

PRESS RELEASE

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Restoring Tintoretto's *The Paradise*. The Technical Study

10 July to 2 September 2012. Free entry

In conjunction with the celebration of its 20th Anniversary, the Museum has embarked on the study and restoration of one of the masterpieces in the Thyssen-Bornemisza Collection: Tintoretto's *The Paradise*.

Following a technical study undertaken by the Museum's Restoration Department, and with the aim of directly involving visitors in the entire project (which will continue until 2013), the canvas has been installed in the Main Hall where restorers will be working in full view of the public for the first time.

With the support of Bank of America Merrill Lynch, within its Global Conservation Project, the restoration will be carried out on the basis of the exhaustive preliminary technical analysis that has been undertaken. Restoration was considered necessary in order to halt the deterioration of the painting caused by time, to ensure its preservation and to recover its visual balance.

Aware of the interest that exists in such procedures, the Restoration Department has decided to make its investigative methods accessible to the widest possible audience. These methods and procedures are essential for understanding the technique used by the artist and for deciding on the treatments that the work requires. As a result, on 10 July the Museum inaugurated an exhibition that presents a detailed analysis of the procedures and techniques used in the present restoration of *The Paradise*.

Transformed into temporary restoration studios, the galleries of the exhibition show a range of macro-photographs, x-radiographs and infra-red reflectographs that illustrate interesting

aspects of the way the painting was created and explain the methodology of the present project, enabling the visitor to better interpret the results obtained during the study of the work.

New information has come to light as a result of these analyses, revealing, for example, the changes and modifications that Tintoretto made during the course of the work's creation, eliminating and altering figures and parts of the composition. The artist also left inscriptions concealed beneath the surface paint layers as well as nude figures that he subsequently "clothed" with paint.

Global Conservation Project, Bank of America Merrill Lynch

In the words of Ricardo Paz, President and Chief Executive Officer of Bank of America Merrill Lynch for Spain and Portugal: "As a company with employees and clients in more than 100 markets around the world, we learn every day that mutual understanding and respect are essential for economies and societies to thrive. We believe that understanding cultures through the arts is an important foundation for promoting innovation and tolerance in an increasingly integrated world. Our Art Conservation Project makes real investments in the cultural treasures of many nations and at the same time helps museums with the growing cost of art conservation. We have been present in Spain for more than 50 years and consider it an honour to be able to help the Museo Thyssen-Bornemisza, one of the country's most renowned museums, to conserve such a remarkable and impressive work of art."

This unique and prestigious project awards grants for the restoration of paintings, sculptures, archaeological items and architectural constructions that are considered of significance for the cultural heritage of a country or region or important for the history of art and which should thus be preserved for future generations. In 2012, grants have been awarded to 19 museums in 15 countries, encompassing works that range from ancient Chinese objects from the 6th century BC to Picasso and Pollock. They include the "Trivulziano Codex", one of Leonardo da Vinci's earliest codices, now in the Castello Sforzesco, Milan, 5 paintings by Marc Chagall in the Tel Aviv Museum of Art, 12 sculptures by the US artist John Chamberlain in the Menil Collection, and the painting *Sea Change* by Jackson Pollock in the Seattle Art Museum.

In 2011, funding was awarded for the restoration of *The Winged Victory of Samothrace* in the Louvre, Paris, and Picasso's *Woman in Blue* in the Museo Reina Sofía, Madrid, among other works.

EXHIBITION DETAILS AND VISITOR INFORMATION

Title: *Restoring Tintoretto's "The Paradise". The Technical Study*

Dates: 10 July to 2 September 2012. The restoration of *The Paradise* will be taking place in the Main Hall and on full view to the public until January 2013

Organiser: Restoration Department, Museo Thyssen-Bornemisza

Opening times: Tuesdays to Saturdays, 10am to 11pm. Sundays and Mondays, 10am to 7pm

Venue: Moneo Galleries. First Basement Level

Free entry

Press information and images:

www.museothyssen.org/microsites/tintoretto/index.html

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