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## Articles You May Have Missed

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

For the people of Aldeburgh, it's a classic 'whodunit'. Which disgruntled individual among the 3,000 residents of this genteel Suffolk seaside town has crept out in the night to vandalize an iconic sculpture in honour of Benjamin Britten? Not once, but 11 times.

The problem is that the list of potential suspects is just too long. More than 1,000 locals hate the *Scallop*, the controversial, 12ft high, steel artwork created by artist Maggi Hambling, which has bitterly divided the town since it was erected four years ago. It is not that they do not appreciate the artistic quality of Hambling's giant steel scallop shells; it is the fact that it is 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 objectors 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 beach on which Britten regularly walked was the perfect spot. Two months later it was daubed again, and the attacks have continued at regular intervals.

“We have no intention of removing it from its proud position in Aldeburgh,” said a council spokesman.

**“Saving Afghanistan's Art,”** *Time*, 1/8/2008

The Taliban's dynamiting of the giant Buddhas of Bamiyan in March 2001 was only the most dramatic expression of their mission to obliterate all “idolatrous” images from Afghanistan's pre-Islamic past. They also destroyed 2,500 other cultural artifacts from Kabul's National Museum of Afghanistan, many of them priceless. But thanks to the heroic efforts of curators, they didn't get it all.

*Hidden Afghanistan*, a traveling exhibit that recently opened in Amsterdam's Nieuwe Kerk, gives a tantalizing glimpse of Afghanistan's stunningly diverse cultural legacy, and tells an engrossing tale about how these remnants of it were saved. That anything is left at all is in large part due to the efforts of

museum director Omar Khan Massoudi, his staff, and a small group of concerned archeologists and politicians.

In 1988, they secretly moved the highlights of the collection to a vault in the Central Bank at the presidential palace. Massoudi, who risked his life to preserve his country's cultural heritage, was one of seven men who had keys to the vault. All seven keys were needed to open it, so by spreading them around and keeping their locations secret they were able to preserve the treasures. It wasn't until 2003, more than a year after the overthrow of the Taliban, that the Afghan government confirmed the existence of the treasures and restoration work began. Less than one-quarter of the museum's original collection survived.

Afghanistan is still deemed too unstable for the art to go home, and the museum itself remains badly damaged. So currently this traveling exhibit is the only way Afghans can see the museum's collection. In May the exhibition will go to Washington to start a 17-month tour of the U.S.

**“Broad Won't Hand Off Art,”** *Los Angeles Times*, 1/9/2008

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, Broad has amassed a 2,000-piece collection under a foundation that functions as a lending library and study center. For years he has said he did not want to establish a private museum and ultimately would distribute the works to other institutions.

His agreement to finance the Broad Contemporary Art Museum -- a \$50-million building opening in February at LACMA -- and to stock it with works from his collections and establish a \$10-million acquisitions fund fueled hopes that the Wilshire Boulevard institution would be a major recipient of art gifts. But the new development turns the Broad Art Foundation into a permanent repository of artworks available to museums around the world.

A longtime advocate of shared collections for cash-strapped museums, Broad characterizes his Santa Monica-based foundation as a new paradigm

and a model for other private collectors. “Museums would all be better off if they shared the costs of insurance and storage,” he said. “We now feel that we can best serve museums by continuing to make accessible a common collection of contemporary art that is shared among many institutions. The foundation will pay for staffing, insurance, storage, and conservation of the work.”

**“Florence Pondering New Home for Michelangelo's David,”** *CBC News*, 1/17/2008

Florence is considering a plan to move Michelangelo's David in an effort to ease crowding in the historic center of the city. The handsome naked youth has stood in the Galleria dell'Accademia 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 Cocchi, has proposed moving the 4.3-metre marble statue to a theatre to be built on the outskirts of the city, near Leopolda Station. It is one of several proposals being made to handle congestion and vibrations that are hurting old structures in Florence. As many as 11 million tourists visit the city annually. The theatre where the David would be moved is not slated to be completed until 2010-2011.

In 1504, it took four days to move David from Michelangelo's studio to its original home in a downtown piazza. Moving the statue in contemporary times will also be huge logistical exercise due to its weight and value.

**“US and Italian Officials Seek Better Collaboration,”** *The Art Newspaper*, 1/17/2008

Museum and cultural officials from Italy and the US met at the American Academy in Rome on 28 November to discuss ways to improve future collaboration. The meeting — co-organized by the Clark Art Institute and the Italian Ministry of National Heritage and Cultural Activities — represents a warming of relations between the two countries in the aftermath of the high-profile restitution cases that in the last two years have led to the return to Italy of antiquities held by the Metropolitan Museum, the Museum of Fine Arts Boston, the Getty Trust, and

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## Susanne Friend, column editor

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the Princeton University Art Museum, all of which had been illicitly removed from Italy.

The works went on view in an exhibition at the Quirinale Palace in Rome last month, shortly after the Italian Cultural Ministry and the Region of Sicily dropped most of the civil charges against Marion True, the former curator of antiquities at the Getty, who remains on trial in Rome on criminal charges of receiving looted art, a charge she denies.

A revelation that surprised the Italians is that US museums currently loan many more objects to Italian institutions than the reverse. The imbalance is due in part to Italy's increasing interest in mounting temporary exhibitions of impressionism, post-impressionism, and modern art, areas in which US museums have extensive holdings.

**“Priceless 16th-Century Paintings Disintegrating in a Government Store,”** *The Malta Star*, 1/19/2008

Three large priceless, 16th-century lunettes which once adorned two chapels of the Jesuit Church in Valletta have been abandoned for the last year in a government building in Cottonera, exposed to severe conditions of heat and humidity, without any form of protection.

The three semi circular paintings, each measuring about four by two metres, were commissioned in the late 1600s. They are thought to be works of artists from the school of Mattia Preti.

The Infrastructure Minister Ninu Zammit, who is responsible for the restoration of these national treasures, was well aware that they need urgent attention. But Zammit decided to cut short the tendering process half-way. Sources at the ministry confirmed that the decision was taken because the cost involved, possibly in region of 60,000, was considered to be “unaffordable.”

This was the second time that these paintings were abandoned before proper restoration and conservation had been completed. In the meantime, a third lunette, featuring St Lucia's martyrdom, fell from the wall where it was hanging in the church. Then the inexpert government workers did something which continued to damage the work — they wrapped it up in plastic sheeting, and consequently it got covered in mould and became even more fragile.

**“The Artful Codgers,”** *National Post*, 1/28/2008

Shaun Greenhalgh, an Englishman whose furtive career has been unfolding in courtrooms, newspapers, and museums for the last three months, may well be the most versatile art forger in history. He can do a convincing Gauguin, an 18th-century bronze portrait, a Barbara Hepworth sculpture, or a broken chunk of Assyrian wall art.

A high-school dropout at 16, Shaun taught himself painting, drawing, stone carving, and several other techniques. Then, with the enthusiastic support of his family, he became an art criminal. Selling the forgeries, Mom and Dad presented themselves as simple folk who had inherited art that their parents or grandparents picked up cheap, long ago.

After many successful years, and scores of sales, the Greenhalghs were caught out by that old devil hubris. Shaun, deeply impressed by his own talent, forgot that serious chicanery requires careful attention to detail. He sent the British Museum what was apparently an ancient Assyrian stone relief showing a soldier and horses with cuneiform writing. It looked great until someone noticed a minor spelling mistake in the writing, and someone else said that the harness on the horses was from the wrong period. The British Museum called Scotland Yard.

Shaun has been sentenced to four years and eight months in jail. Mom got off with a year's suspended. Dad came to court in a wheelchair, wearing slippers, with a shawl over his legs; he apologized for being partially deaf, due to his Second World War injury. His punishment was delayed because the judge couldn't find a wheelchair-accessible jail.

**“Italy Awaits Biggest ever Trial of Tomb Robbers,”** *The Art Newspaper*, 1/28/2008

Operation Ghelas, which has dismantled a major Italian antiquities smuggling operation stretching across Western Europe, will come to a climax in February when 70 defendants are brought before a judge for a preliminary hearing in Gela, southwest Sicily.

The investigation, carried out by the Italian Cultural Patrimony Protection (TPC) squad, concluded last summer with an unprecedented 85 indictments and 52 arrests — the biggest bust ever of

the tombaroli (“tomb raiders”). Government officials, teachers, and plumbers are among the suspects. Fifteen have already pleaded guilty to various charges, among them carabinieri Carmine Maschio, who admitted to driving loot across the Swiss-Italian border.

More than 2,000 antiquities were recovered, such as amphorae, statues, and coins from major archaeological sites in Sicily, including Morgantina, Syracuse, Selinunte, and Gela, as well as in Puglia and Lazio. The “four-celled” network of international collaborators distributed stolen antiquities through intermediaries in Switzerland, Germany, Spain, the UK, and the US, including Munich's Gorny & Mosch auction house.

**“Artist's Widow Fights to Save Husband's Work,”** *Los Angeles Times*, 02/03/2008

Artist Nancy Holt, the widow of artist Robert Smithson, is encouraging the arts world to protest plans for exploratory oil drilling in Utah's Great Salt Lake that may have an effect on her late husband's 1,500-foot-long, 15-foot-wide environmental artwork *Spiral Jetty*.

The giant “earthwork,” built in 1970 of mud, salt crystals, basalt rocks, and water on the northeastern shore of the Great Salt Lake, near Rozel Point, is considered perhaps Smithson's most important work. Subject to the rise and fall of the lake water level, the work was submerged for three decades, re-emerging in 1999.

After being notified last week of the drilling plan by Lynn DeFreitas, director of the group Friends of the Great Salt Lake, Holt blasted a group e-mail to artistic colleagues urging them to send letters of protest “to save the beautiful, natural environment around the Spiral Jetty.” John Harja, director of the governor's public lands office for the State of Utah, said his office had received roughly 160 e-mails from all over the world. He said the office had extended its deadline for public comment to Feb. 13.

**“T-Rays Reveal Hidden Art Harmlessly,”** *Discovery News*, 2/7/2008

Scientists from the University of Michigan are using T-rays, a benign form of electromagnetic radiation, to see artwork hidden for centuries by paint or plaster. T-rays have been around for decades and used for everything from space shuttle foam analysis to poison detection.

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But this is one of the first times they have been used in the art world.

The researchers plan to apply the technology next month to find murals hidden beneath layers of plaster in centuries-old churches in France. Unlike energetic and potentially harmful X-rays, T-rays, or terahertz rays, are completely benign to living things. Since many paint dyes are organic, and thus susceptible to X-rays, T-rays are better for imaging artwork because there is no risk of damaging the piece.

The new technique should be able to detect particular dyes in old artwork, such as sanguine, a reddish-brown color that Flemish painters often used. To generate T-rays, the scientists shoot a special laser beam into an electromagnetic field. Different wavelengths of T-rays are absorbed or reflected by different materials. By looking at when and which wavelengths are reflected or absorbed, researchers see what a piece of artwork is hiding.

### **“Oldest Oil Paintings Found in Afghanistan,”** *Discovery News*, 2/19/2008

The oldest known oil painting, dating from 650 A.D., has been found in caves in Afghanistan’s Bamiyan Valley, according to a team of Japanese, European, and U.S. Scientists. The discovery reverses a common perception that the oil painting, considered a typically Western art, originated in Europe, where the earliest examples date to the early 12th century A.D.

Damaged by the severe natural environment and Taliban dynamite, the cave murals have been restored and studied by the National Research Institute for Cultural Properties in Tokyo, as a UNESCO/Japanese Fund-in-Trust project. Painted in the mid-7th century A.D., the murals have varying artistic influences and show scenes with knotty-haired Buddhas in vermilion robes sitting cross-legged amid palm leaves and mythical creatures.

Three different centers -- Tokyo’s National Research Institute for Cultural Properties, the European Synchrotron Radiation Facility in France, and the Los Angeles-based Getty Conservation Institute -- carried out the tests. A particular group of caves were painted with oil painting technique, using perhaps walnut and poppy seed drying oils. They also have multi-layered structure

as if they were like canvas paintings of the Medieval period.

Synchrotron beam analysis made it possible to identify the compounds used in the different layers of painting. Analysis showed the layers were made up of natural resins, proteins, gums, oil-based paint layers and, in some cases, a resinous, varnish-like layer.

### **“Monet Painting in Cologne Museum Found to be Forged,”** *International Herald Tribune*, 2/14/2008

A German museum has discovered that a painting long believed to be by French impressionist Claude Monet is a forgery, officials said Thursday. The painting, previously believed to be Monet’s *On the Banks of the Seine by Port Villez*, was unmasked as a fake when restorers analyzed it ahead of an exhibition on the Impressionist period, according to the city government in Cologne, where the Wallraf-Richartz Museum is located.

“We are laughing and crying at the same time,” museum spokesman Stefan Swertz said, adding that there had long been suspicions over the origins of the picture, acquired by the museum in 1954. A city government statement said that three pieces of evidence led to the conclusion that the painting was a forgery. The artist did not immediately paint with oils, but started with a preliminary sketch — not a typical Monet technique.

The restorers also discovered a transparent glaze that was meant to simulate the aging process; and the forger gave the painting two signatures in different colors.

### **“German Treasure Hunters Claim to Have Found Amber Room,”** *Der Spiegel*, 2/19/2008

Has the Amber Room, the 18th-century chamber decoration the Nazis stole from the Soviet Union in World War II, finally been found? Treasure hunters in Germany claim they have found hidden gold in an underground cavern that they are almost certain contains the Amber Room treasure, believed by some to have been stashed away by the Nazis in a secret mission in the dying days of World War II.

The discovery of an estimated two tons of gold was made at the weekend when electromagnetic pulse measurements located the man-made cavern

20 meters underground near the village of Deutschneudorf on Germany’s border with the Czech Republic. Regional authorities have agreed to help with the excavation as the chamber may contain booby traps and has to be secured by explosives experts and engineers.

The Amber Room, made of amber panels backed with gold leaf, was created by German and Russian craftsmen in the early 18th century and given by Prussia’s King Friedrich Wilhelm I to his Russian ally Czar Peter the Great in 1716.

In October 1941, four months after the Germans invaded the Soviet Union, they disassembled it from the Catherine Palace near what was then Leningrad and brought it to East Prussia, to Königsberg -- now the Russian enclave of Kaliningrad. Part of it was exhibited in Königsberg Castle during the war. It disappeared in 1945.

### **“British Museum and Army Team up in Move to Rescue Iraq’s Heritage,”** *The Guardian*, 2/26/2008

The British Museum and the British army have held talks about a new initiative aimed at restoring, as far as it ever can be, Iraq’s shattered cultural heritage.

The plan involves assessing major archaeological sites, including the ancient Sumerian cities of Warka and Eridu, to see how badly damaged they are and the full extent of looting. Another aspect will concentrate on southern Iraq’s emptied museums, the main one being in Basra, but also smaller ones in Kut, Amara, and Wasit. Basra-based Major Tom Holloway stated that the plan was for soldiers to help at what he called iconic cultural locations and leave a positive “legacy” after the withdrawal of British troops.

At the British Museum the initiative is being driven by Dr John Curtis, keeper of the Middle East collections and an expert on Iraq and Iran. “What’s encouraging is that the army is now taking an interest in cultural heritage,” said Curtis. “Looting has been very bad but we believe it might be on the decrease and that seems to be the evidence from satellite pictures.”

He said the situation may have improved because the last Iraqi director of antiquities was from the south and used his local connections to help stamp it out. British troops will not get

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involved in actively stopping looters by patrolling archaeological sites. The army will be able to provide protection for any experts in Iraq, and also use its contacts with Iraqi private contractors to carry out any work needed.

### **“Chicago Sculpture Theft Probe Taps Dealers in Scrap, Not Art,”** *Bloomberg.com*, 2/29/2008

Chicago police are searching for a stolen sculpture, and they suspect the culprit was more interested in scrap than art. The circular metal work, called *Umanita*, or humanity in Italian, was six feet high and weighs 170 pounds. It stood outside the Newberry Library on the city’s north side.

At some time between Feb. 16 and Feb. 18, *Umanita* was torn from its base and lugged away. As a work of art, the piece is worth as much as \$70,000, said Virginio Ferrari, who created *Umanita* in 1987 by cutting, shaping, and welding stainless steel.

The more relevant figure, police and art officials say, is \$300. That’s what the piece may fetch on the scrap market, probably double what it would have gotten a few years ago. “The price of steel and metal is very high right now, and historically when that happens people remove art,” said Elizabeth Kelly, director of Chicago’s Public Art Program.

The thieves pulled off their unlikely feat by rocking the piece back and forth until it broke free from a large bolt connecting it to a marble base. The library may not commission a replacement sculpture; it’s too expensive.

### **“The Final Insult,”** *The Guardian*, 3/5/2008

In February, it was revealed that supermarket giant Tesco plans to build a gigantic warehouse near Andover, from which it is estimated a semi truck will emerge every minute - many of them on to the A303. The Tesco “MegaShed” is just the final, farcical insult after the terrible news that hit Stonehenge three months ago.

After nearly two decades of ambitious planning to rescue this landscape from traffic, came a brutal government press release: plans to enclose the A303 in a tunnel under Salisbury Plain “would not represent best use of taxpayers’ money.” The total collapse of plans to save Stonehenge from traffic means that every bit of news like the

Tesco MegaShed is just another callous graffito on the memory of its unknown creators. The archaeologist Christopher Chippindale has suggested that cleaning up the landscape would be just another form of inauthenticity.

How did we come to this? A parliamentary commission described the state of Stonehenge as “a national disgrace” back in 1997, and the plans to improve it go even further back. While Stonehenge is owned by English Heritage, this land is in the custody of the National Trust. And these are not just fields: in the eyes of modern archaeology, they are an integral part of the meaning of Stonehenge.

The National Trust has gradually pushed back modern farming, and is restoring this landscape to bare grassy chalk downland. You can walk the paths in a vast hanging silence and stillness, and then turn back and see Stonehenge as it should be seen - a bleak mass of stones with no truck in sight.

In stressing the religious meaning of the landscape as a whole, archaeology has lost sight of the uniqueness of Stonehenge as a building, and in the process pitted two organizations against each other. The National Trust has been in opposition to English Heritage plans, and contributed to the disagreements that have led to this impasse. The rival guardians forgot they were up against a state that, in the end, will always lapse into philistine accounting.

### **“Archaeologists Unveil New Finds at Digs for Subway in Downtown Rome,”** *International Herald Tribune*, 3/7/2008

A sixth-century copper factory, medieval kitchens still stocked with pots and pans, and remains of Renaissance palaces are among the finds unveiled Friday by archaeologists digging up Rome in preparation for a new subway line.

Over the last nine months, remains — including Roman taverns and 16th-century palace foundations — have turned up at the central Piazza Venezia and near the ancient Forum where works are paving the way for one of the 30 stations of Rome’s third subway line.

The archaeological probes are needed only for stairwells and air ducts, as the 25 kilometers (15 miles) of stations and tunnels will be dug at a depth of 25-30 meters (80-100 feet) — below the level of any past human habitation, experts said. However, most of the digs

still have to reach the earth strata that date back to Roman times, where plenty of surprises may be lying in wait. That may spark problems between planners and conservationists, officials said.

Countless public and private works have been scrapped over the years in Rome and across Italy, and it is not uncommon for developers to fail to report a find and plow through ancient treasures. Rome’s 2.8 million inhabitants can rely on just two subway lines, which only skirt the center and leave it clogged with traffic and tourists. Plans for a third line that would service the history-rich heart of Rome have been put off for decades amid funding shortages and fears the work would grind to a halt amid a wealth of discoveries.

The 3-billion (US\$4.6-billion) project is due for completion in 2015, but parts of the line are scheduled to open in 2011, sporting high-tech automatic trains transporting 24,000 passengers an hour.

### **“Instant Karma,”** *The Boston Globe*, 3/16/2008

It’s not as if “instant photography” died in an instant. Once digital cameras became affordable, its days were numbered. And technically (if not technologically), it’s not even dead. Fuji still makes instant film.

Even so, the announcement last month that Polaroid would stop producing instant film is a landmark in the history of photography. On the web, savepolaroid.com was created to protest the decision. Another website, polanoid.net, is seeking to build the “biggest Polaroid-picture-collection [on] the planet to celebrate the magic of instant photography.”

Polaroid has had a long, daunting decline since its glory days in the ‘60s and ‘70s. The then-Cambridge-based Polaroid uniquely stood at the intersection of science, business, and art. Its founder, Edwin Land, held 533 patents, second only to Thomas Alva Edison in US history. The Polaroid Land Camera was named after its inventor. But somehow implicit in its name was the suggestion that the device was so good it claimed all earth-based photography, too.

“The purpose of inventing instant photography was essentially aesthetic,” Land said in 1947, announcing the process’s invention. Ansel Adams

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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.

### **"Greece Promises Fall Opening for Much Delayed Acropolis Museum,"** *CBC News*, 2/1/2008

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.

### **"San Xavier Angel Emerges After a Century in Hiding,"** *Arizona Daily Star*, 3/30/2008

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 baptis-

try, 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.

Unlikely 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.

### **"In the Tent of Tomorrow, a Faded Map of Yesteryear,"** *New York Times*, 4/7/2008

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. Vandals 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.