections in the Midwest. Despite its artistic and historical significance, the tapestry has not been on view since 1959 due to its extreme fragility and the prohibitive cost of conservation.

Mia plans to carry out comprehensive cleaning, stabilization of the textile and the addition of a structural lining — which will allow the tapestry to be displayed safely for the first time in more than six decades. *The Meeting of Dante and Virgil* will return to public view at Mia on July 11, 2026, marking a landmark moment in the museum's history.



Photo: Minneapolis Institute of Art

Montreal Museum of Fine Arts

Alice Rahon (French–Mexican, 1904–1987)

Juggler

From the series *Le ballet d'Orion*, 1946

Brass and gold paint

27" × 19 1/4" × 3" (69 × 49 × 8 cm)

Montreal Museum of Fine Arts, purchase, Horsley and Annie Townsend Bequest

Alice Rahon was a pioneering French-born Mexican artist and poet who played a vital role in the development of Surrealism beyond Europe. Created in 1946, *Juggler* is a marionette sculpture from Rahon's unrealized *Le ballet d'Orion*, conceived in the aftermath of World War II as a meditation on cosmic renewal, spirituality and humanity's resilience. One of only three surviving marionettes from this series, the gold-painted wire sculpture reflects Rahon's synthesis of Surrealism with mythological, Indigenous and cosmological influences. Recently acquired by the Montreal Museum of Fine Arts (MMFA), *Juggler* is the museum's first work by an internationally recognized woman Surrealist artist and represents a major expansion of its international modern art holdings.

Currently, *Juggler* is too unstable to be displayed, due to its fragile construction and inadequate past repairs. The welds that hold the brass sculpture together are cracked or weakened, putting more stress on the piece, and the gold paint has flaked off in some parts and is lifting in others.

The MMFA intends to stabilize the sculpture, repair and re-weld structural elements, and consolidate the painted surface. Part of the project will involve creating a custom mounting and display system to ensure long-term preservation while giving viewers a sense of how the piece might have looked suspended in performance. Following conservation, *Juggler* will be presented in the museum's permanent collection galleries and considered for future loans, to expand an understanding of Rahon's important place in the history of art.

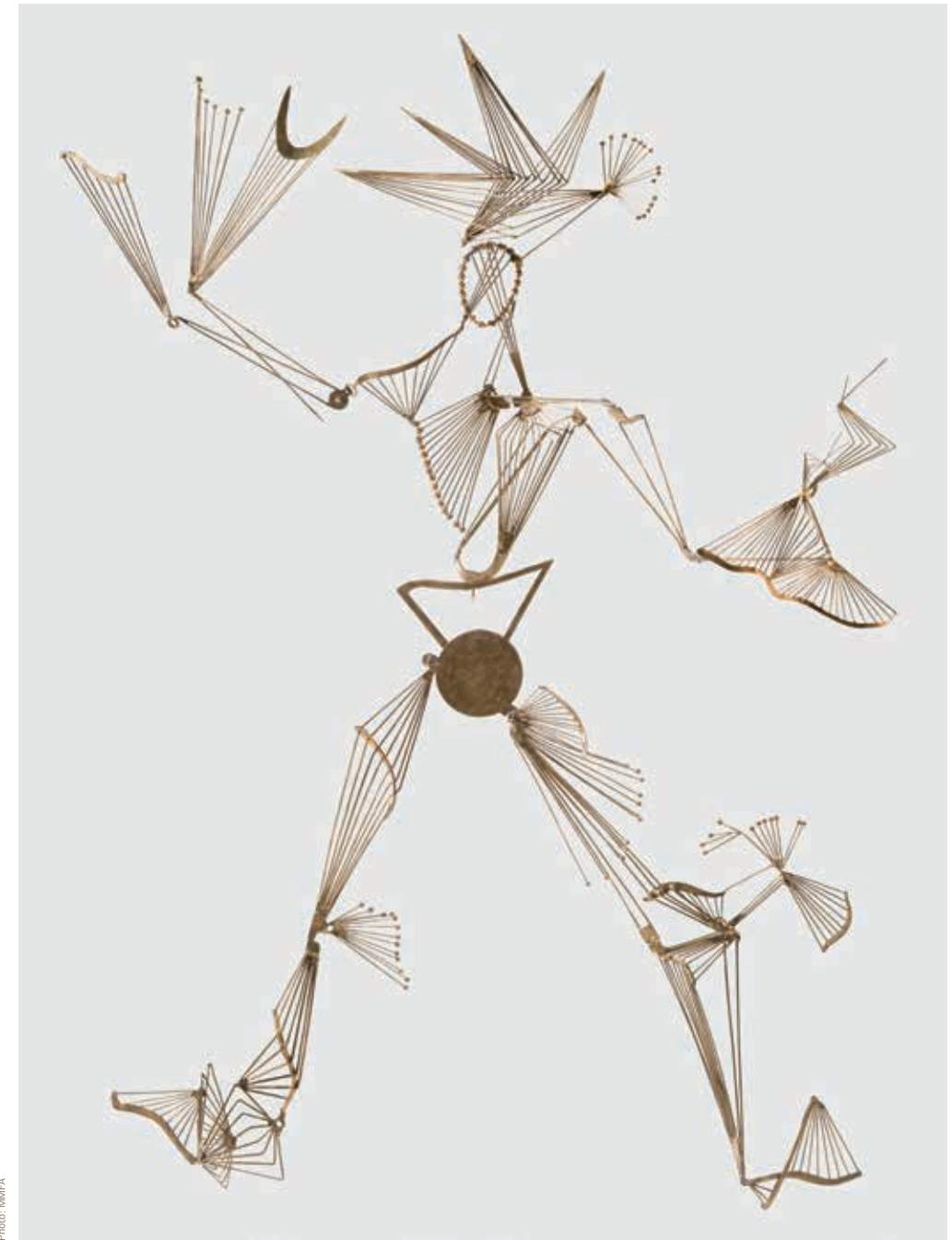


Photo: MMFA

Museo de Arte de Lima

52 paintings by Francisco Laso de los Ríos (Peruvian, 1823–1869)

La lavandera / The Washwoman, 1859

Oil on canvas

41³/₄ " × 24 " (106 × 61.3 cm)

Museo de Arte de Lima. Donated by Manuel Cisneros Sánchez and Teresa Blondet de Cisneros.

Restored with the support of Grupo Apoyo, S.A.

Francisco Laso de los Ríos was one of the most significant figures in nineteenth-century Peruvian art and a pioneering force in the development of a national visual language. After studying in Lima, he went to Paris to study with Charles Gleyre, who ran one of the foremost painting studios in the French capital. Laso adapted the lessons of European academic painting to the Peruvian context, integrating local subjects, landscapes and cultural traditions and a style influenced by French Romanticism. His sustained engagement with Indigenous themes resulted in some of the earliest and most influential representations of the Andean Indigenous figure in Peruvian art; he exhibited a number of these paintings at the 1851 Exposition Universelle in Paris.

The project will involve conservation and restoration treatments tailored to the specific condition and material needs of each painting. Interventions will include surface cleaning, stabilization and, where necessary, the replacement of deteriorated stretchers and frames to ensure long-term structural stability so that the works can be safely and appropriately exhibited. The work will be carried out by MALI's conservation team in close collaboration with an external paintings conservator with specialized expertise in Laso's oeuvre.



Estudio de llamas / Study of llamas, c. 1850–60

Oil on canvas

9 " × 12 " (23 × 30.3 cm)

Museo de Arte de Lima. Donated by Memoria Prado.



Museu Paulista da Universidade de São Paulo
Ipiranga Museum
Aldo Locatelli (Italian, 1915–1962)

José Bonifácio delivering the letter with the news from Lisbon 1822, 1956
Oil on canvas
81½" × 319½" (207 × 812 cm)



Photo: Hélio Nóbrega © Museu Paulista da Universidade de São Paulo

The Ipiranga Museum is conserving two paintings that depict significant moments in São Paulo's history.

The Italian-born painter Aldo Locatelli immigrated to Brazil in 1948 and painted frescoes and panels for churches and public buildings in the southernmost province of the country.

Baltazar de Borba Gato delivering the first shipment of gold from Brazil to the King of Portugal 1641, 1955, shows a

bandeirante — an explorer searching for precious resources in the name of Portuguese colonialism — presenting the King of Portugal with the gold he found during his explorations. *José Bonifácio* represents a Brazilian statesman considered a mentor of Brazilian independence in the early nineteenth century. Locatelli painted the scenes in a style rooted in nineteenth-century European academic history painting, though updated with elements of modern life.

These two paintings have not been on display since 2013. Since 2016, they have been rolled up in storage — a common practice for paintings of this size. Even the act of unrolling and flattening them will be a delicate operation. Once unrolled, they will be examined under UV fluorescent light to determine the composition of the paint layers and whether any previous retouching has taken place.

Then, they will be cleaned, and old layers of varnish and earlier restorations will be removed. After reinforcing the paintings' edges, the canvases will be remounted in their original frames. Conservators will undertake inpainting to deal with paint loss and apply a new layer of protective varnish. After treatment, they will be shown in a temporary exhibition at the museum.

National Gallery of Art, Washington, D.C.
Henri Émile Benoît Matisse (French, 1869–1954)

La Nègresse, 1952
Paper collage on canvas
171⁵/₈ × 245³/₈ (435.9 × 623.3 cm)

In 1973, the National Gallery of Art acquired five cut-outs by Henri Matisse, creating one of the most significant collections of his cut-outs in the world. Matisse began making these painting-collages during the last decade of his life, painting paper with gouache and then, using scissors, cutting the colored paper into shapes; for larger works, he would direct his studio assistants to pin the pieces to the wall, mounting the final compositions on paper.

The National Gallery's cut-outs were displayed in the museum's East Building until a renovation necessitated their removal. In the process, it became clear that they needed conservation. Among these works, which vary greatly in size and complexity, is *La Nègresse*, a larger-than-life piece that was likely inspired by the Black American dancer Josephine Baker, who achieved fame in Paris in the 1920s and 1930s.

The gallery will conduct in-depth research into Matisse's materials and techniques and carefully document *La Nègresse's* current condition. The work was stored rolled up in heavy canvas, leading to damage to its edges and creating an acidic environment that has caused some discoloration. Earlier methods of display have also resulted in tears, paint losses and occasionally distortions of the pasted elements — all of which will be corrected. Conservators will design a new storage and installation system for the work to ensure its long-term preservation.

After treatment is complete, *La Nègresse* will return to the galleries, much to the delight of visitors: A recent survey indicated that they are the National Gallery's most requested works not on view. The installation will include new interpretive materials that spotlight the life and artistry of both Matisse and Baker.



Rijksmuseum, Amsterdam

Rembrandt van Rijn (Dutch, 1606–1669)

The Night Watch, 1642
Oil on canvas
149" × 178" (379 × 453 cm)

The Rijksmuseum in Amsterdam calls its initiative — the most wide-ranging and extensive study of Rembrandt's most famous painting — "Operation Night Watch." The project began in summer 2019 and is being carried out in a specially designed glass chamber in its original position in the museum's Gallery of Honor, in full view of the public.

The Night Watch measures almost 12 by more than 14 feet and is considered one of the masterpieces of the Dutch Golden Age. The work was commissioned by Captain Banninck Cocq and seventeen members of his militia, who were charged with protecting their city of Amsterdam. It is one of a number of group portraits that Rembrandt made during his career and is typical of the artist's expressive use of light and shadow.

Phase one of "Operation Night Watch" involved researching the current state of the painting; the study revealed an urgent need for structural work to reinforce the canvas support, which has since been completed. Now, in phase two, the conservation team is treating the painting itself: removing aging varnish layers, old retouching and overpainting by earlier restorers, and filling materials added to address previous damage. After the varnish removal, new fillings will be applied, followed by extensive fine retouches. New varnish layers will then be applied to protect the painting's surface. All these interventions will be done by hand, with microscopic precision, and are tailored to the condition of the original paint. After the conservation is completed, the painting will stay on display at the heart of the Rijksmuseum's collection.



Photo: © Rijksmuseum

San José Museum of Art

Benny Andrews (American, 1930–2006)

Shadow Over the Land, 1966
Oil and collage on canvas
59½" x 50½" (151 x 128.3 cm)
Gift of the Benny Andrews Estate

In his work as an artist, educator and activist, Benny Andrews sought to make visible the everyday experiences of Black Americans. *Shadow Over the Land* is typical of his approach to figurative painting, depicting a dreamscape with a solitary young Black man looming over nude white bathers in the water below. The figure is hunched over, separated from the fun happening around him.

The painting recalls both the visionary images of Hieronymus Bosch, as well as the fact that beaches and swimming pools were segregated in the United States at the time. *Shadow Over the Land* was part of Andrews' *Autobiographical Series*, made during a trip back to his home in Georgia, where he had grown up in a family of sharecroppers.

For this canvas, Andrews used what he called "rough collage," in which he incorporated bits of fabric and paper so as to add a sense of rawness to the sophisticated medium of oil paint. In the six decades since it was made, the painting surface has developed cracks, paint losses and active flaking that need urgent attention. Conservators will work to stabilize the painting — first cleaning it, then camouflaging the flaked-off areas through a process of inpainting and finally employing a series of techniques to mitigate any further deterioration so that it may be put back on public display in the museum's permanent collection galleries. The museum will also produce digital "behind the scenes" videos documenting the process, giving visitors an opportunity to understand what goes into preserving works of art.



© 2026 Estate of Benny Andrews / Licensed by VAGA at Artists Rights Society (ARS), NY. Courtesy Rosenfeld Gallery, LLC, New York, NY. Photo: © San José Museum of Art

Seattle Art Museum

Kano Sōgen Shigenobu (Japanese, active late sixteenth–early seventeenth century)

The Four Accomplishments and Immortal (Kinkishoga, Sennin zu fusuma e)

Late Momoyama period (1573–1615) or early Edo period (1615–1868)

Two of four sliding door panels

Each: 68½" × 55" (174 × 139.7 cm)

Ink, color and gold on paper

Eugene Fuller Memorial Collection

These four opulent *fusuma*, or sliding door paintings, are from seventeenth-century Japan. They were acquired by the Seattle Art Museum (SAM) in 1951. Three of the four panels depict Chinese gentlemen in a lush garden playing music, undertaking a game of *Go*, appreciating calligraphy and painting — demonstrating the so-called “Four Accomplishments” that should be mastered by an ideal scholar. The fourth depicts *Chōkarō sennin*, a Taoist Immortal known for storing his magic white horse in a gourd, dispensing his steed from the vessel.

Previous conservation attempts are no longer adequate. At this point, only a comprehensive remounting of the works will ensure their long-term preservation. Conservators will rebuild the paintings from the inside out, with new interior lattice structures and lacquer frames custom built in Japan. At the museum, multiple layers of handmade Japanese paper will be applied to both sides of the new panels to create a robust and lightweight support structure.

SAM’s paintings are part of a larger suite commissioned for the guest quarters of a shrine complex in the Nara region of Japan. Originally, they were mounted back-to-back with another set, now in the collection of the British Museum. Additional works recently discovered in a private collection in Japan are also believed to be from the shrine complex. In 2026, exhibitions in Tokyo and Osaka will reunite these three paintings for the first time in nearly one hundred years.



Photo: Scott Leen

The Art Institute of Chicago

Pablo Picasso (Spanish, 1881–1973)

The Old Guitarist, 1903–04

Oil on panel

48³/₈ " × 32¹/₂ " (122.9 × 82.6 cm)

The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection

Pablo Picasso painted this image of an aged, blind musician, emaciated by hunger, during his Blue Period, early in his career. Drawing on the work of late-nineteenth-century Symbolist artists, as well as the seventeenth-century Spaniard El Greco, Picasso developed an expressive language — and a monotone color scheme — to explore misery and despair. With his bony frame and head lowered in exhaustion as he sings on the street, the figure became a powerful symbol not only of the tragedy of poverty, but also of the plight of the struggling artist, something the 22-year-old Spaniard knew about.

When the Art Institute of Chicago acquired *The Old Guitarist* in 1926, it was the first work by Picasso in an American museum. It has been on continuous display ever since, becoming synonymous with Chicago's and the Art Institute's

importance as a center for modern art. The painting was last conserved more than sixty years ago; since then, layers of varnish have darkened with age, altering its appearance by shifting its color to a dark greenish-blue, rather than the lighter palette characteristic of other early Blue Period paintings.

Conservators plan to remove those deteriorated varnish layers, a process that will ensure the painting's long-term health and allow a new generation of scholars and museum visitors to see it as Picasso intended when it returns to display. Because he had little money at the time, Picasso would often reuse his panels; conservators will also deploy advanced imaging techniques to gain more information about the two different paintings that exist below the image of *The Old Guitarist*.

© 2016 Estate of Pablo Picasso / Artists Rights Society (ARS), New York / Photo: © The Art Institute of Chicago



The Contemporary Austin Jim Hodges (American, b. 1957)

With Liberty and Justice for All (A Work in Progress), 2014–16

Stainless steel, Dichrochrom, acrylic, enamel paint and LED lights

Installed: 84' × 144' 9" × 10" (213.4 × 367.7 × 25.4 cm)

Installation view, The Contemporary Austin – The Moody Rooftop at the Jones Center, Austin, Texas, 2017

Collection of The Contemporary Austin

Jim Hodges's *With Liberty and Justice for All (A Work in Progress)*, which runs along the roofline of The Contemporary Austin, has been a defining downtown landmark since its installation in 2016. The seven-foot-tall lettering glimmers during the day thanks to iridescent mirrored surfaces that reflect the city around it; at night, it is brought to life by programmed color LED lighting. Referencing a familiar phrase, the work invites viewers to reflect on the idea of "justice for all" over time. Located a few blocks south of the State Capitol Building and visible to passersby from the street, the sculpture occupies a highly visible setting, engaging viewers as part of the city's everyday visual landscape.

The piece has been on view outdoors for nearly a decade. Many of its electrical components are nearing the end of their lifespan, and it is in urgent need of software and hardware updates so that it can function as designed. Conservation will involve replacing LED lighting, controllers and software, along with updating programming to a control system that can be maintained locally. Electronic components will also be improved to be more weather-resistant. In total, this conservation effort will fulfill the artist's intention to ensure that the piece will operate correctly and consistently in perpetuity. The Contemporary Austin will collaborate with the artist, his studio, the original lighting designer and a certified conservator to plan and execute this work.

The Contemporary Austin hopes to complete the work to coincide with the 250th anniversary of the United States, ensuring that the light sculpture's message resonates for generations to come.



Artwork © Jim Hodges. Photograph by Brian Fitzsimmons.

The National Gallery, London

Titian (Italian, c. 1490–1576)

Bacchus and Ariadne, 1520–23
Oil on canvas
69½" × 75" (176.5 × 191 cm)

Titian's *Bacchus and Ariadne*, depicting the moment when the Roman god Bacchus falls in love with Ariadne, the daughter of King Minos, is one of the most important paintings in the collection of London's National Gallery. Titian shows his great skill in combining the most vibrant pigments available in sixteenth-century Venice in a manner that emphasized their intrinsic brilliance.

In May 2026, major construction in the gallery's research center will require temporarily removing several masterpieces from display. This will provide an opportunity for important conservation work to take place. The treatment of *Bacchus and Ariadne* will resolve issues stemming from a 1960s restoration, when the canvas was attached to a solid backing; the canvas has started to separate from it. Treatment will also revisit the cleaning, revarnishing and retouching carried out at that time — all of which need to be addressed.

In the coming months, conservators will clean those layers of varnishes and inpainting; remove the canvas from its secondary support and reline it onto a new fabric support; restore any paint loss or deterioration and add fresh layers of protective varnish. Correcting these issues is essential for the work's long-term preservation.

The National Gallery's initiative will also include an extensive scientific investigation of the painting. The conservation process will be documented through a series of behind-the-scenes videos, shared across the gallery's social media.



Photo: © The National Gallery

Tokyo National Museum

Gaki Zōshi (Scroll of Hungry Ghosts)

Heian period, twelfth century

Color on paper

10½" × 149½" (26.9 × 380.2 cm)

In Buddhism, the dead are thought to meet the Ten Kings of the Dead at the entrance to the afterlife. There, they are judged for their sins and wrongdoings and sentenced to one of six realms — heaven, hell and others in between — in which they will circulate eternally. One of these realms is that of the Hungry Ghosts — a torturous place where the greedy and selfish are doomed to suffer constant, insatiable hunger and thirst. The description of the realm of the Hungry Ghosts and other realms of hell were outlined in the *Ōjōyōshū*, a tenth-century text that had a significant impact on Japanese scroll painting.

The Tokyo National Museum's *Gaki Zōshi (Scroll of Hungry Ghosts)* was made in the twelfth century, presumably by artists associated with the cloistered emperor Goshirakawa. It has been designated a National Treasure by the Japanese government for its importance in understanding the art, culture and religion of the country.

The work is currently deteriorating — among other issues, the color is fading due to heat, humidity and light exposure, with the risk that the image may be lost entirely.

Once the work has been stabilized, it will be put back on view in the museum's National Treasures Gallery and may also be loaned to other institutions.



Photo © Tokyo National Museum

Previous Selections | 2010–2025

Abbey Theatre, Dublin:
Four portraits by John Butler Yeats

Auckland Art Museum, University of
North Carolina at Chapel Hill:
Nam June Paik, *Eagle Eye*, 1996

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

American Museum of Natural History,
New York:
Twenty masks and headdresses from the
Northwest Coast

Arab Image Foundation, Beirut:
Photographs by Latif al-Ani and
Hashem Al 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 Gallery of Ontario, Toronto:
Three paintings by Pegi Nicol MacLeod

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, *Napoleon 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

Centre des Monuments Nationaux, Paris:
Ezekiel windows at Sainte-Chapelle, 1242–48

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

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

Chrysler Museum of Art, Norfolk:
Edgar Degas, *Dancer with Bouquets*,
1895–1900

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

Colegio de San Ildefonso, Mexico City:
Forty-one murals
Francisco Antonio Vallejo, *The Five Lords
with the Seven Archangels and the
Holy Trinity*, 1761

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
Haft Aurang manuscript, 1563

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:
McArthur Binion, *Roadwork*, 1975
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
Six tapestries designed by Simon Vouet

Galleria Borghese, Rome:
Giovanni Lanfranco, *Ogre, Norandino
and Lucina*, 1619–21
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
by John T. Biggers, Ph.D.

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.

Hill-Stead Museum, Farmington, Connecticut:
Three paintings by three French masters

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

Hispanic Society Museum & Library,
New York, in partnership with the TEFAF Museum
Restoration Fund:
Circle of Willem Vrelant, *Black Book of Hours*,
c. 1458

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:
Five works by four Japanese manga artists

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

Kunsthau 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 by Calvin Bailey and
Samuel Countee

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
Domenico Passignano, *The Expulsion of Adam and
Eve from Paradise*, 1627
Frank Stella, *Tahkt-I-Sulayman Variation II*, 1969
Zun (wine vessel) in the shape of an owl,
thirteenth–twelfth century BCE

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, *Tableau tir (Shooting Painting)*,
1961
Niki de Saint Phalle and Jean Tinguely,
Le Paradis Fantastique, 1966

Monastero della Certosa del Galluzzo, Florence:
Jacopo Carucci Pontormo, *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
Thirty-two paintings in The Napoleon III
Apartments
Winged Victory of Samothrace, 190 BCE

Musée d'Orsay, Paris:
Gustave Courbet, *A Burial at Ornans*, 1849/1850,
and *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

Museu de Arte de São Paulo Assis Chateaubriand:
Cândido Portinari, Eight paintings from
the *Biblical Series*, 1943–44

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

Museo de Arte Moderno de Bogotá:
Luis Caballero, *Pintura anecdótica*, 1972

Museo de Artes Visuales MAVI UC, Santiago:
Matta, *La Debutante*, 1995

Museo del Palacio de Bellas Artes, Mexico City:
Seventeen murals

Museo Diego Rivera Anahuacalli, Mexico City:
Four mural sketches by Diego Rivera

Museo Frida Kahlo, Mexico City:
Photographs from the personal collection
of Frida Kahlo

Museo Nacional de Antropología, Mexico City:
Thirteen pieces of Mesoamerican sculpture,
1400 BCE–600 CE and 650–900 CE

Museo Nacional Centro de Arte Reina Sofía,
Madrid:
Salvador Dalí and Man Ray, *Portrait of Joella*,
1933–34
Juan Gris, *Portrait of Madame Josette Gris*, 1916
Joan Miro, *Portrait II*, 1938
Pablo Ruiz Picasso, *Woman in Blue*, c. 1901

Museo Nacional de Historia, Castillo de
Chapultepec, Mexico City:
Four historical paintings

Museo Nacional de San Carlos, Mexico City:
Six paintings by Gothic artists

Museo Tamayo, Mexico City:
Eight outdoor sculptures

Museo Thyssen-Bornemisza, Madrid:
Fra Angelico, *The Virgin of Humility*, c. 1433–35
Tintoretto, *Paradise*, 1588

Museu de Arte de São Paulo:
Victor Meirelles de Lima, *Moema*, 1866

Museu de Arte Moderna de São Paulo:
Sculpture Garden artworks

Museu Paulista, São Paulo:
Paintings of the Main Hall, Museu do Ipiranga

Museum of Art, Rhode Island School of Design,
Providence:
Two eighteenth-century palampore textiles
Wifredo Lam, *The Eternal Presence*, 1944

Museum of Contemporary Art Chicago:
Eleven modern and contemporary works

Museum of Fine Arts, Boston:
Two paintings by Vincent van Gogh

Museum of Islamic Art, Doha, Qatar:
Stucco panel with figural scenes,
twelfth century

Museum of Latin American Art,
Long Beach, California:
Four sculptures by Latinx artists

Museum of Modern Art in Rio de Janeiro:
Cândido Portinari, *Wedding at Cana*, 1956/57

Museum of Photographic Arts, San Diego:
Edward S. Curtis, Thirteen orotones, 1907–30

Museum of the American Revolution, Philadelphia:
Patriots of Color Archive: Black and Indigenous
Soldiers in the Revolutionary War

Museum of Turkish and Islamic Arts, Istanbul:
Qur'an, eighth century

Nara National Museum, Nara City, Japan:
Two wooden Buddhist sculptures

Nasher Museum of Art at Duke University,
Durham:
Elizabeth Murray, *Bob*, 1977

National Museum of Asian Art,
Washington, D.C.:
Coromandel lacquer screen, Qing dynasty

National Gallery of Art, Washington, D.C.:
Fourteen portraits by Gilbert Stuart
Six French marble sculptures

National Gallery of Ireland, Dublin:
Lavinia Fontana, *The Visit of the Queen of Sheba to
King Solomon*, c. 1600
Daniel Maclise, *The Marriage of Strongbow and
Aoife*, 1854

National Gallery in Prague:
Rembrandt van Rijn, *Scholar in His Study*, 1634

National Gallery of Victoria, Melbourne:
Frederick McCubbin, *The North wind*,
c. 1888–89
Works on hardboard from Papunya and Lajamanu

National Gallery Singapore:
Chen Wen Hsi, *Gibbons*, 1977

National Museum of Afghanistan, Kabul:
Begram ivories, first century CE

National Museum of African American History
and Culture, Washington, D.C.:
Nine paintings

National Museums of Kenya, Nairobi Gallery:
Three works from the Murumbi Collection

National Museum of Ghana, Accra:
Brass artworks, fifteenth–nineteenth century

National Portrait Gallery, London:
Three portraits of English monarchs

National Portrait Gallery, Washington, D.C.:
Gilbert Stuart, *George Washington*, 1796
One hundred and ten presidential portraits

National Susan B. Anthony Museum & House,
Rochester:
Bessie Potter Vonnoh, Susan B. Anthony
statuette, 1896

Neue Nationalgalerie, Berlin:
Ludwig Meidner, *Revolution/Apocalyptic
Landscape*, 1912/13

Newark Museum:
George Healy, Frederic Church and Jervis
McEntee, *The Arch of Titus*, 1871

New Bedford Free Public Library, New Bedford,
Massachusetts:
Three paintings by Albert Bierstadt

Nigerian National Museum, Lagos:
Igbo-Ukwu bronzes, ninth–eleventh century

North Carolina Museum of Art, Raleigh:
Statue of Bacchus, second–early
seventeenth century

Notre-Dame de Paris:
Restoration of the statuary and the floor of
the choir after the 2019 fire

Oakland Museum of California:
Carlos Villa, *Untitled Wall Hanging*, c. 1965–70

OCA Museum, São Paulo:
Four paintings and one mural

Oklahoma City Museum of Art:
Gardner Hale, *The Triumph of Washington*, 1931
Sam Gilliam, *Khufu*, 1965

Orange County Museum of Art,
Santa Ana, California:
Three works by women artists

Parrish Art Museum, Water Mill, New York:
William Merritt Chase, *A Comfortable Corner*,
c. 1888

Penn Museum, Philadelphia:
Four Lenape ethnographic pieces

Pérez Art Museum Miami:
Two sculptures by Louise Nevelson
George Segal, *Abraham's Farewell to Ishmael*, 1987

Philadelphia Museum of Art:
Pierre-Auguste Renoir, *The Large Bathers*,
1884–87
Augustus Saint-Gaudens, *Diana*, 1892/94

Photographic Legacy Project, Cape Town:
Photographs from the Alfred Duggan-Cronin
collection

Pinacoteca del Castello Sforzesco, Milan:
Bronzino, *Portrait of Lorenzo Lenzi*, c. 1527–28

Pinacoteca di Brera, Milan:
Giovanni Battista Tiepolo, *The Madonna of
Mount Carmel*, 1722

Portland Art Museum, Portland, Oregon:
Roy Lichtenstein, *Brushstrokes*, 1996,
fabricated 2002
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

Rothko Chapel, Houston:
Mark Rothko, *Untitled (RC65-2a-c)*, 1966–67

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:
Twenty-seven murals from the Public Works of Art
Project for the Coit Tower, 1933

San Francisco Museum of Modern Art:
Diego Rivera, *Pan American Unity*, 1940

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, Tang dynasty and Song dynasty
Jian, c. early sixth–fifth century BCE

Sir John Soane’s Museum, London:
William Hogarth, *A Rake’s Progress*, 1733–34

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

Society of Antiquaries of London:
Two copies of Magna Carta

Solomon R. Guggenheim Museum, New York:
Two paintings by Georges Braque
Eva Hesse, *Expanded Expansion*, 1969
Jenny Holzer, *Untitled (Selections from Truisms, Inflammatory Essays, The Living Series, The Survival Series, Under a Rock, Laments and Child Text)*, 1989
Édouard Manet, *Woman in a Striped Dress*, 1877–80
Pablo Ruiz Picasso, *Woman Ironing*, 1904

Speed Art Museum, Louisville:
Sarcophagus, third century CE

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
Rembrandt Harmensz van Rijn, *The Blinding of Samson*, 1636

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

Sydney Opera House:
Two murals by Michael Nelson Jagamara and John Olsen

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

Tampa Museum of Art:
Haitian artworks from the Arthur R. Albrecht Collection

Tate Modern, London:
Andy Warhol, *Marilyn Diptych*, 1962
Three paintings by Amedeo Modigliani

Tel Aviv Museum of Art:
Five paintings by Marc Chagall
George Segal, *The Sacrifice of Isaac*, 1973

The Andy Warhol Museum, Pittsburgh:
Andy Warhol, *Oxidation*, 1978

The Art Institute of Chicago:
El Greco, *The Assumption of the Virgin*, 1577/79
Georges-Pierre Seurat, *A Sunday on La Grande Jatte–1884*, 1884–86

The Barnes Foundation, Philadelphia:
Paul Cezanne, *The Large Bathers*, 1895–1906
Pierre-Auguste Renoir, *The Henriot Family*, c. 1875

The Bass, Miami Beach:
Sandro Botticelli and Domenico Ghirlandaio, *Coronation of the Virgin*, c. 1492

The British Museum, London:
Marble figure of the Buddha Amitābha, 585 CE
Michelangelo, *The Epifania*, 1550–53

The Courtauld Gallery, London:
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
Alexander Calder, *Man-Eater with Pennants*, 1945
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:
Peter Paul Rubens, *The Judgement of Paris*, c. 1632–35
Paul Cezanne, *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 artworks and three rare books

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:
Two paintings by Canaletto
Jean-Honoré Fragonard, *The Swing*, c. 1767–68

Tokyo National Museum:
Chen Rong, *Five Dragons*, thirteenth century
Kanō Eitoku, *Cypress Tree*, sixteenth century
Haniwa, *Warrior in keiko armor*, sixth century CE
Three paintings by Watanabe Kazan
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:
146 photographs by artists from the Kamoinge Workshop
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

Yale University Art Gallery, New Haven:
Claes Oldenburg, *Lipstick (Ascending) on Caterpillar Tracks*, 1969

Yamatane Museum of Art, Tokyo:
Komuro Suiun, *Watching the Tidal Bore*, 1922

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Art Conservation Project Advisory Panel

Barbara Buckley | The Barnes Foundation

Rena De Sisto | Bank of America (retired)

Nick Dorman | Seattle Art Museum

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

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The Bank of America Art Conservation Project Team

Kerry Miles, William Dolan, Nikki Wright, Morgan Gomes and Jennifer Brown

Cover image:

The Art Institute of Chicago

Pablo Picasso (Spanish, 1881–1973)

The Old Guitarist, 1903–04 (detail)

Oil on panel

48³/₈ " × 32¹/₂ " (122.9 × 82.6 cm)

The Art Institute of Chicago, Helen Birch Bartlett

Memorial Collection

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Photo: © The Art Institute of Chicago

Image opposite Table of Contents:

Centre des Monuments Nationaux, Paris

Arc de triomphe de l'Étoile (detail)

Bronze palm fronds

262 " × 393³/₄ " (666 × 1000 cm)

Photo: © Leandre Guenard / Centre des monuments nationaux, 2025.

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