“Battle of Britten Rages on the Beach,” The Observer, 1/6/2008

For the people of Alderney, it’s an absolute ‘whodunit’. Which disgruntled individual among the 3,000 residents of this small island off the coast of France had the idea to cover the giant steel scallop shells of artist Maggi Hambling, which have been sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

The £70,000 sculpture, a tribute to the composer who lived and is buried in the town, was first attacked just two months after its unveiling in November 2003. Such was the level of hostility that in 2004 objects formed a campaign group. But Scallop had its supporters, too, who hoped that the four-ton stainless steel work could become East Anglia’s answer to Antony Gormley’s ‘Angel of the North’. In the end Suffolk Coastal District Council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued at regular intervals.

“The public’s rejection of it from its proud position in Aldeburgh,” said a council spokesman. “This genteel Suffolk seaside town has created by artist Maggi Hambling, which is the fact that it is sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

“Saving Afghanistan’s Art,” Time, 1/26/2008

The Taliban’s dynamiting of the giant Buddhas of Bamiyan in March 2001 was one of the highlights of the collection to a vault in central Florence since 1873, when it was moved inside to protect it from the weather. It is one of Florence’s greatest attractions, and tourists waiting in line to see it congest city streets and leave chewing gum on ancient buildings.

Tuscany’s top cultural official, Paolo Coccia, has proposed moving the 4.5-metre marble statue to a theatre being built on the outskirts of the city, near the Uffizi Gallery. At a January 2008 meeting the theatre which the David would be moved is not slated to be completed until 2010-2011.


After the painting which once adored two chapels of the Jesus Church in Valletta have been moved from a government building in Cotonnera, following proposals being made to handle congestion and vibrations that are hurting old school structures in Florence. As many as 11 million tourists visit the city annually. The theatre where the David would be located is not slated to be completed until 2010-2011.

“Broad Won’t Hand Off Art,” Los Angeles Times, 1/18/2008

In a sharp reversal of oft-stated intentions, financier and philanthropist Eli Broad has decided to keep his collection of contemporary art instead of giving it to museums, a move likely to be interpreted as a blow to the Los Angeles County Museum of Art. A leading collector of late 20th and 21st-century art, the highlights of the collection to move from its proud position in Aldeburgh, was the perfect spot. Two months later it was daubed again, and the attacks have continued at regular intervals.

Sculptures are not that they were considered to be “unaffordable.” The Art Newspaper, 02/03/2008

“Battle of Britten Rages on the Beach,” The Observer, 1/6/2008

For the people of Alderney, it’s an absolute ‘whodunit’. Which disgruntled individual among the 3,000 residents of this small island off the coast of France had the idea to cover the giant steel scallop shells of artist Maggi Hambling, which have been sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

The £70,000 sculpture, a tribute to the composer who lived and is buried in the town, was first attacked just two months after its unveiling in November 2003. Such was the level of hostility that in 2004 objects formed a campaign group. But Scallop had its supporters, too, who hoped that the four-ton stainless steel work could become East Anglia’s answer to Antony Gormley’s ‘Angel of the North’. In the end Suffolk Coastal District Council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued at regular intervals.

“The public’s rejection of it from its proud position in Aldeburgh,” said a council spokesman. “This genteel Suffolk seaside town has created by artist Maggi Hambling, which is the fact that it is sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

“Saving Afghanistan’s Art,” Time, 1/26/2008

The Taliban’s dynamiting of the giant Buddhas of Bamiyan in March 2001 was one of the highlights of the collection to a vault in central Florence since 1873, when it was moved inside to protect it from the weather. It is one of Florence’s greatest attractions, and tourists waiting in line to see it congest city streets and leave chewing gum on ancient buildings.

Tuscany’s top cultural official, Paolo Coccia, has proposed moving the 4.5-metre marble statue to a theatre being built on the outskirts of the city, near the Uffizi Gallery. At a January 2008 meeting the theatre which the David would be moved is not slated to be completed until 2010-2011.


After the painting which once adored two chapels of the Jesus Church in Valletta have been moved from a government building in Cotonnera, following proposals being made to handle congestion and vibrations that are hurting old school structures in Florence. As many as 11 million tourists visit the city annually. The theatre where the David would be located is not slated to be completed until 2010-2011.

“Broad Won’t Hand Off Art,” Los Angeles Times, 1/18/2008

In a sharp reversal of oft-stated intentions, financier and philanthropist Eli Broad has decided to keep his collection of contemporary art instead of giving it to museums, a move likely to be interpreted as a blow to the Los Angeles County Museum of Art. A leading collector of late 20th and 21st-century art, the highlights of the collection to move from its proud position in Aldeburgh, was the perfect spot. Two months later it was daubed again, and the attacks have continued at regular intervals.

Sculptures are not that they were considered to be “unaffordable.” The Art Newspaper, 02/03/2008

“Battle of Britten Rages on the Beach,” The Observer, 1/6/2008

For the people of Alderney, it’s an absolute ‘whodunit’. Which disgruntled individual among the 3,000 residents of this small island off the coast of France had the idea to cover the giant steel scallop shells of artist Maggi Hambling, which have been sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

The £70,000 sculpture, a tribute to the composer who lived and is buried in the town, was first attacked just two months after its unveiling in November 2003. Such was the level of hostility that in 2004 objects formed a campaign group. But Scallop had its supporters, too, who hoped that the four-ton stainless steel work could become East Anglia’s answer to Antony Gormley’s ‘Angel of the North’. In the end Suffolk Coastal District Council stayed firm, deciding that the sculpture was daubed again, and the attacks have continued at regular intervals.

“The public’s rejection of it from its proud position in Aldeburgh,” said a council spokesman. “This genteel Suffolk seaside town has created by artist Maggi Hambling, which is the fact that it is sited on an unspoilt shingle beach in a designated area of outstanding natural beauty.

“Saving Afghanistan’s Art,” Time, 1/26/2008

The Taliban’s dynamiting of the giant Buddhas of Bamiyan in March 2001 was one of the highlights of the collection to a vault in central Florence since 1873, when it was moved inside to protect it from the weather. It is one of Florence’s greatest attractions, and tourists waiting in line to see it congest city streets and leave chewing gum on ancient buildings.

Tuscany’s top cultural official, Paolo Coccia, has proposed moving the 4.5-metre marble statue to a theatre being built on the outskirts of the city, near the Uffizi Gallery. At a January 2008 meeting the theatre which the David would be moved is not slated to be completed until 2010-2011.


After the painting which once adored two chapels of the Jesus Church in Valletta have been moved from a government building in Cotonnera, following proposals being made to handle congestion and vibrations that are hurting old school structures in Florence. As many as 11 million tourists visit the city annually. The theatre where the David would be located is not slated to be completed until 2010-2011.

“Broad Won’t Hand Off Art,” Los Angeles Times, 1/18/2008

In a sharp reversal of oft-stated intentions, financier and philanthropist Eli Broad has decided to keep his collection of contemporary art instead of giving it to museums, a move likely to be interpreted as a blow to the Los Angeles County Museum of Art. A leading collector of late 20th and 21st-century art, the highlights of the collection to move from its proud position in Aldeburgh, was the perfect spot. Two months later it was daubed again, and the attacks have continued at regular intervals.

Sculptures are not that they were considered to be “unaffordable.” The Art Newspaper, 02/03/2008
But this is one of the first times they have been used in the art world. The team’s plan to apply the technology next month to find murals hidden beneath layers of plaster in a centuries-old monastery is energetic and potentially harmful X-rays, or terahertz rays, are completely different, because they are a form of light - 300 times more energetic than visible light - visible X-rays are better for looking through a piece.

The new technique should be able to detect particular dyes in old art- work, such as sanguine, a reddish-brown color thatmakers often used. To generate T-rays, the scientists shoot light through a prism of potassium iodide, which is transparent at that wavelength but absorbs it at higher frequencies. In that way, the researchers can create a map of the different colors in a painting.

By looking at when and which materials. By looking at when and which colors that Flemish painters often used. The researchers plan to apply the method to X-rays, T-rays are better for imaging centuries-old churches in France. Unlike X-rays, T-rays are absorbed or reflected by different materials. By looking at when and which rays are absorbed or reflected by different materials. By looking at when and which materials. By looking at when and which materials. By looking at when and which materials. By looking at when and which materials.

To generate T-rays, the scientists shoot light through a prism of potassium iodide, which is transparent at that wavelength but absorbs it at higher frequencies. In that way, the researchers can create a map of the different colors in a painting. The researchers plan to apply the method to X-rays, T-rays are better for imaging centuries-old churches in France. Unlike X-rays, T-rays are absorbed or reflected by different materials. By looking at when and which materials.

The researchers plan to apply the method to X-rays, T-rays are better for imaging centuries-old churches in France. Unlike X-rays, T-rays are absorbed or reflected by different materials. By looking at when and which materials.

To generate T-rays, the scientists shoot light through a prism of potassium iodide, which is transparent at that wavelength but absorbs it at higher frequencies. In that way, the researchers can create a map of the different colors in a painting. The researchers plan to apply the method to X-rays, T-rays are better for imaging centuries-old churches in France. Unlike X-rays, T-rays are absorbed or reflected by different materials. By looking at when and which materials.

The researchers plan to apply the method to X-rays, T-rays are better for imaging centuries-old churches in France. Unlike X-rays, T-rays are absorbed or reflected by different materials. By looking at when and which materials. By looking at when and which materials. By looking at when and which materials. By looking at when and which materials. By looking at when and which materials.
was hired as a Polaroid consultant in 1949, and the company’s legendary photography collection contains some 23,000 images.

The company further burnished its artistic reputation by making six large-format 20-by-24-inch cameras that stand 5 feet tall and weigh 235 pounds. The gorgeously detailed images they produce are comparably imposing. They are, if you will, the ultimate examples of instant photography, as well as an altogether different version of the Polaroid aesthetic.

“Articles You May Have Missed, continued”

**“Greece Promises Fall Opening for Much Delayed Acropolis Museum,” CBC News, 2/2/2008**

Greece’s long-awaited new Acropolis Museum will open this fall, cultural officials pledged on Wednesday. The opening of the new glass-and-concrete facility at the foot of the Acropolis in Athens has suffered myriad delays over the past few years.

Greece has long touted the new museum as a strong argument for the British Museum to return the Parthenon Marbles, the famed sculptures the U.K.’s Lord Elgin removed from the site in the early 19th century. Over the years, the London museum has repeatedly rejected calls for the Marbles to be returned to Greece, citing — among other reasons — the lack of a proper facility to display the intricate ancient carvings. Regardless, the design of the Acropolis Museum includes a specific, top-floor gallery awaiting the Marbles upon their repatriation.

At one point, the new facility was slated to open in time for the 2004 Summer Games but legal disputes and the discovery of new archeological artifacts in the area have contributed to the many postponements during the past four years.


A local historian likes to imagine that angels carried Mission San Xavier del Bac — a beautiful white apparition itself — through the sky and plopped it in the Sonoran Desert. If so, we now know there was one extra angel to help them: a “new” one just discovered in the 211-year-old church. Restorationists Tim Lewis and Matilde Rubio uncovered the painted angel this month on the north wall of the mission’s tall, narrow baptistry, which is under the west tower. The angel, draped in a red cloak, had been hidden for years — perhaps a century or more.

It was covered with dirt and a thin coating of plaster that was likely applied by well-intentioned construction workers. Prior to the restoration, the entire design looked like a rough sketch, not quite complete or colored in. The faded, dusty mural appeared to have one angel in it. But when Lewis and Rubio began the painstakingly detailed process of cleaning the painting, a second angel emerged.

The two angels are floating on a cloud beneath a blue sky. No one knows who did the baptistry artwork, but historians believe it dates to 1797, when the mission was completed. The restoration process is time-consuming. Washing the painting with water or other regular cleaners would erase it. So Lewis and Rubio use special tools — a rotary drill to remove the hard coating that had covered part of the artwork, and medical scalpels and fiberglass erasers to take off the dirt. They then use ethyl silicates to coat the painting as a reinforcement. The chemicals must cure for about six months.

“The Scream’s Value Unstained by Theft Damage,” The Telegraph (UK), 04/06/2008

Edvard Munch’s most famous painting, *The Scream*, is damaged beyond repair. Four years after it was stolen in an armed raid on an Oslo museum, and two years after Norwegian police found it, scratched and water-damaged, conservators have told *The Sunday Telegraph* there is nothing more they can do to restore what is undoubtedly one of the most recognizable paintings in the world.

Unlike as it might seem, however, there is some good news for Munch fans: art experts believe the damage may have added to the value of a painting that was already estimated to be worth up to £50 million.

Despite the skill and dedication of a restoration team who have worked tirelessly to repair most of the damage, the bottom-left corner of the painting has been washed out and left scarred by a dirty brown water mark. Tests carried out in several laboratories established that water was indeed the cause of the damage, and that it had left a faded matt layer — in strong contrast to the gloss on the rest of the painting.

The museum’s paper conservator said they had decided to live with it. “I don’t think it is too bad, I think it is part of the painting now, but it will be interesting to see how the public reacts,” she said.

“I think there will be a lot of, ‘Wow, it’s really intrusive, why couldn’t you remove it?’ It is part of our job to try to explain why it is still there. I think it is much wiser to leave it when you are not sure how to do it in a safe way.” Not that Munch would have minded that much. He once drove a nail through the top of the painting in order to hang it on a wall.


For the first time in decades, there appears to be a chance that a half-acre terrazzo road map of New York State from the 1964-65 World’s Fair — an exuberantly overstated mix of small-town parochialism, space-age optimism, and Pop Art irony — will be conserved as the valuable artifact it is.

The map is hidden from public view on the floor of the abandoned, roofless Tent of Tomorrow in the New York State Pavilion, at what is now Flushing Meadows-Corona Park in Queens.

The 130-by-166-foot map has cracked and crumbled badly. Vandal have wrecked what the freeze-thaw cycle has not, and weeds are a steady menace. But Prof. Frank G. Matero, the chairman of the graduate program in historic preservation at the University of Pennsylvania, is working with his graduate students on conserving four of the 567 4-by-4-foot panels that compose the map.

The original was fashioned from enlarged tracings of a Texaco map. Metal borders and black, red, and blue plastic letters, numerals, and symbols were affixed on panels at the Manhattan Tile and Terrazzo Company. These panels were taken to the Port Morris Tile and Marble Corporation in the Bronx, where terrazzo with various pigments was poured into the forms.

The conservators are not attempting to recreate the terrazzo, but they are replacing missing letters and symbols. Even after conservation, the map would be too fragile and uneven to serve as a walking surface.