The power of the arts

We are pleased to present the 2022 Bank of America Art Conservation Project grant recipients. This marks our eleventh year providing grants for the preservation and conservation of the world’s cultural treasures. In reviewing the nineteen projects highlighted within this booklet, we reflect on the past year and are reminded of the tremendous need for protecting and celebrating varied cultural traditions. We are honored and proud to help institutions preserve their heritage for generations to come.

With this year’s selections, we will have provided funding for 214 projects in thirty-nine countries, representing thousands of works across different art movements, media and time periods — and, most important, cultures. However, all the works we help to conserve share one thing in common. They reflect the creativity, ingenuity and passion of people throughout the world over hundreds, even thousands, of years.

The Bank of America Art Conservation Project, which started in 2010, is just one part of a comprehensive, steadfast program of support for cultural institutions that includes grants, exhibition support, program partnerships and loans of complete exhibitions from our collection, at no cost. Rena De Sisto — who recently retired from Bank of America — was the visionary force behind these programs, and I would like to thank her for her leadership and guidance as we continue to build on the legacy that she has left behind. We are all grateful for her love of and her belief in the power of the arts.

Sincerely,

Brian Siegel
Global Arts & Heritage Executive
Bank of America
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Miami artist Purvis Young chronicled the collective Black urban experience in expressive, gestural tableaux and created one of the most influential bodies of work by a Black American painter in the second half of the twentieth century. Although he is now largely known for the thousands of traditionally scaled works he produced in his studio, Young came to prominence through the creation of large-scale murals on decaying buildings in Overtown, a historically Black neighborhood in Miami.

Despite the importance of his murals, most of the public artworks he realized in his lifetime no longer exist. His untitled 2003 mural installed at Bakehouse Art Complex is believed to be one of only three remaining intact. Located on an exterior wall of the organization’s historic bakery building, the mural consists of vibrant depictions of human figures and animals against a cityscape backdrop, motifs regularly featured in Young’s work. While the artist sought to highlight the world’s problems in his studio practice, this work and other public commissions aimed to capture joy in everyday city life.

Conservation of the mural will commence with detailed documentation and testing of the materials of fabrication as well as methods and materials for cleaning to remove dirt, fungus and other accumulations on its surface. Conservators will determine how much the mural has faded and whether there are ethical and reversible ways to saturate the color. They will also remove and replace old repairs, retouch losses and consolidate flaking paint, and apply a coating to protect the surface. This will return some portions of the mural to its original state and protect it from further damage while allowing time to determine whether additional action can be taken.
This twenty-one-foot papyrus housed in the Brooklyn Museum is a rare and complete gilded Book of the Dead. The manuscript consists of ecclesiastical text and ink vignettes gilded with gold. A light underdrawing is visible under some of the illustrations and gilding. The surviving undecorated sections of papyrus, indicating the work’s integrity, and the gold decoration attest to its historical significance.

As part of an earlier attempt at stabilization, the papyrus was attached to an acidic paper support, which has become discolored, stained and fractured and causes daily degradation. The brittle papyrus has fragmented edges and localized areas of interlayer splitting, as well as loss of the upper papyrus layer, rendering it inaccessible to the public and to scholars.

Conservation treatment will include documentation of the manuscript. Its contents and condition will be recorded, and the materials used in its construction will be identified. An examination of the composition of metal, pigments and adhesives will lead to a better understanding of ancient Egyptian techniques of papyrus gilding. Further assessment will identify methods of detaching the papyrus from its backing and securing papyrus layers, ink and gilding. Cleaning, stabilizing and humidifying the work, in addition to removing it from its support, will follow. These efforts will halt the active deterioration of this important and rare artwork and make it once again available for viewing.
Kyoto National Museum

Dōmaru armor with pale blue silk lacing

Iron, leather, lacquer, braided silk, gilded copper and other materials.

Cuirass body height: 11.5 in. (29 cm); faulds length: 10.5 in. (26.5 cm);
Helmet height: 5.5 in. (14 cm).

Important Cultural Property. Kyoto National Museum, EK286

This magnificent suit of dōmaru-type armor for an elite fifteenth-century Japanese warrior is laced entirely in braided silk cords of indigo-dyed pale blue, an extraordinarily rare choice of color. In lieu of the heavy iron lames (protective plates) found in older armors made for horseback, this suit uses a combination of lacquered leather and iron lames, optimizing it for fighting on foot.

The armor was handed down for generations within the Nasu clan, whose most illustrious ancestor, master archer Nasu no Yoichi (twelfth–thirteenth century), is extolled in the epic medieval narrative The Tale of the Heike. The Japanese government’s Agency for Cultural Affairs designated it an Important Cultural Property in 1979.

Work will be conducted collaboratively by a team of Japan’s leading conservators and artisans specializing in each of the composite armor-making materials — including lacquer, silk cord braiding, metalwork and woodwork — under the supervision of the Agency for Cultural Affairs and the Kyoto National Museum. Conservators will stabilize areas of cracking and peeling lacquer, as well as mend broken lames and stiffen their rows. They will also repair or supplement broken silk cords and remove sulfuric corrosion from metal fittings.

After completion, the armor will rest on bespoke stands inside custom wooden boxes, ensuring a safe and stable storage environment for the next century to come. The museum will then commemorate the project with a special showing of the armor, while also educating the public about the intricacies of the conservation process.
In 2021, the Minneapolis Institute of Art announced the acquisition of four paintings commissioned by the prominent and influential Barberini family of Rome in the 1620s. One of these works, *The Expulsion of Adam and Eve from Paradise*, by the Tuscan painter Domenico Passignano, needs conservation treatment. Monumental in scale, it evokes the Baroque splendor of Rome in the seventeenth century and the message of the Catholic Church during the Counter-Reformation.

Passignano’s naturalistic style lent itself to the church’s goals. The sensual, earthy treatment of Adam’s and Eve’s bodies, the meticulously rendered fig leaves and the lush landscape of Eden add immediacy. Beneath the angel who expels them from Paradise, Adam and Eve seem to despair to the point of physical pain. For their sin of tasting the apple, suffering has entered the world. *Expulsion* will undergo conservation treatment to stabilize, clean and renew its appearance and legibility, which is hidden under grimy, dull, old varnish.

The four paintings, including works by Cavaliere d’Arpino, Cristoforo Roncalli and Paolo Guidotti, have remained together for more than four hundred years with direct descendants of the Barberini princes and the Barberini Pope Urban VIII. After treatment, Passignano’s masterpiece will take its rightful place alongside its Barberini neighbors in the museum’s galleries.

**The Expulsion of Adam and Eve from Paradise**, 1627
Oil on canvas
96 by 66.8 in. (243.8 by 169.6 cm)
Gift of John Morton Morris in Honor of Patrick Noon
Vampire is one of the Munch Museum’s most precious works and an important masterpiece of early modern art. It is one of Edvard Munch’s most recognizable compositions, featuring a vampire seductress enveloping the object of her desire. Along with his iconic The Scream, 1893, Munch’s Vampire is a profound exploration of the human condition. The painting was stolen in 1988 but fortunately brought back the same year.

The powerful iconography of Vampire makes it one of the museum’s works most widely requested for loan. However, due to Munch’s working methods and later treatments and varnishing, the painting is not safe for travel and needs immediate intervention. The paint layer is cracked and suffers from cupping and lifted paint, and there is a tendency for the areas between the paint layer, ground layer and canvas to lift and separate because the varnish contracts over time.

This conservation project will use advanced methods to preserve Vampire’s paint layers. This includes removing the varnish and old retouching while consolidating the paint layers along the way. As a result, the colors of the painting will be brighter, and the surface less glossy, closer to the original expression as intended by the artist.
Since it opened its doors in 1981, the Museo Tamayo has displayed significant national and international modern and contemporary works of art. The collection includes a series of eight sculptures on permanent display in the front courtyard of the museum in Chapultepec Park. Five are part of the foundational collection that Influential Mexican painter and graphic artist Rufino Tamayo (1899–1991) bequeathed to the Mexican people, and they are among the first international artworks permanently exhibited in the country. Two were commissioned in recent years and are an important part of the museum’s institutional legacy.

This project consists of the conservation of all the sculptures, as well as their maintenance, conducted by experts from the National Center for the Conservation and Registration of Movable Artistic Heritage. The initial focus will be on those historical works that were part of the original core of the collection that Tamayo donated. In the second phase, conservators will turn to more recent works.

Conservation treatment will begin with a thorough cleaning of the sculptures, along with stabilization of the various materials to reverse the advanced oxidation process caused by environmental degradation. The works will be repainted as necessary, polished and provided with protective coatings. Then, these important sculptures will be able to greet visitors in Chapultepec Park for years to come.
The Thyssen-Bornemisza National Museum is studying and conserving one of the most iconic works in its collection — The Virgin of Humility — created by the Renaissance master Fra Giovanni da Fiesole, better known as Fra Angelico. The Virgin of Humility stands as one of his greatest works.

The panel, which dates to the beginning of the artist’s mature period, is likely part of a polyptych whose other elements remain unidentified. Although Fra Angelico uses a frontal presentation of the Virgin and Child evocative of his earlier work, the monumentality of both figures and the manner in which the color is applied, modulating the light, make this a fully mature composition. The cloth of honor held up by three angels, with its elegant combination of gold, black and touches of red, was used by the artist throughout his career. Its folds increase the depth of the composition. Fra Angelico refers to Mary’s purity through the inclusion of flowers, emphasized by the lily that the Infant Christ holds and offers to his mother. The seated angels close the brightly colored composition, created as a devotional image.

Conservators found cracks, old retouching and oxidized varnish that compromised the vivid original colors. The paint layer must be consolidated to guarantee its integrity and prevent losses, and the painting also must be cleaned. Technical analysis will include x-radiography, infrared reflectography, ultraviolet photography and macro photography. In analyzing The Virgin of Humility and completing the project, conservators will attain better knowledge of Fra Angelico’s working methods as well as a deeper understanding of the painting and its historical context.

The results of the project will be presented in the museum galleries in late 2022 and remain on view for one year. At the same time, the Thyssen will release a detailed digital overview of the analysis and conservation process for scholars and the public alike. Disseminating information regarding the project and its results will be a core component of the conservation effort, as diverse audiences become familiar with The Virgin of Humility and the value of preserving cultural heritage.
The Museum of the American Revolution has recently acquired an extraordinary, privately owned archive that documents the service of more than two hundred men of African and Indigenous American descent in the Continental Army during the Revolutionary War. This vast archive will both support physical display in the museum and serve as a unique online resource for exploring these people’s experiences — their individual choices and the intersection of their lives with the complex world in which they lived.

Conservation treatment will begin with conducting inventory, along with the numbering and scanning of 194 archival documents. Tears will be repaired and fragile pieces stabilized, and conservators will then develop storage mounts. Museum staff will also catalogue the documents, identifying linkages with genealogical research, military records and other objects in the museum’s collection.

The museum will then digitize the archive and supplement it with supporting materials, providing a robust, new resource to scholars, educators and students, as well as the general public. Over time, the museum will be able to draw documents from the archive and incorporate them into its core galleries and special exhibitions. Several records will be displayed as part an exhibition titled Black Founders: The Forten Family of Philadelphia, opening in 2023.
The National Gallery of Victoria’s collection of Western Desert paintings comprises a group of works from the remote Indigenous communities of Papunya and Lajamanu, in Australia’s Northern Territory. Considered masterpieces in the country, these works sparked the genesis of the Papunya Tula movement in the 1970s, now recognized as one of the most momentous events in Australian art history.

The creation of these paintings in remote desert communities prompted new art practices such as the use of repurposed materials, including wall panels and plywood. Due to their unique nature and the method of application of paint, some works have sustained damage over time, and several possess a layer of efflorescence — a white, powdery substance that can be found on unsealed surfaces — that has dulled their vibrant colors.

After thorough technical research, at least twenty, and possibly thirty, works will be treated individually. The museum’s conservation team will collaborate with external scientific support and partner with First Nations consultants on the best way to conserve these fragile works. Then, they will be included in the largest exhibition of its kind to travel internationally, Old & New: Indigenous Masterpieces from the National Gallery of Victoria (NGV), developed in collaboration with the National Gallery of Art in Washington, D.C.

This vital conservation effort will safeguard the pieces for international travel, develop a new framework for the care of First Nations Desert paintings and ensure these fragile works’ long-term display.
The Ghana Museums and Monuments Board collection includes precious artworks such as kuduos (ritual vessels), forowas (lidded vessels), gold weights, gold scales, sieves, spoons, blowpans (shovels), miniature brass boxes and two statues in the National Museum of Ghana’s sculpture garden — and they all require urgent treatment to prevent further deterioration. The forowas, kuduos, gold weights, gold scales, spoons and blowpans were used from the fifteenth century to the nineteenth century for gold merchandising. Though these items were constructed for specific, practical functions, they were also designed as art objects to depict politics, work and daily life.

The museum owns about ten thousand gold weights and hundreds of objects. These artworks are particularly important to both the National Museum and the nation of Ghana as material evidence of the old-age gold trade in the country, once known as the Gold Coast. Conservators will identify the cause of the deterioration, perform mechanical and chemical removal of deterioration of the brass works and stabilize the objects with the appropriate chemicals to prevent further decay.
Igbo-Ukwu (Great Igbo) is a Nigerian town whose people are ancestors of the earliest smithers of copper and its alloys in West Africa. They are likely among the first groups of West Africans to employ the lost-wax (cire-perdue) casting technique in the production of bronze sculptures.

The discovery of the bronzes of Igbo-Ukwu was accidental. It was not until 1959 that the site was scientifically excavated at the behest of the Federal Department of Antiquity of Nigeria. Radiocarbon dating placed the site to 850 CE, which could make the Igbo-Ukwu culture the earliest known example of bronze casting in the region.

The Nigerian National Museum has various objects of Igbo-Ukwu origin in its collection, which is composed of 350 works. Significant efforts are needed to keep these objects in proper form. The project will entail structural analysis, consolidation and full conservation, beginning with a selection of one hundred and fifty Igbo-Ukwu bronze objects in the museum’s collection. Then, the remainder of the works will be treated. It is critical that these objects be stabilized so that they may be analyzed further and exhibited to the public.
Notre-Dame de Paris

Restoration of the statuary and the marquetry of the floor after the fire of 2019

In 1698, King Louis XIV asked Monsignor Louis-Antoine de Noailles, Archbishop of Paris, to refit the choir of Notre-Dame Cathedral and to dedicate the sanctuary to his father’s vow to the Virgin Mary. The work was completed at the beginning of the eighteenth century and preserved by Eugène Viollet-le-Duc in a major restoration in the nineteenth century. During the catastrophic fire of April 15, 2019, the choir was damaged and needs a thorough restoration before the reopening of the cathedral in 2024.

The conservation effort is focused on the three main baroque statues of the Vow of Louis XIII, the six Angels of the Crucifixion and the floor of the choir. The white marble statues of the Vow of Louis XIII were created by Nicolas Coustou (1658–1733), Guillaume Coustou (1677–1746) and Antoine Coysevox (1640–1720). Although they were not severely impacted by the fire, they are coated with soot, ash and lead dust. The hand of Christ in Coustou’s Pietà, 1723, is covered with crystallized lead. The restoration protocol includes the cleaning of the statues, the restoration of their bronze and their final shining. The six bronze angels are likewise covered in soot, ash and dust; they will be cleaned, and the patina of the bronze will be restored.

The floor and the marquetry of the choir were seriously damaged by the fall of several of the voussoirs (stones used to construct arches) of the vaults of the choir. The restoration process will include the full cleaning of the floor, the replacement of damaged and destroyed polychromatic tiles, renewal of all the joints of the marquetry, restoration of the original patina and a full shining of the floor.
Filipino-American artist Carlos Villa explored the meaning of cultural diversity and leveraged artmaking to foster a more inclusive art world. Originally a minimalist, Villa radically shifted his practice in the late 1960s and moved from New York to San Francisco. He rejected traditional, Western perspectives, grounding his work in his Filipino identity, and his pioneering work influences artists today.

The Oakland Museum of California is conserving an important work Villa executed during this period — a composition made of natural feathers and bones in semicircles, with a round, densely packed motif above the center. *Untitled Wall Hanging*, as the work is called, stands against a background of black and white curvilinear shapes, studded with nails and bones.

This conservation project will be completed in three phases. The first is to develop an overall strategy for treatment. The second includes detailed process documentation, comprehensive cleaning, and the stabilization of feathers, paint and other elements, as well as infilling and replacing damaged areas as needed. In the third phase, experts will design and create a display system to prevent insect damage.

Preserving this remarkable work by Villa is a priority for the museum, as it continues to diversify the artists represented in its permanent collection while giving visitors an enhanced sense of cultural belonging.
Orange County Museum of Art is undertaking the conservation and study of three important works by women artists of international renown in its permanent collection: Joan Brown, Mary Corse and Lee Bul. The museum is collaborating with a team of specialist conservators to better understand each work, learn how their materials may change as time passes, and address condition issues that affect their aesthetic quality and physical stability.

In addition to the technical analysis of each work, the team will conserve the surface of Brown’s *The Journey #5* and Corse’s *Light Painting Grid Series* and repair a fold in the hand-cut polyurethane wing of Bul’s *Supernova*, so that visitors can experience each work as the artist intended. This project will culminate with improvements to the packing and crating of the works to minimize the effects of handling and environmental factors over time.

Once conservation treatment is completed, these three works will be installed in the Orange County Museum of Art’s inaugural permanent collection exhibition when its new building, designed by Pritzker Prize-winning architect Thom Mayne of Morphosis, opens in October 2022. This exhibition, titled *13 Women*, will feature the work of acclaimed women artists to honor the thirteen visionary women who founded the museum in 1962 and celebrate all the women who have helped build the museum’s collection and legacy.
The cartoon, or preparatory drawing, for Michelangelo’s *Epifania* is one of the great treasures of the British Museum’s Prints and Drawings Department. It dates from the early 1550s and was made for a fellow artist and biographer of Michelangelo, Ascanio Condivi, to aid in his execution of a panel painting.

The cartoon is drawn in black chalk and charcoal on twenty-six pieces of paper assembled to form one large sheet. Because it had been framed and on view for many years, exposed to light and environmental elements, the paper has become vulnerable.

During the nineteenth century, the cartoon was lined overall with a brown paper and attached to a heavy wooden pine panel, decidedly not ideal for its long-term preservation. It suffers from numerous areas of damage — discoloration, tears, cracks and losses — as well as old repair patches and areas of retouching.

Digital mapping of all the diverse types of damage, as well as the structure of the cartoon, was carried out, along with extensive photography and scientific analysis of fibers and adhesives. Collaboration with expert historians and fellow conservators has helped to reveal the history of the cartoon and informed decisions about its conservation treatment.

After the cartoon is lifted from the wooden panel, the numerous tapes, both paper and linen, added to the edges over the years must be painstakingly removed layer by layer. Any at-risk and lifting areas must be secured and missing areas along perimeters repaired in preparation for mounting onto a lightweight panel and reframing. Once reframing has been completed, the work will be displayed again as part of the museum’s permanent collection.
In December 2021, The Metropolitan Museum of Art, The Studio Museum in Harlem and Mrs. Donna Van Der Zee, widow of the artist, announced the establishment of the James Van Der Zee Archive — a landmark collaborative initiative to research, conserve and provide public access to the remarkable catalogue of photographs by James Van Der Zee.

Containing some 19,000 photographs and 30,000 negatives made during the Harlem Renaissance and for the next half-century, the collection is a repository of New York history. It features portraits of Black families marking life’s milestones, as well as rare, unpublished imagery of Marcus Garvey and the Universal Negro Improvement Association. Also included are images of service members fighting in the two world wars, as well as Black luminaries from Mamie Smith and Adam Clayton Powell, Sr., to Miles Davis and Jean-Michel Basquiat. The Archive will allow the museum to give a more comprehensive and accurate account of the history of American photography and simultaneously celebrate twentieth-century Black culture.

A condition assessment of the vast collection found that approximately five hundred photographs have suffered damage and deterioration. The museum’s critical conservation treatment will leverage a range of methods to conserve, stabilize and prepare the photographs for exhibition, including the realignment and mending of all tears; consolidation of holes; and selective cleaning to remove surface dirt, stains and accretions. The Met’s objective is to make these rare but fragile works of art available for viewing and study as part of the museum’s commitment to providing public access to the artist’s complete body of work.

James Van Der Zee (American, 1886–1983)

Far left: Untitled (Self-portrait), 1920s
Gelatin silver print
9.8 by 7.5 in. (24.8 by 19.1 cm)
TR.175.19.2020

Center: Untitled (Family Portrait), 1922–28
Gelatin silver print
8.1 by 6 in. (20.5 by 15.2 cm)
TR.175.250.2020

Left: Marcus Garvey Parade, Harlem, 1924
Gelatin silver print
4.6 by 6.8 in. (11.7 by 17.1 cm)
TR.175.41.2020

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

© James Van Der Zee Archive, The Metropolitan Museum of Art
The Book of Leinster is the earliest manuscript in the library of Trinity College Dublin written entirely in Irish. It was presumably written by Æed Úa Crimthainn, abbot of Terryglass, Co. Tipperary, and contains one of only two known medieval diagrams of the Banqueting Hall at Tara, the legendary ancient seat of the High King of Ireland. The manuscript as a record written in Early Irish is of incalculable value to the history of Ireland and the Irish language.

An anthology of early Irish prose, verse, genealogy, medical knowledge, grammar and place-name lore, the Book of Leinster contains the Irish “Book of Genesis,” Lebor Gabála Érenn, which establishes Ireland, the Irish people and their language in a biblical world setting. The Irish language, according to this book, was created after the confusion of languages at the Tower of Babel. It claims that Irish avoided all the perceived shortcomings found in other languages and was thus deserving of special recognition. This origin-legend was particularly relevant in medieval times when Irish was threatened by the enormous prestige of Latin.

Due to its fragile state and the risk of further damage, the manuscript is not available for consultation, exhibition or loan. It requires the treatment of 374 parchment pages, including the removal of damaging tape, the stabilization of splits and losses, and the repair of spine sections of bifolia — two sheets of parchment folded together to make four leaves — followed by sewing and binding. Conservation treatment will help ensure the long-term survival of this culturally significant artifact.
The African American Quilts Collection at the UC Berkeley Art Museum and Pacific Film Archive is a vital national resource that embodies African American heritage, Great Migration histories and Black traditions of storytelling, remembrance and creative expression. Comprising more than three thousand objects spanning more than a century of American history, the collection includes works by hundreds of individual quilters as well as nine intergenerational families. Most quilters represented in the collection are women, many of whom migrated to the San Francisco Bay Area from the southern United States. The collection was received in 2019 in one of the largest bequests of African American art and material culture ever donated to a United States museum.

In collaboration with experienced textile conservators, the museum will provide urgently needed treatment for 720 objects from its African American Quilts Collection. The project will include anoxia (absence of oxygen) tent treatments, post-treatment cleaning and rehousing. Among the works to be conserved are 440 being considered for a major survey exhibition scheduled for the fall of 2024, along with 280 by celebrated artist and quiltmaker Rosie Lee Tompkins. This project is part of the institution’s multi-year commitment to completing museum-standard treatment of these important works for the first time.
Utah Museum of Fine Arts, Salt Lake City
Chiura Obata (American, b. Japan, 1885–1975)

Two Running Horses, 1932
Brown pigment and sumi ink on paper, four-panel folding screen
Each panel: 67.8 by 35 in. (172.1 by 88.9 cm), including frame

A prominent Japanese American artist of the twentieth century with a unique focus on the American West, Chiura Obata had remained relatively obscure until recent decades. Trained in Japan, Obata created watercolors, sketches and prints that celebrate the quiet beauty of the Sierra Nevada Mountains and other western landscapes. His body of work came during the early twentieth century, at a time of high anti-Japanese immigrant sentiment, and the artist himself was forced into an internment camp in Topaz, Utah, during World War II.

Two Running Horses is a four-panel screen that illustrates a synthesis of Japanese and American art techniques and the artist’s mastery of sumi (black ink) painting. This screen was not part of a 2018 retrospective on the artist at the Utah Museum of Fine Arts due to condition issues and had to be handled with great care after hinges were torn and panels separated.

Conservation treatment will include surface cleaning to remove grime, dust, fly specks and accretions. As needed, the paint-layer will be consolidated to prevent loss during cleaning. The paintings will be dismantled, and old linings will be removed. A new screen lattice with traditional Japanese paper layers will be assembled and the paintings reattached — a reversible treatment. Then, a lacquer frame will be added, and the decorative metal elements will be cleaned and reinstalled. Once properly conserved, Two Running Horses will take its rightful place as a centerpiece of the museum’s Obata collection and be included in regular rotations within its American art gallery.
Abbey Theatre, Dublin: Four portraits by John Butler Yeats
Albright-Knox Art Gallery, Buffalo, New York: Two paintings by Joan Mitchell
American Museum of Natural History, New York: Twenty masks and headdresses
Antiguo Colegio de San Ildefonso, Mexico City: Forty-one murals
Arab Image Foundation, Beirut: Photographs by Latif al Ani and Hashem el Madani
Art Gallery of New South Wales, Sydney: William Charles Piguenit, The Flood in the Darling, 1890, 1895
The Art Institute of Chicago: El Greco, The Assumption of the Virgin, 1577/79
Art Museum of the Chinese University of Hong Kong: Thirty paintings by Lui Shou-kwan
Associazione Amici di Brera e dei Musei Milanesi, Milan: Antonio Canova, Napoléon as Mars the Peacemaker, 1809–11
The Barnes Foundation, Philadelphia: Paul Cézanne, The Large Bathers, 1895–1906
The Bass, Miami Beach: Sandro Botticelli and Domenico Ghirlandaio, Coronation of the Virgin, c. 1492
Bechtler Museum of Modern Art, Charlotte: Five tapestries
Biblioteca Trivulziana, Castello Sforzesco, Milan: Leonardo di ser Piero da Vinci, Codex Trivulzianus, c. 1487–90
Bode-Museum, Berlin: Three Renaissance sculptures
British Museum, London: Marble figure of the Buddha Amitābha, 585 CE
Brooklyn Museum: Six Assyrian palace reliefs
Brooklyn Museum, Austin: Elizalde 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
Capitol Museum, Beijing: Quanling Great Buddhist Canon, Qing dynasty
Casa de la Teatro, Buenos Aires: Two murals by Renato Quinquela Martín
Le Centre d’Art, Port-au-Prince, Haiti: Paintings rescued from the 2010 earthquake
Centro de las Artes 660, Santiago: Three works by Matta
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
Crown Museum, Beijing: Qianlong Great Buddhist Canon, Qing dynasty
Crosby Art Museum, Sacramento: Five paintings by Wayne Thiebaud
CSMVS Museum, Mumbai: Mughal Emperor Akbar’s Court, Anvar-I Suhayli, c. 1575
Dalí Museum, St. Petersburg, Florida: Three paintings by Salvador Dalí
Dallas Museum of Art, The Wycliffe Vitrine, 1908
Delaware Art Museum, Wilmington: Thirteen American paintings
Denver Art Museum: Cristóbal de Villalpando, Virgin of Valvanera, c. 1710
Detroit Institute of Arts: Thirteen mural cartoons by Diego Rivera
Dulwich Picture Gallery, London: Three paintings by Bartolomé Esteban Murillo
Fine Arts Museums of San Francisco: Louis Morris, No. 71, 1961
Freer Gallery of Art, Washington: First Commanded lacquer screen, Quick dynasty
The Frick Pittsburgh: Three medieval tapestries
Galleria Borghese, Rome: Raphael, The Deposition, 1607
Georgia O’Keeffe Museum, Santa Fe: Georgia O’Keeffe, Spring, 1948
Gibbes Museum of Art, Charleston: Two paintings by Henrietta de Beauvoir Dering Johnst
Goldfield Art Gallery, City of London: Dante Gabriel Rossetti, The Geraldine Woman, 1873
Hammet Beecher Stowe Center, Hartford, Connecticut: Four paintings
Heard Museum, Phoenix: Eight sculptures by American Indian artists
High Museum of Art, Atlanta: Ten assemblages by Thornton Dial, Sr.
Hirshhorn Museum and Sculpture Garden, Washington: Three works by Robert Rauschenberg
Hirshhorn Museum and Sculpture Garden, Washington: Two works by Robert Rauschenberg
Institute of Fine Arts, New York: Allen and Ellen Wexler, Too Large Too Tables, 2006
The Huntington, San Marino, California: Mexican Flowers, Alfredo Ramos Martínez, 1929
Hunter Museum of Art, Chattanooga: 1948
Isabella Stewart Gardner Museum, Boston: Paracas mantle, 100 BCE–100 CE
Jacopo Carucci Pontormo, Florence: Portrait of Costanzo, 1523–25
Montclair Art Museum, Montclair, New Jersey: Henri Matisse, The Starry Night, 1889
Museum of Fine Arts, Boston: Two paintings by Vincent van Gogh
Museum of Islamic Art, Doha, Qatar: The Victory of Samothrace, 190 BCE
Museum of Latin American Art, Long Beach, California: Eighteenth-century papalono textiles
Musée d’Orsay, Paris: The Mona Lisa, 1503–07
Museo del Palacio de Bellas Artes, Mexico City: Seville picture, 1634
Museo de Arte de Puerto Rico, San Juan: 370 works on paper
Museo de Arte de Lima, Peru: Paracas mantle, 100 BCE–100 CE
Museo Diego Rivera Anahuacalli, Mexico City: Four murals by Diego Rivera
Museo Frida Kahlo, Mexico City: Photographs from the personal collection of Frida Kahlo
Museo Nacional de Antropología, Mexico City: Fifteen pieces of Mesoamerican sculpture, 1400 BCE–600 CE and 650–900 CE
Museo Nacional del Arte, Mexico City: Tahkt-I-Sulayman Variation II, 1920
Museo Nacional de Bellas Artes, Buenos Aires: The Dance, 1884–87
The Museum of Modern Art, New York: Four sculptures by Latinx artists
Museum of Romantic Art, Chicago: Twenty paintings by Vincent van Gogh
Museum of Persian Art, Washington: Three works from the Murumbi Collection
National Portrait Gallery, London: Three portraits of English monarchs
Neue Nationalgalerie, Berlin: Ludwig Meidner, Revelation/Apokalypse/Lechenschaft, 1912/13
Newark Museum: Three paintings by Albert Bierstadt
North Carolina Museum of Art, Raleigh: Sixteen murals
Hirshhorn Museum and Sculpture Garden, Washington: Three works by Louise Nevelson
Pérez Art Museum Miami: Two sculptures by Louise Nevelson
Philadelphia Museum of Art: Augustus Saint-Gaudens, Abraham’s Ferris wheel, 1891
Pinacoteca del Castello Sforzesco, Milan: Bronzino, Portrait of Lorenzo Zeno, c. 1527–28
Pinacoteca di Brera, Milan: Giovanni Battista Tiepolo, The Madonna of Mount Carmel, 1772
Reynolda House Museum of American Art, Winston-Salem, North Carolina:
Thomas Hart Benton, *Bootleggers*, 1927

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: Thirteen calligraphic works and illuminated manuscripts


San Francisco Arts Commission: *Coit Tower*, 1933

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


Jackson Pollock, *Sea Change*, 1947

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

Society of Antiquaries of London: Two copies of Magna Carta

Spadaro Art Museum, Louisville: Sarcophagus, third century CE

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

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

Tate Modern, London: Andy Warhol, Marilyn Diptych, 1962

Tel Aviv Museum of Art: Five paintings by Marc Chagall

Trinity College Library Dublin: Four medieval Irish manuscripts, 500–900 CE

University Art Museum, Tokyo University of the Arts: Uemura Shōen, Dance Performed in a Noh Play, 1936

Van Gogh Museum, Amsterdam: Vincent van Gogh, Landscape at Twilight, June 1880

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

Virginia Museum of Fine Arts, Richmond: 14th-photographic by artists from the Kamoinge Workshop

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


Pablo Ruiz Picasso, *Woman Ironing*, 1904

Speed Art Museum, Louisville: Sarcophagus, third century CE

Städel Museum, Frankfurt: Ernst Ludwig Kirchner, *Scene in a Forest and Nude in the Studio*, c. 1910


Westminster Abbey, London: Eleven works, 1268–1953

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

Trinity College Library Dublin: Two paintings by Canaletto

George Segal, *The Sacrifice of Isaac*, 1973

Tokyo National Museum: Chen Rong, *Five Dragons, thirteenth century*

Kanō Eitoku, *Cypress Tree*, sixteenth century

Haniwa, Warrior in keiko armor, sixth century CE

Northern Ireland:

Trinity College Library Dublin: Four medieval Irish manuscripts, 500–900 CE

University Art Museum, Tokyo University of the Arts: Uemura Shōen, Dance Performed in a Noh Play, 1936

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The Metropolitan Museum of Art, New York

James Van Der Zee (American, 1886–1983)

Three Men with Letters, 1934

Galena silver print

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