Bank of America announces grant applications now open for 2018 Art Conservation Project

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Bank of America believes that art conservation matters as a means to connect individuals across cultures and societies, as well as to educate. Today, the company announces grant applications are now open for the 2018 Bank of America Art Conservation Project. Nonprofit cultural institutions with artwork requiring much-needed conservation are welcomed and encouraged to apply for funding. The grant application is available online and the deadline for submission is May 25, 2018.

The Bank of America Art Conservation Project provides grants to nonprofit museums throughout the world to conserve historically or culturally significant works of art that are in danger of deterioration, including objects that have been designated as national treasures. Since the program’s inception in 2010, Bank of America has provided grants for more than 120 projects in 30 countries on six continents to conserve paintings, sculptures, and archaeological pieces that are critically important to cultural heritage and the history of art.

“The Bank of America Art Conservation Project allows us to fund the preservation and restoration of significant artwork from around the world and throughout history,” said Rena DeSisto, global arts and culture executive for Bank of America. “We remain a strong advocate for art conservation efforts to help ensure access to cultural treasures remains available – both for the public today and future generations. Each year, we look forward to the breadth and quality of grant applications we receive.”

Last year, Bank of America awarded 21 grants for the restoration of iconic works, including:

• “The Assumption of the Virgin” (1577-1579) by El Greco at The Art Institute of Chicago

• “Untitled (Three Dancing Figures, version C),” a 1989 outdoor sculpture by Keith Haring in Des Moines, Iowa

• The Farnese Sarcophagus (circa 225 C.E.), a 7,500-pound Roman Severan period piece at the Isabella Stewart Gardner Museum in Boston
21 works by Romare Bearden and other African American artists at The Studio Museum in Harlem, New York

“Femmes à leur toilette” (1937-1938) by Pablo Ruiz Picasso at Musée national Picasso in Paris

Three paintings (1917-1918) by Amedeo Modigliani at Tate Modern in London

“Retrato II” (1938) by Joan Miró at Museo Nacional Centro de Arte Reina Sofia in Madrid

For a complete list of past recipients, please visit the Art Conservation Project website.

The Art Conservation Project is a key element of Bank of America’s program of arts support worldwide, and part of the company’s environmental, social and governance program. The support Bank of America provides for the arts is global in scope and diverse, spanning both the visual and performing arts. The program includes loans of its private art collection to museums at no cost, sponsorships, and grants to arts organizations for arts education and the preservation of cultural treasures. For more information about our art programs, please click here.

Bank of America
At Bank of America, we’re guided by a common purpose to help make financial lives better, through the power of every connection. We’re delivering on this through responsible growth with a focus on our environmental, social and governance (ESG) leadership. ESG is embedded across our eight lines of business and reflects how we help fuel the global economy, build trust and credibility, and represent a company that people want to work for, invest in and do business with. It’s demonstrated in the inclusive and supportive workplace we create for our employees, the responsible products and services we offer our clients, and the impact we make around the world in helping local economies thrive. An important part of this work is forming strong partnerships with nonprofits and advocacy groups, such as community, consumer and environmental organizations, to bring together our collective networks and expertise to achieve greater impact. Learn more at about.bankofamerica.com, and connect with us on Twitter at @BofA_News.

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