Press pack

Conservation treatment and refurbishment

September 2013 - March 2015

Denon Wing

Conservation treatment of the *Winged Victory of Samothrace* and the monumental Daru staircase

Press contact:
Sophie Grange
sophie.grange@louvre.fr
Tel. +33 1 40 20 53 14 / +33 6 72 54 74 53
| Press Release | page 4 |
| "Tous mécènes !" fundraising campaign for the Louvre | page 6 |
| The conservation treatment project for the *Winged Victory of Samothrace* | page 8 |
| The conservation treatment project for the Daru staircase | page 9 |
| The monument of the *Winged Victory of Samothrace* | page 10 |
| The discovery of the *Winged Victory of Samothrace* | page 13 |
| Previous restorations of the *Winged Victory of Samothrace* | page 14 |
| History of the Daru staircase | page 17 |
| Description of the Daru staircase | page 19 |
| Calendar and key figures | page 20 |
| Great projects of the Department of Greek, Etruscan and Roman Antiquities | page 21 |
| Images available for the press | page 22 |
| Nippon Television Holdings, Donor | page 24 |
| F. Marc de Lacharrière (Fimalac), Donor | page 25 |
| Bank of America Merrill Lynch Art Conservation Project, Donor | page 26 |
Press release
Conservation treatment
Sept. 2013 - Mar. 2015
Denon Wing

The great project to conserve the Winged Victory of Samothrace and the Daru staircase where it is showcased will start on September 3, 2013. It will last over a year and a half and entail an exceptional spatial rearrangement; the Winged Victory will not be visible to the public from September 3, 2013 to Summer 2014. This major undertaking, with a budget of four million euros, has received the support of Nippon Television Holdings, F. Marc de Lacharrière (Fimalac) and Bank of America Merrill Lynch Art Conservation Project, with a contribution of three million euros. The Louvre Museum wishes to open the possibility for all to contribute to this ambitious project through the “Tous mécènes !” (All Donors!) campaign, in order to raise the remaining one million euros necessary to complete the project.

Conservation treatment of a major Louvre artwork

The conservation treatment of one the Museum’s most spectacular works aims to clean the monument, which is made of different kinds of marble: Paros marble for the statue and grey white-veined marble of Lartos for its naval-shaped base. This difference is today masked by a considerable accumulation of filth on the work. The project also aims to study, understand, and improve the structure of the monument, in order to integrate fragments that until now have remained in storage. The operation entails moving the Winged Victory into a neighbouring room, the Salle des Sept Cheminées, for its conservation treatment in a sealed workplace. The statue will be brought down from its base, which will then be dismounted block by block. A series of analyses has been planned with the Centre for Research and Restoration of the Museums of France (C2RMF) to complete the information on the current state of the work. A committee of international experts will follow each step of the Winged Victory’s conservation treatment.

At the end of the campaign, planned for June 2014, the monument will return to its place at the top of the Daru staircase in a new museographical presentation, including the creation of a new display and a case to present the remaining fragments. The museum will regularly relate online (www.louvresamothrace.fr) the progress of this exceptional conservation treatment during the time that the monument will no longer be on display. In 2015, an exhibition and a day of study at the auditorium will reveal the results of this undertaking. Regular exchanges with the American archaeology team in Samothrace, currently excavating the sanctuary, will allow to consolidate our knowledge of this major archaeological site. A book and a documentary will be produced for the inauguration of the renovated space. This exceptional event will provide the opportunity to get to know one of the most famous sculptures in the Louvre Museum and in the world.

Discover the project at www.louvresamothrace.fr

The conservation of the Winged Victory of Samothrace has been made possible thanks to:

Nippon Television Holdings, principal donor,

F. Marc de Lacharrière (Fimalac), long-time benefactor of the Department of Greek, Etruscan and Roman Antiquities

Bank of America Merrill Lynch Art Conservation Project

Press contact: Sophie Grange
sophie.grange@louvre.fr
Tel. +33 1 40 20 53 14 / +33 6 72 54 74 53
An exceptional renovation project

The project presents the opportunity to renovate one of the Louvre’s most successful architectural settings: the Daru staircase over which presides the *Winged Victory*. The Art Deco-style walls, floors, vaults, and brass railings will be entirely refurbished. Linking the Sully and Denon wings, the monumental Daru staircase is crossed by thousands of visitors and will remain an open centre of circulation during the refurbishment; the scaffoldings will be mounted in phases to minimize their presence on the staircase. This architectural intervention should be completed by March 2015.

After the restoration of the *Venus of Milo* and the redevelopment of the Classical Greek and Hellenistic galleries in 2010, this important project marks a new milestone in the renovation of the galleries for the Department of Greek, Etruscan and Roman Antiquities. It should continue with the renovation of the spaces dedicated to the collections of Etruscan and Roman Antiquities.

Calendar

The dismounting and relocation of the statue will begin on September 3, 2013; the reinstallation of the *Victory* is planned for Summer 2014. The architectural refurbishment and inauguration of the renovated ensemble should take place in Spring 2015.

The support of loyal benefactors

This exceptional project, with a budget of four million euros, has been made possible thanks to the support of several benefactors, the principal of which is Nippon Television Holdings, who had previously contributed to the renovation of the Salle des États (which houses the *Mona Lisa*) in 2005, as well as the galleries of the *Venus of Milo* in 2010. In 2006, Nippon Television Holdings organized in collaboration with the Louvre, a great exhibition of Greek art in Japan, which simultaneously allowed for the restoration of a large part of this collection.

The restoration of the *Winged Victory*, first proposed by the Department of Greek, Etruscan and Roman Antiquities in 1998, has been pursued thanks to the renewal of its restoration policy for antique marble, supported by F. Marc de Lacharrière (Fimalac), benefactor of the department since 2005. Fimalac contributed to the restoration of the *Borghese Gladiator* (1996-1997) and the *Venus Genitrix* (1999), the exhibitions *Porphyry* (2006) and *Praxiteles* (2007), and the refurbishment of the Salle du Manège (2004) – all important milestones for the restoration of antique sculptures at the Louvre.

Bank of America Merrill Lynch Art Conservation Project also supports this exceptional conservation treatment. The project was introduced in 2010 in Europe, the Middle East and Africa and expanded to the Americas, Asia and Australia in 2012. To date, it has funded the conservation of more than 57 projects in 25 countries around the world. This ambitious and complex project necessitates the participation of all; thus, the emblematic *Winged Victory* has been made the object of this year’s “Tous mécènes!” campaign. Its aim is to raise one million euros with the generosity of individual benefactors, a sum which will be added to the already donated three million euros.
New donation campaign for the restoration of the Winged Victory of Samothrace

The great conservation project for the Winged Victory of Samothrace begins in September 2013. The Louvre launches a new campaign “Tous mécènes!” (All Donors!) on September 3, day on which the monument will be removed from the public eye. The goal will be to raise one million euros before the end of the year to help the Museum restore in entirety the monument’s splendour.

A donation campaign for an unprecedented undertaking

Discovered at Samothrace in 1863, this spectacular work of Greek sculpture represents the messenger goddess of Victory landing on the prow of a ship. The conservation treatment will allow to improve the structure of the monument and to clean its marble surfaces of different origins. To undertake this ambitious and complex operation, the statue will be taken down from its base and the boat dismounted block by block. The whole will be moved to a neighbouring room to be studied and to undergo conservation treatment until Summer 2014. At this occasion, the museum wishes to return its original lustre to one of the most successful showcases in the Louvre by also refurbishing, until March 2015, the staircase that serves as a setting for the monument.

The global budget for this great project has risen to four million euros. Thanks to the generous support of Nippon Television Holdings, principal benefactor, F. Marc de Lacharrière (Fimalac), long-time supporter of the Department of Greek, Etruscan and Roman Antiquities, and Bank of America Merrill Lynch Art Conservation Project, three million euros have already been donated. The goal is now to raise the missing one million euros before December 31, 2013. For this, the Louvre calls upon the generosity of the public.

Jean-Luc Martinez, President-Director of the Louvre Museum, specifies: “We would like to present the opportunity for each to be an actor, to associate themselves to this important operation that the Louvre Museum has boldly undertaken: the conservation of one of the masterpieces most appreciated by visitors and the refurbishment of the grand Daru staircase.”

Previous “Tous mécènes!” campaigns have demonstrated the strong loyalty of the public and the desire of each to participate, within their financial capacity, towards the preservation of the Louvre’s collections. This fourth cycle renews the bond between the museum and the public. Each donation, no matter the amount, will be a decisive factor in the success of this campaign.

How to make a donation?

For their support in the “Tous mécènes!” campaign, the Louvre would like to thank:

Les Amis du Louvre (Friends of the Louvre)
For over one hundred years the Société des Amis du Louvre aims to offer the public a privileged access to the collections. With almost 70,000 members who participate in the acquisition of masterpieces for the Louvre, les Amis du Louvre are one of the museum’s primary private benefactors.

The Terre de Cultures Endowment Fund
The Terre de Cultures Endowment Fund, created in 2012 by Olivier Chalier, supports great projects to conserve national heritage.
By credit card, check, or transfer before December 31, 2013:

- online at www.tousmecenes.fr (most simple and immediate option),
- by a donation slip obtained at the Museum and returned by mail.

Regardless of the amount, 66% of your donation is eligible for an income tax deduction for tax payers in France (up to 20% of the taxable income). Companies benefit from a 60 % tax deduction (up to 0.5 % of revenue) and counterparties in terms of visibility and public relations.

Starting September 10th, the Louvre presents a new opportunity to invite individuals to become ambassadors for the “Tous mécènes !” campaign for the conservation treatment of the Winged Victory of Samothrace.

Ambassadors are invited to create a fundraising page online to encourage friends and family, on www.tousmecenes.fr or on Facebook. The first hundred participants to raise €200 will have the privilege to discover the renovated masterpiece, accompanied by a guest of their choice, during a private visit of the Louvre!

For the first time, the “Tous mécènes！” campaign will be open to the Japanese public, thanks to the support of Nippon Television Holdings (www.louvresamothrace.fr/jp).

The Louvre thanks its donors
The Louvre expresses its sincere gratitude to all those who contribute to the conservation treatment of this masterpiece and its architectural setting.

- **For donations of €20 to €199**, donors will be invited to rediscover the restored Winged Victory of Samothrace.
- **For donations of €200 to €299**, donors will be invited for a private tour of the museum on a Tuesday, its weekly closing day.
- **For donations of €300 to €499**, the Société des Amis du Louvre (Friends of the Louvre) will in addition offer a year-long membership, allowing access to the permanent collections and temporary exhibitions.
- **For donations of €500 or more**, donors will be invited to rediscover the restored masterpiece during a exclusive soirée. They will also benefit from a year-long membership as a Friend of the Louvre. Exceptional donations will be honoured with specific recognitions.

“Tous mécènes !”

In 2010, thanks to the formidable donations of 7,000 benefactors, the Louvre Museum was able to raise the missing €1,260,000 for the acquisition The Three Graces, painted by Lucas Cranach in 1531 (of which €1,000,000 was raised in only one month).

In 2011, €500,000 were raised by more than 1,900 generous donors to restore and remount two elements of architecture from Cairo, a Mamluk porch (15th century) and a moucharabieh (18th century).

In 2012, 4,000 donors allowed to reunite two small ivory statues missing from a medieval Descent from the Cross conserved at the Louvre by raising €800,000.
The conservation project for the *Winged Victory of Samothrace*

On January 18, 2013, the Directorate of the Louvre Museum finalised the decision to pursue a conservation treatment for the *Winged Victory of Samothrace*. The duration of the procedures will be supervised by a committee composed of international experts between September 2013 and June 2014. The principal aims of the project are as follows:

**Cleaning the different marbles of the monument**

The accumulation of dirt on the monument is no longer tolerable. It is all the more striking as, in the galleries of the Department of Greek, Etruscan and Roman Antiquities, the exhibited statues have, for several years now, been the focus of a vast conservation campaign. The time has now come for the *Winged Victory of Samothrace*.

The statue is made from Paros marble, the most beautiful Greek statuary marble, white in colour and very fine-grained. During the conservation treatment of 1883, a distemper was used to dissimulate the plaster additions and unify the statue’s overall appearance. Over time, this distemper has aged into an ochre colour, dulling the glossiness of the marble.

The blocks composing the base are carved from Lartos marble, from the island of Rhodes, bluish-grey in colour, interrupted in some parts by an irregular stream of white veins. Today, the base is an undefinable shade of brownish-grey and the protruding sections, too often brushed upon by visitors, have become black.

The contrast originally planned by the sculptor between the bright marble of the statue and its darker base is no longer perceptible. To return this visual distinction to the sculpture will be one of the objectives of the conservation campaign.

**Respecting the 19th century conservation treatments**

To pursue the conservation treatment of the statue in the most stable and safe conditions for the conservation team as well as the public, it has been decided that the statue will be taken down from its base, then transported to the neighbouring Salle des Sept Cheminées (once the King’s bedroom), a vast and luminous room that will be transformed into the project’s workshop.

The scientific study recently conducted on the statue has revealed inaccuracies from the 1883 conservation treatment on several important points (the shaping and assembly of the right wing and the drapery on the left shoulder, among others), but without the ability to present alternative solutions that could be valid from an archaeological perspective. It is for this reason that, provided no major problems become apparent in the structure and assembly of the treated parts, the current appearance of the statue will be preserved. The conservation will thus be limited to refurbishing the marble and plaster surfaces.

**Improving circulation conditions for visitors**

The temporary absence of the statue will provide the occasion to sustainably improve the circulation of the increasing number of visitors by expanding the passage on the superior level of the Daru staircase. It has thus been decided to push the monument of the *Winged Victory of Samothrace* towards the back wall upon its replacement. For this, the blocks of the base and the platform will be dismounted. They will join the statue one by one in the Salle des Sept Cheminées where they also will be treated. Once the marble surfaces have been refurbished, these blocks will be thoroughly studied for the first time and their shapes will be revealed and examined in their totality by an architect.

The reassembly will allow to renew the current positioning of the statue on the naval base, whose present structure is showing signs of age. This will also give us the opportunity to return the monument to its original elevation from Antiquity, that the latest scientific research has allowed us to discover: the statue was not raised by a block between the figure and boat, as in its current presentation, but by a substructure of the same height under the base of the platform. It is this original arrangement that will be restored in the future presentation.

The first meeting of the international scientific committee supervising the conservation is planned for mid-September, 2013.

Marianne Hamiaux
Researcher in the Louvre’s Department of Greek, Etruscan and Roman Antiquities
The conservation project for the Daru staircase

The temporary displacement of the *Winged Victory of Samothrace* will allow for the restoration of the Daru staircase before the return of the monumental work. The main target will be the accumulation of dirt, a result of the staircase being highly frequented by visitors. The organisation of such conservation work is challenging as the Daru staircase is a major circulation artery in the museum; it is used to access the *Mona Lisa* and the *Venus of Milo*.

**The hygienic state of the Daru staircase**

The staircase primarily suffers from the accumulation of organic impurities of human origin (sebum), which creates a dark shadow at the height of 1.70m. The marble floor has succumbed to the same general soiling linked to human activity; it is distinguished more particularly by a brown coloration. We can note the mechanical wear of certain stones; the damaged steps present either a slight sloping in their surface or a rugged aspect with splayed markings. Several of the stone slabs on different levels of the staircase are broken.

The trace of several interventions on the sidewalls of the stairwell have made the surface uneven in colour and appearance; the light beige tones of the coatings, the marks from sanding, and the surface fillers date from renovations in the 1930’s. Some humidity traces, due to previous infiltrations, are also visible.

Access to the dome by a scaffolding during preliminary studies allowed to better understand its layers of coating. The wallpaper, painted to give it a stone-like aspect, reveals the outlines of the decor and tile shards of the 19th century mosaic over which it was placed. There are no obvious areas of detachment from the wall but we can observe very fine rips, varying from 10 to 30cm long. The metal window frames are in good condition. The soiling of the dome windows is greater on the interior stairwell side, as the exterior rooftop side is cleaned regularly.

**The conservation project**

The project aims to conserve in entirety the present aesthetic of the staircase created under the architect Ferrand; the goal is not to reinstate any state previous to that, but the work accomplished will allow us to become more familiar with certain aspects of the staircase’s other anterior designs.

The project's main concern is the refurbishment of the staircase’s surfaces.

The challenge will lie in rendering all surfaces uniform by blending the different shades, resulting from multiple techniques of cleaning and conservation, but also from the nature of the materials. For this, the plan is to begin with dust-removal on the domes; the resulting shade will set the tone for the other surfaces. Eventually, it will be necessary to apply a light-coloured homogenising patina and retrace clean, uniform stone joints. The same procedure will be followed for cleaning the dirtied sections of the lower walls.

For the floor, the same protocol will be put into action as for the floor of the Pantheon’s monument in Paris; the curative treatment of the marbles, followed by preventive treatment to close the stone’s pores will thus allow to protect the staircase and facilitate its maintenance. The wallpaper covering the staircase’s arches will be refurbished by a dry dust-removal on the paper. Any cracks, tears, or damaged areas will be re-glued.

A refurbishment of the dome windows, the removal of faulty joints from the roof beams, and the insertion of new joints will complete the project.

The main challenge with the refurbishment of the Daru staircase is installing scaffoldings while not cutting off a important axis of circulation, a passage for thousands of visitors. Separating the project into phases will allow us to conserve maximum circulation for the public during the presence of scaffoldings over the length of the staircase. Phase 1 will consist in treating the walls and the arches over 3m in height, above the spaces occupied by the public. This important work, split into four sections, will not disturb the passage of the visitors. Phase 2 will treat the lower walls, less than 3 m. in height, by small sections of scaffolding that will be moved weekly in order to only temporarily claim sections of the staircase.

The refurbishment of the floors will be completed more easily outside of the public presence by successively treating zones from Monday nights to Wednesday mornings (when the Museum is closed). The same will be done for the railings.

The operation should end in Spring 2015.

Michel Goutal
Chief Architect for Historic Monuments
The monument of the *Winged Victory of Samothrace* consists of a statue of a winged female figure – the messenger goddess Victory - and a base in the shape of the prow of a ship standing on a low pedestal. This composition gives full meaning to its representation: the statue was a magnificent offering to the Great Gods of Samothrace following a naval victory. The sculpture, dating from the Hellenistic period, measures 5.57m in height. It emerges as an unequalled masterpiece of Greek sculpture, by the striking virtuosity of its drapery as well as the incredible ingenuity of its structure.

The allegory of Victory

Very early, the Greeks represented personified concepts such as Peace, Fortune, Revenge or Justice, as goddesses. Victory, *Nike* in Greek, was one of the earliest of these incarnations. A female figure, her large wings enable her to fly over the earth, spreading news of victory in war and athletic games alike. She is a messenger who at times relies on the blow of a trumpet to be heard. As she flies, she brings to the winners symbols of victory: a crown, a banner, a palm, a trophy of arms or of a ship.

The statue representing the goddess

Sculpted from white Paros marble, the most beautiful statuary marble in Greece, the statue stands at 2.75m. She represents Victory at the moment when she ends her flight, landing on the prow of the ship. Her wings still spread, her right foot touches the ship, her left foot still suspended in the air as she lands. Though her arms and head are missing today, we can assume that her right arm was lifted and bent at the elbow in a victorious salute, her open palm extended in front of her. Her lowered left arm perhaps held a trophy, for example a pike taken from the enemy ship, as can be seen represented on certain coins of the same era.

The goddess wears a light dress (*chiton*) belted by a thin cord just beneath the breasts and usually attached by straps at the shoulders. Over it, she wears a coat (*himation*), whose thicker fabric forms deep folds. The dress, half-draped at the waist and meant to be tied at the hip, here loosens, revealing the left leg in its entirety: a very long fold falls between her legs while a shorter one flutters at her back. In the treatment of the tunic, the sculptor successfully captured in stone the moment when the falling, billowing drapery is pressed against her body in a gust of wind.

The left-hand three-quarter view exposes the statue’s full effect, revealing its compositional lines. The two extended legs form with the ground line a right-angled triangle, which at once carries the body’s curves, the gathered drapery, and the energy of the figure’s movement. On this side of the statue, the sculptor created a variety of visual effects with the material; the right side, however, presents a much more simplified treatment of the clothes and body, suggesting that it was not directly visible to the viewer.
The naval-shaped base

This allegory of Victory is perched on a naval-shaped base of sizeable dimensions. On a rectangular pedestal made up of six juxtaposed slabs, 36cm in height, seventeen blocks, measuring 2.01m in height and originally held together by metal studs, are distributed over three horizontal layers, slightly raised towards the front of the structure.

Chosen to contrast with the white marble of the statue, the base and the pedestal are sculpted from grey, white-veined marble from the quarries of Lartos on the island of Rhodes, in the very south of the Aegean Sea.

The style of the tapered base corresponds to the bow of a typical battleship from the Hellenistic period. It is characterized by the banks of oars protruding from each side of the hull, allowing to multiply the number of rowers and increase the ship’s power. These banks contained two rows of superimposed, staggered oars, whose freeing ports are represented in detail. Located above the gunwale is the combat deck.

At the front of the bow, the principal weapons of combat used to destroy an enemy ship have disappeared. Several ancient documents from the period have been conserved that allow to reconstruct the original appearance of the base.

A sophisticated and ingenious construction

The statue is not made from a single block of marble, but composed of several parts sculpted separately then assembled, originally held together by bronze or iron joints. This technique is specific to the Hellenistic period in Asia Minor and in the Cyclades: the Venus of Milo is a comparable example, but the construction of the Victory is much more complex, due to the great cantilever of the wings.

A first great block holds the body from under the bosom to the feet; a second smaller block forms the bosom and the head. The two arms, two wings, feet, and several sections of drapery were carved separately before the work was assembled as a whole.

The positioning of the wings, sculpted from two great marble slabs in cantilever form with no external support, created a significant issue in the balance of the sculpture. To resolve this, the sculptor terraced the frontal cut of each wing, which came to blend into a fan of carved feathers at the back of the Victory’s body. A slight horizontal incline between the bust and the body allowed for the entire weight of the wings to shift forward, assuring their maintenance without any apparent support. This ingenious system, usually reserved for bronze, allowed for a cantilevered marble sculpture, truly challenging the laws of balance.

The sophistication in the construction of the base, whose front did not remain intact, is not immediately apparent. The composition maintains at once the cantilever of the lateral blocks representing the banks of oars and the frontal block, inclined to resemble the shape of an actual ship. A large block, which remained in Samothrace, was placed on the superior level to support the statue. Their combined weight allowed to strategically balance the different components of the monument.
The statue and the base thus form a complex and inseparable structure; the construction of the monument constitutes a technical achievement as remarkable as the virtuosity in the sculpting of the figure.

**Date and style of the monument**

The inscription revealing the circumstances of this sumptuous offering, the name of the commissioner or perhaps even the sculptor, was not found during the excavation. We can only make assumptions to explain these important details.

The monument commemorates a naval battle, but which one? Since the end of the 3rd century B.C., a series of naval battles between the Hellenistic powers, to ensure domination of the Oriental part of the Mediterranean basin, created a multitude of occasions to build such an offering.

It was thought that the monument of Samothrace had been offered by the Rhodians and that it characterised the island’s school of sculpture. However, it seems that, although designed by the same artist, the two distinct parts of the *Victory* were sculpted in two different workshops. Only the naval-shaped base can be confirmed as coming from the workshops of Rhodes. The figure was most likely from a different workshop which seems to be closer to those of Asia Minor, particularly Pergamum. Although no region in the Hellenistic world has provided a stylistically comparable sculpture, it is in the Oriental part of the Greek world that we find statues whose bodies were assembled from several parts. The creator of the *Victory* could have been from this region for he perfectly mastered this technique, allowing to realise in stone a cantilever worthy of the greatest bronze.

If other monuments attest to the existence of analogous statues (particularly in Libya), no other region in the Greek world during the Hellenistic period has produced a statue truly equal in comparison to the *Winged Victory of Samothrace*. The artist may have borrowed the theme of the *Victory of Cyrene* (Libya) and been inspired by the draperies on the pediment of the Parthenon dating from two centuries before. The Grand Altar of Pergamum could also be from the same artist as the *Victory*. It is likely that this incredibly creative sculptor was in Samothrace between 220 and 185 B.C., before contributing to the decor of the Grand Altar of Pergamum.

From M. Hamiaux, La Victoire de Samothrace, 2007 (collection Solo) and A Closer Look (Louvre website)
The discovery of the *Winged Victory of Samothrace*

**The Victory** was discovered on April 15, 1863 by Charles Champoiseau, then interim vice-consul of France in Adrianople, the modern city of Edirne in Turkey. In the spring of 1863, he set out to explore the ruins of the sanctuary to the Great Gods on the island of Samothrace, which then belonged to the Ottoman Empire. There, he uncovered one of the most spectacular and well-accomplished monuments of Hellenistic sculpture.

The island of Samothrace lies in the Aegean Sea to the north-east of Greece, off the coast of Thrace. It is formed from a tall mountain jutting from the sea. At the foot of this mountain, in the ravine of a stream, was established an ancient sanctuary dedicated to the Great Gods, also known as the Cabires. Pilgrims came in large numbers to be initiated into the ceremony of mysteries. It was abandoned at the end of Antiquity.

At the end of the terrace overlooking the sanctuary valley, Champoiseau spotted a block of sculpted marble emerging from the ground - he decided to excavate the area. First to emerge was the right half of a female bust and a few meters away, a draped female body more than 2 m. in height. Champoiseau immediately indicated that the body was “almost intact”. The search continued in the surrounding area for the head and the arms of the statue, in vain. However, numerous small fragments of drapery were carefully gathered, including a stretch of a flowing coat, as well as many wing fragments: the latter allowed Champoiseau to identify the statue as a Victory.

In the same area, barely buried, was a gathering of several great strangely-shaped blocks of grey marble, plus another three still in place on a marble base, resting on a limestone slope. Champoiseau cleared three walls encircling the space and mistakenly interpreted the whole as a tomb, in an Egyptian-style funerary monument.

**The voyage to Paris**

Champoiseau sent the statue and fragments to the Louvre. The export to France of this unexpected, very heavy discovery was not a simple task; the sailors on the corvette belonging to the French ambassador to Constantinople took care of crating and packing the gathered elements. The crates set out from the island of Samothrace to Constantinople, then to Piraeus, and finally to Toulon on three different ships. They then travelled to Paris by train where they arrived on May 11, 1864.

From M. Hamiaux, La Victoire de Samothrace, 2007 (collection Solo) and A Closer Look (Louvre website)
The first conservation (1864-1866)
The curator of antiquities, Adrien de Longpérier, finding the sculpture very beautiful, immediately began a conservation project in order to exhibit it. To assure the stability of the main block, whose small, thin, and fractured plinth alone did not suffice as support, it was placed on a block of stone. A metal bar, fixed between the right hip of the statue and the base ensured the support of the body. Several broken fragments were reassembled, sometimes using tiny metal rods. A few minor gaps were completed in marble. The bust, fragmented and unstable, was not reattached, but placed in storage along with the left wing, largely reassembled but impossible to attach without proper support. At the time, no work was known that could serve as a model to restore the important gaps in the statue. Longpérier made the bold decision to exhibit the partial figure. He placed it among the copies of Roman sculptures in the Salle des Caryatides, emphasizing for the viewer the left-hand three-quarter view.

The Austrian intervention (1873-1880)
After Champoiseau’s mission, Austrian archaeologists from the University of Vienna led two excavations, from 1873 to 1875, to study the architecture of the sanctuary at Samothrace. In 1875, after recording the data of the strangely-shaped blocks left by Champoiseau, they realized that they formed the front of a battleship. The similarities with depictions on Hellenistic coins allowed them to confirm that these blocks formed the base of the statue. The parts still in place revealed that the monument was presented slightly skewed to the left. The Austrian archaeologists then began a study of the statue and its base, based on mouldings of the parts then at the Louvre. They were able to replace certain fragments on the body, complete the left wing, and gain understanding of the assembly of the different parts composing the statue. Based on their assumptions, a model was produced of the reconstructed whole, replacing the missing elements. Champoiseau, made aware of these developments, immediately multiplied his efforts for the blocks of the base to join the statue in Paris; the blocks were successfully received at the start of November 1879.

The great conservation (1880-1883)
The major conservation was the work of Félix Ravaisson-Mollien, well-known in the intellectual circles of his time and successor to Longpérier as head of the Department of Greek and Roman Antiquities at the Louvre in 1871. In December 1879, Ravaisson-Mollien began the conservation of the statue in what is today known as the Cour du Sphinx, following the reconstructed Austrian model. However, he decided to only focus on the central figure, excluding the head, the two arms, and the two feet. The use of plaster was essential, as it was more reliable that marble, easier to manipulate, and most importantly, avoided having to re-carve any fractured surfaces. He thus completed the main block of the body in order to replace the bust, of which the left half remained missing. The right wing was modelled from a mirror-image mould of the left one. The heavy marble left wing
was reinforced by an iron frame along its length. Ravaisson-Mollien covered the whole in a distemper coating to harmonize the shades of plaster and marble.

For the base, certain blocks were completed before being assembled and fixed together and the masonry joints were smoothed by a plaster surface. The missing block at the back of the upper level was filled with bricks, into which was inserted the statue’s plinth, seeming to emerge from the ship.

The location of the monument in the museum seems to have been decided upon quite rapidly: the unanimous choice was on the upper level of the new Daru staircase, designed by Lefuel during the expansion of the Museum under Napoleon III. For this, it was necessary to reinforce the back wall of the inferior level, so that it would support a weight estimated between 25 and 30 tons. The monument was placed at the back of the landing, and despite the Austrian discovery of its original skewed position, it was placed facing directly forward towards the descending staircase. For this reason, the original forestay on the right side was replaced by a more discreet one, sealed at the back of the left leg.

In August 1883, after three and a half years of conservation, the Winged Victory of Samothrace was revealed to the public and the world of savants.
The third conservation (1932-1934)

The third operation, led by chief curator Étienne Michon, aimed to improve the visibility of the monument for the visitor ascending the staircase step by step. The monument was first separated from the back wall and slid forward towards the steps. The statue was then lifted and brought forward 1.50m. Before replacing it on the base, the statue was further elevated by a cement block, 43cm in height, on the upper level of the ship, into which the plinth was secured. Thus, the Winged Victory and her ship became visible from the bottom of the steps, majestically staged in the staircase, which it still crowns today.

An attempt, later abandoned, was also made to restore the naval-shaped base. The cement block, which improved the perspectival effect from the bottom of the staircase, was maintained. The front of the upper level of the ship was completed in cement and the joints of the blocks were cleared to bring the antique contours to light.

During the Second World War, the statue was safely hidden in the Château de Valençay. Its return in 1945 was a symbol of the liberation of France and the Ally victory.

Since 1883, the monument has not undergone any conservation other than regular dust-removal. Over time, its coating has given the marble an increasingly disturbing brownish tint. New elements have enriched our knowledge concerning the monument; the palm of the right hand was discovered in Samothrace in 1950, at the time of an excavation by the University of New York City with the participation of Jean Charbonneaux, curator at the Louvre. Greece entrusted it to the Louvre from in 1954. The fingers, found in 1875, were sent from the Kunsthistorisches Museum in Vienna. Their extended position proved that the statue held nothing in her hand.

In 1996, the missing block at the back of the upper level of the ship, which supported the statue, was identified at the Museum of Samothrace. From 1996 to 2006, scientific studies of the statue and the base, whose results were published by the Académie des Inscriptions et Belles-Lettres, brought new elements to the already existing knowledge about the monument, introducing possible modifications to its presentation.
The Daru staircase (named after the minister Pierre-Bruno Daru, intendant general of the grand army of Napoleon I) is often called “the Samothrace staircase”, undeniable proof of the inextricable bond between the monument and the great staircase. In 1883, the *Winged Victory of Samothrace* was placed on its upper level in one of the museum’s most successful stagings. The setting that we know today is the product of consecutive work by several great architects at the Louvre.

**Fontaine, the creation of an Empire staircase**
In 1804, Napoléon I chose as architect of the Louvre Pierre-François-Léonard Fontaine and his associate Charles Percier who directed the architectural developments of the palace until 1848. Together they built the grand staircase marking the entrance of the Louvre Museum in the wing at the north of the Cour du Sphinx, between 1809 and 1812. The two rooms called today “Percier” and “Fontaine” on the first floor correspond to the old entrance hall of the Museum and are the only remnants of the luxurious décor envisioned by Napoleon: marble columns, sculpted ceilings with allegorical paintings, low-relief carvings in trompe l’oeil style.

**Lefuel, a new staircase**
In 1854, Hector-Martin Lefuel commenced the construction of new North and South wings of the Louvre palace, initiated by Visconti under Napoleon III, then pursued with he interior decor of the new buildings in 1857. He at first tried to conserve Percier and Fontaine’s original staircase, despite the fact that it had become off-centred and off-scale in relation to the new project. But the Emperor forbade this and imposed the new, current layout. Lefuel thus created this monumental staircase as a central artery, allowing, through a play of vaults, flights, and landings, to establish the necessary links between the Denon and Sully wings. The new staircase was conceived of as architectural architecture, with open spaces between the different flights, soaring sculpted pillars and a series of domes. He also designed banisters, which would not yet be achieved.

In his layout, Lefuel wanted a generous amount of lighting: four windows brought in light on the floor facing the Cour Napoléon, while two more, in symmetry, opened on the Cour du Sphinx, completed by an oculus and six skylights in the domes. On the ground floor, three windows facing north and south successfully transformed the architecture into a luminous space. Several decorative niches were also projected throughout the space, creating illusions of weightlessness throughout the wall space. At Lefuel’s death in 1883, the staircase remained incomplete, with no decor, no banisters, and with empty stretches of stone waiting for sculptures to ornament the pillared vaults.

**The Daru staircase, the staging of the Victory**
Edmond Guillaume became the new architect of the Louvre and the Tuileries Garden. Awarded the First Grand Prize of Rome in 1856 and professor at the École des beaux-arts (school of fine arts), Guillaume was a famous architect for his time. From February 1881 to July 1894, he pursued, among other projects, the renovation of the Daru staircase. He designed a rich decor exalting the arts. The ceilings were styled in perfect “Second Empire” ornamentation, loaded with sculptures and frescoes. After the major discovery of the *Winged Victory*, its designated
place became within the new architecture of the staircase. The decoration of the upper-level vaults was composed of mosaics, integrated and exposed in the metallic structure of the domes. The pendentives each depicted an allegorical female, her figure covered in drapery and her wings spread across a pale background. Above, a large frieze of winged cherubs carried medallions of antique celebrity portraits, such as Gudea or Phidias. The windows were ornamented with stained glass. For the back wall, a Pompeii-red was chosen, decorated by a weave of golden blossoms and framed by a band of foliate scrolls of the same colour. In 1883, the *Winged Victory* was placed at the top of the staircase in the main axis of the Daru Gallery. Upon the death of the architect in 1894, the renovation was abandoned, the decor having been only partially realised. Not all were won over by its bright colours and heavy ornamentation.

**Ferrand, the completion of a project**

Ferrand completed the decor of the Daru staircase in 1934. He designed a monumental project with an Art Deco aesthetic, popular in the 1920’s, which emphasized ample volume, built on simple and strong lines, and a sober decor. He thus masked the mosaics in the vaults by wallpaper painted to resemble quarried stone, filled the gaps between the flights by widening the central steps, and finally thickened the pillars and pushed back the two flights framing the *Victory*.

Ferrand reworked the general lighting: the eight windows facing the flights were closed, the domes becoming the primary light source. He replaced the stained glass windows with frosted glass. The oculus designed by Lefuel was closed up. The ground level of the Louvre became darker. Ferrand also redesigned the halls leading to the Museum galleries and the Galerie d’Apollon, neglected until then; the simple rectangular cut-outs became curved arches and the hall leading to the Percier rooms reintegrated the columns by reintroducing the Napoleonic arches. To finalize his sleek and sober architecture, Ferrand installed Art Deco-style railings.

Michel Goutal  
Chief Architect of Historic Monuments
The Daru staircase lies in a great expanse, 20 metres wide and 34 metres long for a height of 22 metres above the ground floor. It is the central artery between the Denon and Sully wings, at the southern angle of the Cour Carrée, leading to the museographical departments of Greek, Etruscan and Roman Antiquities at the ground level and Italian and French paintings on the first floor.

The staircase is monumental: it is the Museum’s stairway of honour. It primarily opens the Museum’s ground floor to its first floor and also leads to the basement under the principal flight of stairs. It is mainly accessed from Visconti and Lefuel’s modern Louvre to the end of the Daru gallery, then ascended by the great central flights that lead to the first floor.

The staircase has three sets of flights and four different levels. At the top, on the great central level and in the main axis of the principal staircase, was placed the *Winged Victory of Samothrace* in a staging dating from the architect Guillaume.

Grand elliptical domes crown the flights and alternate in staggered rows with four smaller domes in the lateral naves. Great arches complete the staircase’s ceiling. Each dome is pierced by a metal framework with frosted glass, allowing in light from the rooftop. Artificial light was also installed in the domes for nocturnal illumination. Lateral lighting is rare: the dominant general impression is one of a zenithal day.

The whole is treated in stone, with floors of grey white-veined marble from Carrera and limestone walls. The steps designed by Lefuel, 5 meters wide, were extended by small lateral blocks of a whiter marble during Ferrand’s expansion. The great domes are covered in wallpaper, painted to resemble quarried stone, with the only decorative element being garlands framing the windows. The single touch of colour is seen in the columns of red marble at the entrance of the Percier and Fontaine rooms, vestiges of the first staircase. The brass and glass railings are executed in an Art Deco style.

The staircase in its present state owes the distribution and organisation of its flights to Lefuel, but its sober, stone aesthetic to the interventions by Ferrand between 1930 and 1937.

Michel Goutal  
Chief Architect of Historic Monuments
Fact sheet for the monument

Dimensions: 5.7m (18.7 ft.) in height
- 2.75m (9.02 ft.) for the statue
- 2.01m (6.59 ft.) for the base
- 36cm (14.2 in) for the pedestal

Materials:
- White marble of Paros for the 6 components of the statue
- Grey white-veined marble from Lartos (island of Rhodes) for the 17 blocks of the base and the 6 slabs of the pedestal

Weight: about 30 tons

Date of creation: beginning of 2nd century B.C.

Date of discovery: April 15, 1863

Place of discovery: sanctuary to the Great Gods on the island of Samothrace

Date of entry at the Louvre:
- May 11, 1864 for the statue
- November 1879 for the base and pedestal

Date of presentation to the public:
- 1866 for the statue in the Salle des Caryatides
- August 1883 for the monument in the Daru staircase

Calendar for the project

2013
September 3  The Winged Victory is no longer visible and launch of the “Tous mécènes !” campaign
September 10  Dismounting of the monument
Early October  Completion of dismounting
Mid-September  International committee meeting for the start of operations
December 31  End of “Tous mécènes !” campaign

2014
End of January  International committee meeting at half-point of project
April/May  Reinstallation block by block of the pedestal, the base and then the statue
June  International committee meeting to validate the structural adjustments

2015
March  Completion of staircase refurbishment
Early 2015  Exhibition

Project teams

Curators of the conservation treatment
Jean-Luc Martinez, President-Director of the Louvre Museum
Marianne Hamiaux and Ludovic Laugier, Researchers in the Department of Greek, Etruscan and Roman Antiquities

Conservation treatment under the direction of Daniel Ibled
With Benoit Lafay, Anne Liégey, Véronique Picur, Christine Devos, Pascale Klein, Nathalie Bruhière, Violaine Pillard.

Refurbishment of the staircase managed by Michel Goutal, Chief Architect of Historic Monuments, with the Department of Architecture, Museography, and Technique at the Louvre Museum.
The Great Projects of the Department of Greek, Etruscan and Roman Antiquities

Past

1997: The Pre-classical Greek Gallery
The inauguration in 1997 of the Pre-classical Greek Gallery in the mezzanine of the Denon wing was a key moment of the Grand Louvre project. For the first time, the Pre-Hellenistic Greek works (from the 3rd to the 1st century B.C.: Cyclades, Mycenae) as well as High Classical and Classical (from the 10th to the start of the 5th century B.C.) were presented in a modern and pedagogical museography. The restored sculptures from the temple of Zeus at Olympus, then the sculpted decor from the Parthenon (ground floor, room 6) evoked two major monuments and created a transition towards the galleries of Classical and Hellenistic Greek art.

2010: The Classical and Hellenistic Greek rooms
In the southwest corner of the Cour Carrée, the rooms devoted to Classical and Hellenistic Greek art were renovated in 2010. They form two galleries, originally royal apartments, followed by the Salle des Caryatides, where replicas of Hellenistic Greek sculpture are presented. With this was completed the museographical presentation of the Greek art collections. The conservation of the *Venus of Milo* was the high point of this important project.

Present

The works presented in the Cour du Sphinx are undergoing conservation treatment until the end of 2014. The Museum is now engaged in the conservation treatment of one of its most famous works, the *Winged Victory of Samothrace*, and the refurbishment of the Daru staircase.

Future

In line with the wish to promote the Museum’s permanent collections, a great renovation project for the Etruscan and Roman rooms, whose museography dates from the 1980’s, is currently being envisioned. The aim will be to create a greater surface in order to present more works, to modify the visitor’s course for an improved coherence, and to renovate the architectural spaces of these rooms that are situated in the heart of the historic palace. The collections presented could thus benefit from dust-removal, refurbishment, and, if necessary, conservation treatment. The mediation display of the new presentation could then be entirely reconceived in order to adapt to the numerous visitors in the museum.
Images available to the press
Conservation treatment of the *Winged Victory of Samothrace*
and its monumental staircase
September 2013 — March 2015

The images below may be used only in the promotion of the specified event. We thank you for including the photographic copyright and to send us the article upon publication: Musée du Louvre, Pavillon Mollien, Direction de la communication, 75058 Paris cedex 01 or sophie.grange@louvre.fr.

1 - *Winged Victory of Samothrace*
Musée du Louvre, département des Antiquités grecques, étrusques et romaines
© 2008 Musée du Louvre / Cécile Dégremont

2 - The *Winged Victory of Samothrace* at the top of the Daru staircase
Musée du Louvre, département des Antiquités grecques, étrusques et romaines
© 2008 Musée du Louvre / Cécile Dégremont

3 - Daru staircase
© 2007 Musée du Louvre / Pierre Philibert


6 - *Winged Victory of Samothrace* © 2008 Musée du Louvre / Cécile Dégremont
Corporate Philanthropy of Nippon Television Holdings, Inc.

Nippon Television Holdings, Inc. is a Japanese media organization that boasts a large portfolio of subsidiary and affiliate companies. Nippon Television Network Corporation (NTV) is its core holding. Established in 1953, NTV is Japan’s first commercial broadcaster. With 29 affiliate stations throughout the archipelago, it is currently the largest broadcasting network in the country.

In addition to broadcasting and content production, NTV has been actively promoting the arts and supporting the preservation of world-renowned masterpieces and cultural heritages. The France-Japan Contemporary Art Exhibition, the renovation of the Museum of Fine Arts, Boston, and the 13-year restoration of Michelangelo’s frescoes at the Sistine Chapel are examples of NTV’s commitment to corporate philanthropy.

Due to its long-standing close relationship with the Louvre Museum, NTV was given the honor of sponsoring the renovation of the Mona Lisa Viewing Room and the restoration of the Hellenistic Art collection, which includes the Venus de Milo. Moreover, for its third major collaborative effort with the Louvre Museum, NTV was given the privilege of supporting the restoration of the Winged Victory of Samothrace and its exhibition space. NTV truly feels proud to support the projects for all of the Louvre’s three masterpieces of art.

Three mottos drive NTV’s corporate social responsibility endeavors: “provide more opportunities to experience art and culture”, “promote the welfare of the public”, and “protect our precious Earth”. In fact, NTV’s highly successful charity program “24-Hour Television”, which has been airing since 1978, has been instrumental in supporting public welfare, environmental protection, and disaster emergency relief efforts. Furthermore, in 2013, NTV aired a special program titled “7 Days Challenge TV” with the theme “bringing smiles to the children”, and also launched the “People Magnet TV (PMTV)” project, which aims to further promote the spirit of social contribution.

Nippon Television Holdings, Inc.
http://www.ntvhd.co.jp/english/

Nippon Television Network Corporation
http://www.ntv.co.jp/english/

Corporate Headquarters:
1-6-1 Higashi Shimbashi, Minato-ku, Tokyo 105-7444, Japan
Since he created Fimalac in 1991, Marc Ladreit de Lacharrière has always been determined to involve his company in a more harmonious society and civic life.

- **Culture & Diversity Foundation**
  Marc Ladreit de Lacharrière set up the **Culture & Diversity Foundation** in October 2006 to fulfill his dual commitment to culture and community outreach. The purpose of the Foundation is to make arts and culture equally accessible to all. The Foundation enables young people from areas targeted for special needs in education to participate in cultural activities and develop their artistic talents.

Today, the Foundation plays an important role in opening doors to high-quality cultural and artistic formations, in which nearly 15,000 secondary schools students throughout France from over 150 schools.

- **Member of the Louvre Corporate Patron Program**
  As part of its commitment to community outreach, Fimalac has been partnering with the Louvre to promote French cultural identity since 1995. Fimalac’s long-standing cooperation with the **Greek, Etruscan and Roman Antiquities Department of the Louvre** has enabled the Museum to undertake many large-scale restorations and to hold exhibitions, in order to help France’s cultural influence.

This long-lasting partnership began thanks to the restoration of the Borghese Gladiator in 1997 and the one of the Venus Genitrix in 1999. Fimalac also supported numerous exhibitions such as *2000 years of creation... after Antiquity* in 2000 or *Porphyry, the red stone from Ptolemies to Bonaparte* in 2003. In 2004, Fimalac supported the redevelopment of the impressive *Salle du Manège* and was the exclusive patron of *Praxitèle’s exhibition 2007*. Already in 2008, Fimalac has indicated its strong interest in the *Winged Victory of Samothrace* by contributing to the pedagogical and interactive program *the Winged Victory of Samothrace in minute detail*.

Fimalac is today really glad to support and accompany the outstanding restoration of the *Winged Victory of Samothrace*, which will end in with the unveiling of the statue in summer 2014.

**Contact and Information**

_F. Marc Ladreit de Lacharrière (Fimalac), Historical patron of the Musée du Louvre_

Direction des relations extérieures et du mécénat
Elise Longuet
+ 33 1 47 53 61 75

[www.fimalac.com](http://www.fimalac.com)
[www.fondationculture&diversite.org](http://www.fondationculture&diversite.org)
As a company with clients in over 100 countries, Bank of America Merrill Lynch is committed to a diverse programme of cultural support. The programme is designed to connect with individuals, organisations, communities and cultures to build mutual respect and understanding; to strengthen institutions that contribute to local economies; to engage and provide benefits to our employees, and to fulfill our responsibilities as a major corporation with global reach, making an impact on economies and societies throughout the world. Our arts and culture platform is a key component of our corporate responsibility strategy, through which we seek to develop substantive solutions for social and environmental challenges; a mission which is core to our business.

Bank of America Merrill Lynch is one of the world’s leading corporate supporters of the arts, helping to strengthen thousands of arts organisations worldwide. Our programme is unique and diverse, and is built around three main pillars: Enable, Share and Preserve.

Enable – Worldwide Support
Our company supports a wide range of organisations from local, community-based arts outreach and education programmes to leading, world class arts institutions. We are the Global Sponsor of Lichtenstein: A Retrospective, which toured the U.S. before moving on to the Tate Modern, London (February – May 2013), and then to Centre Pompidou in Paris (July – November 2013). We were also the major sponsor of Song for Sekoto 1913 – 2013 which was recently on show at the Wits Arts Museum in Johannesburg (26 April – 2 June 2013).

2012 sponsorships included Lucian Freud Portraits at the National Portrait Gallery, London (February – May) and Americans in Florence: Sargent and the American Impressionists at the Palazzo Strozzi in Florence (March – July).

We are also proud to be the Global Sponsor of the Chicago Symphony Orchestra, which in 2012 performed in Russia, Italy and the U.S., and which toured Asia in January and February 2013.

Share – Art in Our Communities®
The Bank of America Merrill Lynch Art Collection has grown in scope and size in recent decades, with artworks from various legacy institutions. The collection has been converted into a unique resource from which museums and non-profit galleries may borrow complete or customised exhibitions at no cost, allowing these institutions to generate vital revenue. Since its launch in late 2008, more than 50 exhibitions have been loaned to museums. Exhibitions in 2013 include Andy Warhol's Stardust: Fine Prints from the Bank of America Merrill Lynch Collection at the Museo del Novecento in Milan from April – September.


Preserve – The Bank of America Merrill Lynch Art Conservation Project
This highly regarded and unique project provides grants for the restoration of paintings, sculptures and architectural or architectural pieces that are significant to the cultural heritage of a country or region, or important to the history of art, in order to preserve them for future generations.

In 2013, the Bank of America Merrill Lynch Art Conservation Project is providing grants to 24 projects in 16 countries and features 2,000 year old stone carvings from Beijing, three iconic paintings by Jackson Pollock and works by masters such as Titian and Rembrant. Also being restored this year are 1,300 year old Chinese ceramics from the Tang Dynasty, a bronze statue of Napoleon in Milan, an eighth-century Qur’an from Turkey, works from First World War German impressionist Ludwig Meidner and 10 paintings by South African artist Gerard Sekoto.

Recipients for 2012 encompassed 19 museums across 15 countries, ranging from 6th century BC Chinese artefacts to works by Picasso and Pollock. Also included were The Codice Trivulziano, one of Leonardo Da Vinci’s earliest manuscripts at the Castello Sforzesco in Milan, five Marc Chagall paintings at the Tel Aviv Museum of Art, 12 sculptures by the American artist John Chamberlain at the Menil Collection, Tintoretto’s El Paraiso at the Museo Thyssen-Bornemisza in Madrid and Sea Change by Jackson Pollock at the Seattle Art Museum.

2010 recipients comprised 25 iziphephetu (beaded aprons) at Wits Art Museum in Johannesburg created from the 1950s to the 1980s and worn by girls of the Ndebele people, the Winged Victory of Samothrace at the Louvre in Paris, three paintings by Bronzino at the Palazzo Strozzi and Woman in Blue by Pablo Ruiz Picasso at the Reina Sofia in Madrid. Over the past three years, the Art Conservation Project has provided funding for 57 conservation projects in 25 countries.

Media enquiries:
Lorie Lichtlen
Burson Marsteller i&e
Tel. +33 (0)1 56 03 12 12
BoFAML.France@bm.com