
The World Monuments Fund is launching a project with Iraq to preserve the ancient city of Babylon, where King Nebuchadnezzar II (605-562 B.C.) built his hanging gardens, one of the Seven Wonders of the World.

The New York-based nonprofit group, which will work with Iraq's State Board of Antiquities and Heritage to develop a master plan to promote conservation and tourism in the city, located about 55 miles south of Baghdad on the east bank of the Euphrates.

The World Monuments Fund president said the city has never been mapped and there have been very dramatic changes to the city over the last 30 years. The ancient city, founded around the 18th century B.C., has sustained damage in recent years from Saddam Hussein’s efforts to use it as a tourist attraction, from looting after the U.S.-led invasion in 2003 and from being used as a military base during the Iraq War.

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The building of the cathedral was begun in 1095 and completed in 1260. It was a major center of religious and cultural life in the region. The cathedral was destroyed during the English Civil War and restored in the late 18th century. It was declared a World Heritage Site by UNESCO in 1984.

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An artist’s sense of obligation to his or her work sometimes may be better understood by committees which unanimously or otherwise commonly utilities could contain a clause in the agreement stipulating the artist’s re- negligence in art, patent or latent defects in workmanship.

Back in the 1990s, Stella refused to take part in a 20-year-old painting that had been brought in for restoration by a woman named Len Potoff, who had contacted the artist as a matter of practice. “He said that he didn’t do it,” the conservator said. “He’s not where he was 25 years ago, and he couldn’t put himself in that zone. At that point of view commendable.”

“Ay Dhah” by Emmanuel Obie, Los Angeles Times, 04/06/2009

“Restorers ‘Wiped Away’ Precious Details,” Chicago Sun-Times, 04/04/2009

Field Museum officials rushed to work before dawn Friday to frantically retrieve a painting that fell from a storage room, where a leaking roof had caused many of the objects to be waterlogged. At about 10 a.m., the only known portrait of William Shakespeare was unveiled earlier this month, it was hailed by ac- comedians and fans alike to be a step closer to the true likeness of the man who wrote the Bard. The newly discovered painting, called the Cobbe portrait, was painted when the writer was still alive, and another version called the Folger portrait had both been altered after Shakespeare’s death. But it has emerged that art con- servators who joined forces to restore the painting had to patiently file off nearly 2 feet square of paint to reveal the “authentic” portraits.
beneath, were actually wiping away priceless insights into the changing appearance of Britain’s greatest playwright.

The Art Newspaper claims that the images which had been painted on top of both portraits had actually been painted in Shakespeare’s own lifetime and provided valuable information about how he looked as he aged.

In the Cobbe portrait, believed to have been painted for the Earl of Southampton, the sitter was given a bouffant hairstyle. It is possible the Earl may have wanted a more flattering image. The Folger portrait, in which Shakespeare’s hair was replaced by a bald forehead, may have been altered to reflect his appearance at the time of his death, six years after the original painting. The conservation work was undertaken by Mr. Cobbe, who is a professional restorer.

“Visitors can Watch Precious Painting being Repaired at DAI,” Dayton Daily News, 04/24/2009

Per Knutus, a Danish-trained painting conservator, will clean a Frank Stella canvas that hangs in the Dayton Art Institute’s Dicke Wing of American Art. Knutus will clean the Stella art as a gift to the DAI.

At the moment, he’s busy working on “Madonna and Child,” the colorful abstract painting by Alfred Jensen that’s one of the museum’s special treasures. What’s cool is that the museum has decided to let the members of the public see the painstaking restoration process for themselves.

Knutus will be working in Gallery 220 for the next three weeks and is happy to take questions as he cleans and restores the painting. The DAI’s chief curator hopes the interaction will prove educational for visitors.