
Articles You May Have Missed

“Restoration of Historic Park Ridge Mural under Way,” Park Ridge Herald-Advocate, 07/10/2012

A faded mural that is part of local history is slowly regaining its vibrance thanks to professional art restorers and a community fundraising effort. The “Indians Cede the Land” mural is now undergoing restoration work by Parma Conservation in Chicago, readying the piece for a planned unveiling at the Park Ridge Public Library later this year.

“It’s actually quite far along,” said Elizabeth Kendall, founder and chief conservator at Parma Conservation. The 6-foot-by-20-foot mural, painted by George Melville Smith in 1940 for the former Park Ridge Post Office at 164 S. Prospect Ave., was saved by the late Paul Carlson, a Maine East High School history teacher, in 1970. Upon Carlson’s death in 2008, family members presented the Park Ridge Public Library with the mural, which was covered in cracks because shellac, a type of resin, had been applied in 1970 to remove it from the wall.

In addition to restoring the mural a smaller replica is being created to travel to Park Ridge schools so children can learn about the history of the piece.

“Bank of Valletta Supports Restoration of the Crucifixion,” Malta Independent, 07/16/2012

Bank of Valletta is supporting the restoration of Prof. Giuseppe Briffa’s (1901 – 1987) ‘The Crucifixion’ at the Parish Church of St. Mary (known as il-Knisja l-Qadima – the Old Church). This is the only painting that was painted specifically for this church in recent years.

The parish church of St Mary was built some time between 1607 and 1655 on the site of a mediaeval church also dedicated to the Assumption. The Church served as the main parish church for Birkirkara and most of central Malta until the mid-18th century when the Church of St Helen was completed. The church then fell into misuse and all sacred art and artifacts were transferred elsewhere.

The church was largely left abandoned and during an earthquake in 1856 what remained of the dome and the barrel vault collapsed. In 1950, the Collegiate Chapter of Birkirkara started reconstructing the church, which was reopened to the public in 1972. Prof. Briffa

painted ‘The Crucifixion’ in 1980 to fit an existing retablo inside the church. This might well be the last work by Briffa before his demise in 1987.

The painting was stored in the church’s Oratory, where exposure to humidity and lack of adequate display led to its deterioration. Parish Priest Lino Azzopardi, with the collaboration of historian Sandro Sciberras, subsequently set in motion the restoration process – with the support of Bank of Valletta. The restoration works have been entrusted to Prevarti Art Restoration and Conservation.

“MFAH Director Gary Tinterow Appoints Two Leading Figures in Art Conservation to the Museum of Fine Arts, Houston,” Art Daily.Org, 07/21/2012

MFAH Director Gary Tinterow today announced the appointments of David Bomford and Zahira (Soni) Véliz to key conservation positions at the Museum of Fine Arts, Houston. Bomford has been appointed Director of Conservation, responsible for establishing conservation priorities in the care of the collections of the MFAH and its two house museums, Bayou Bend and Rienzi, in addition to conservation research and scholarship on the museum’s works of art.

Véliz has been appointed Senior Paintings Conservator, responsible for the care of the paintings collections of the MFAH and the two house museums, and for initiating research and scholarship related to those collections. Both will also work closely with Tinterow and senior conservators of the MFAH to prepare the Conservation Department for new and consolidated facilities within the redevelopment of the MFAH campus. Bomford and Véliz, who are married, will relocate from London to Houston in October.

“Jamaica Sculpture Restored,” Times Ledger, 07/21/2012

About four decades after it was installed in an unassuming little park on Hillside Avenue, a unique example of abstract sculpture in Jamaica was restored to its original condition last week.

A team of restorationists with the Citywide Monuments Conservation Program, a division of the city Parks Department, spent last Thursday restoring

Wingdale, a 12-foot-tall steel piece of contemporary art created by Roger Bolomey in 1971.

The sculpture was designed to stand on its own steel base, but when it was installed the bottom was enclosed in an aluminum base that came up about a foot high, and when workers opened it last week they were surprised to find it weighted down with sandbags. “It was a very uncommon way of securing a sculpture that weighs almost a ton,” said project conservator Christine Djuric.

The piece was originally designed to be displayed on its own base so that it reflected Bolomey’s aesthetic of thin sheets of steel intertwined with one another as they ascend. A few months ago, workers poured a concrete base and moved the sculpture to its new permanent home last week. Workers then stripped off several layers of paint in preparation to repaint it its original color, a deep red.

The Conservation Program fills in the gaps where Parks cannot, maintaining sculptures all over the city and, when needed, performing major renovations. Each summer, the program’s staff and its interns restore public art in the five boroughs with the help of private sponsors.

“Restoration Begins on Paintings at St. John’s Seminary,” Ventura County Star, 07/21/2012

Ten feet above ground on a scaffold, a conservator wearing plastic gloves works gently to remove a layer of surface dirt from “Our Lady of Guadalupe,” one of three paintings in the oratory at St. John’s Seminary in Camarillo. Decades of smoke from burning candles during daily prayer had darkened the image over time.

“These haven’t been cleaned since they were put up in 1943,” said Patty West, the lead conservator in charge of restoring three oratory paintings at the seminary. “They were done by the renowned religious artist Hector Serbaroli in 1943,” said Monsignor Craig A. Cox, rector and president of St. John’s Seminary.

The artist painted the images in a studio before transferring them to the seminary. The murals are oil on canvas mounted onto a board and attached to the wall. “The murals are covered in a layer

of gray surface dirt most likely from the smoke of burning candles placed on the altar during services,” West said. A roof leak caused some damage, particularly in areas of the faux mosaic ceiling in the niches surrounding each mural. There also are small areas of paint loss, particularly on the top and bottom portions of the murals.

“The conservation includes consolidating any loose or flaking paint so that there is no further paint loss,” West said. The painting are then cleaned to remove the gray layer of surface dirt. Once the murals are cleaned, West said, he will apply a brush coating of a matte finish acrylic varnish to protect them.

“Germany Helps Restore Celestial Temple,” Vietnam.net, 07/23/2012

The Toi Linh Tu (the Highest Celestial) Temple in the Hue Citadel, built during the final days of the Nguyen Dynasty, has been restored with German assistance and is again open to visitors.

The temple, built in the early 20th century – the Nguyen Dynasty ruled from 1802 to 1945 – was meant originally for ladies of the royal court. Built in the Phu Noi Vu (the Royal Treasury) compound, the Vietnamese ornaments inside and outside attest to the local artistry and craftsmanship though they were also inspired by European architecture.

The restoration was completed on Friday by the Hue Monuments Conservation Centre and German Conservation Restoration and Education Projects (GCREP). A group of German experts led by Andrea Teufel, project manager and chief restorer, six students from the Hue College of Arts, and local artisans had begun the work in July 2011.

Two major issues – how to conserve and restore the original stucco and mosaic artwork on site, and how to conserve and restore the Long Tho lime-plaster typical of Hue – were resolved during the project. The findings will be documented so as to sustain further scientific inquiry and heritage preservation projects in Hue.

Active knowledge transfer – building local capacity through on-the-job training – was also part of the project. German GCREP restorers have been training Vietnamese artists and artisans since 2003.

“Patti Smith ad Assisi Restauratrice di Giotto (Patti Smith Restores Giotto in Assisi),” Lo Spettacolo, 07/30/2012

Patti Smith visited the religious community of the Basilica of Saint Francis, and, in addition to dining with the friars, the American restored at tiny portion of the frescoes. “I’m sorry, Giotto - said Patti - but I did it with love.”

The most intense moment of the visit was her homage before the tomb of the saint. Smith, who is also an artist, was given a private tour of Giotto’s frescoes, those of Simone Martini and to the chapel of St. Nicholas, which is currently being restored. Here the chief restorer, Sergio Fusetti, gave her a brush and allowed her to restore a small (a few centimeters) portion of the sky, assuring her that the area would not be removed.

The American rock star, complete with black hair parted in two braids, had performed the previous night in Perugia for Rockin ‘Umbria.

“Barnum Museum Offers Inside Look at the Art of Restoration,” CTPost.com, 07/19/2012

Whether working at Château de Versailles outside of Paris or at Bridgeport’s Barnum Museum, the goal for freelance conservator Chris Augerson is the same: to repair and preserve objects of great historical value. Based in Edinburgh, Scotland, and Millbrook, N.Y., Augerson travels the world to help great museums, large and small alike, salvage priceless treasures that have suffered the ravages of time, extreme humidity or disasters, natural or human-made.

Now at the Barnum Museum, Augerson is restoring horse-drawn carriages, which is one of his specialties. Augerson will take time off from his busy schedule for the Barnum Museum’s new lunchtime lecture series, called “Bring a Sandwich, Take a Memory.” Augerson said that he has been working in Bridgeport for the past 18 months and expects to be here for at least 18 months more -- confronting the extensive damage to the museum and its contents caused in June 2010, when Bridgeport was hit by a freak tornado.

Barnum Museum Executive Director and Curator Kathy Maher said the series is part of Recovery in Action, funded in part by the Department of Eco-

nomics and Community Development’s State Historic Preservation Office and Bridgeport’s Downtown Special Services District.

“Italy to Start Colosseum Repairs in December,” Agence France-Presse, 07/31/2012

Long-delayed repairs to the 2,000-year-old Colosseum will begin in December in a project funded by Italian billionaire Diego Della Valle to save the crumbling monument, officials said on Tuesday.

The culture ministry said the first contract for the restoration project -- to clean up the facade of the Roman amphitheatre blackened by passing traffic -- was awarded last week.

The restoration of the Colosseum will last two and a half years and the ancient monument will be covered in scaffolding but will be accessible to the public throughout. Apart from cleaning, restorers will also repair cracks in the building and remove temporary metal arches installed on the ground level. The project, which also includes construction of a new visitor centre and repairs on all the internal and subterranean areas of the monument, will increase by a quarter the areas accessible to tourists.

The monument was completed in 80 AD by the Roman emperor Titus and reports on its pitiful state have often featured in Italian media in recent months. A recent study also found the whole monument is tilting by 40 centimetres (16 inches) on its southern side possibly due to cracked foundations. More studies on the tilt are due to be compiled by next year.

“\$4M Piece Found,” New York Post, 08/01/2012

A multimillion-dollar Roy Lichtenstein painting that disappeared 42 years ago has popped up in a Manhattan warehouse. “Electric Cord” was last seen in 1970 when owner Leo Castelli sent the piece by the pop-art prince out to be professionally cleaned.

It was never returned, and the fate of the painting was a mystery — until last week. That’s when Castelli’s widow, Barbara Castelli, got a call from the Roy Lichtenstein Foundation saying the piece had turned up at a high-end art storage warehouse on the East Side, where some-

one was trying to sell it. She asked for a restraining order barring the estimated \$4 million painting from being moved from the Hayes Storage Warehouse until she can get her day in court.

Leo Castelli, who put on Lichtenstein's first solo exhibit at his gallery in 1962, bought "Electric Cord," a painting of a tightly wrapped electric cord, in the 1960s for \$750, the court papers say. In January 1970, he sent the piece out to be cleaned by a well-regarded restorer named Daniel Goldreyer.

But instead of returning the painting, Goldreyer told Castelli the work had been lost. Lichtenstein died in 1997, and Leo Castelli died in 1999. The work was officially listed as "lost/stolen" in the international Art Loss Registry in 2007.

Then last week, James Goodman Gallery owner James Goodman called the Lichtenstein foundation to say he'd been told by a "third party" that the painting was at Hayes Storage, and asked if they'd authenticate the work, the court filing says. A rep for the foundation then tipped off Barbara Castelli.

Goodman told The Post he had no idea that the painting might have been stolen, and that the current owners claimed to have an invoice showing the piece was purchased from Leo Castelli.

"Ruling on Artistic Authenticity: The Market vs. the Law," The New York Times, 08/05/2012

Federal District Court Judge Paul G. Gardephe's résumé includes many impressive accomplishments but not an art history degree. Nonetheless he has been asked to answer a question on which even pre-eminent art experts cannot agree: Are three reputed masterworks of Modernism genuine or fake.

Judge Gardephe's situation is not unique. Although there are no statistics on whether such cases are increasing, lawyers agree that as art prices rise, so does the temptation to turn to the courts to settle disputes over authenticity. One result is that judges and juries with no background in art can frequently be asked to arbitrate among experts who have devoted their lives to parsing a brush stroke. The three art cases on Judge Gardephe's docket in Manhattan were brought by patrons of the now-defunct Knoedler & Company who charge

that the Upper East Side gallery and its former president Ann Freedman duped them into spending millions of dollars on forgeries.

The judge's rulings may ultimately rely more on the intricacies of contract law than on determinations of authenticity. Neither Justice Saxe nor Judge Gardephe would discuss their cases or the issue. What previous rulings show, however, is that while judges and experts consider the same evidence — provenance, connoisseurship and forensic analyses — they tend to value it differently.

"Jackson Pollock's 'Mural' Arrives at Getty's Conservation Lab," Los Angeles Times, 08/07/2012

"Mural," the critically important painting in Jackson Pollock's development as a major American artist, has arrived in the conservation lab at the J. Paul Getty Museum. A visit Wednesday to see the monumental 1943 canvas, which is in the collection of the University of Iowa Museum of Art, shows why conservation work is imperative.

A pronounced sag can be seen in the center of the painting at the top. Unframed, "Mural" is roughly 8 feet tall and 20 feet wide. The downward weight in the middle is pulling up the bottom edges of the canvas at the right and left. Rather than a wide rectangle, "Mural" is showing modest but clear signs of a broad, downward curve.

What caused the sagging? At some point, a new lining on the back was added to reinforce the canvas. Relining, a common procedure, employed a wax adhesive. Given the picture's size, considerable weight was added to the painting.

Museum conservators will work with scientists at the Getty Conservation Institute to determine how to rectify the problem. They also plan to remove a layer of varnish from the painting's surface, apparently added in the 1970s, which creates a slight sheen. When work is completed in early 2014, "Mural" will go on view at the Getty Museum for three months.

"Institute of Art Restoration Preparing Next Generation Upkeep Pieces of History," Rome Reports, 08/12/2012

In 1939 the Italian Ministry of Culture founded the Institute for the Conservation and Restoration to maintain the country's artwork and heritage.

Five years later, in 1944, a school was also created in art restoration. Since then, students have learned the process of restoring artwork as well as detecting any possible threats to it from insects or temperature changes. They also have the opportunity to work with important pieces of Roman art.

To restore these images, they use the technique known as 'tratteggio' which was invented by Cesare Brandi, the founder of the Institute. It's a way to reintegrate the vertical brush strokes such as these. They are clearly recognizable so that they are not confused with the original.

During their five years of training, these students also travel to many of the places where these art pieces were created. This year, students and teachers have formed a team to help in the recovery of the art that was damaged by the earthquake that struck northern Italy in the region of Emilia Romagna. The teachers say that many of their students have a natural talent in restoring art.

Potential students have to pass an admission test to show their knowledge of art, their approach to colors and even knowledge in science. During its 73 years of existence, the Institute has worked on restorations not just in Italy but also on pieces from Egypt, India, Israel, Mexico and Turkey.

"Florence to Return Art Treasure to Public View," BBC News, 08/21/2012

The striking, black and white, eight-sided Baptistery of San Giovanni in the heart of Florence is one of the city's architectural glories. Tourists crane their necks and snap away with cameras as they take in the golden gates that fill the baptistery's main entrance. Fine as they are, the doors are only replicas, paid for by a Japanese millionaire.

Lorenzo Ghiberti's original, Renaissance masterpiece - The Gates Of Paradise - has had to be hidden from public view for more than two decades. It has been undergoing what is one of Florence's most important restoration projects. The work has taken 27 years to complete.

This is a towering, nine-tonne

work of art, wrought out of bronze and layered with gold more than 500 years ago. After standing in the Baptistery for more than five centuries, the doors were in poor shape. Wind and weather and pollution had blackened them. When the River Arno burst its banks in 1966, a torrent of muddy water poured across the piazza where the Baptistery sits, and wrenched the lower panels off the Gates.

Some repair work was done while the doors were still in situ. By 1990, though, it was decided to take them down and begin the full restoration programme. But why did it take so long to complete? “We had to understand why the bronze was getting ruined, do trials,” said the programme director. “So the first 12 years were dedicated to studying and understanding the problem.” And the science involved in finding solutions was complex.

Existing laser technology used to clean works of art needed to be specially adapted for work on the doors. There were only two restorers on the team, and they had other projects to attend to at the same time. But the grime of centuries has now been removed from the panels. And much of the original golden lustre of the Gates Of Paradise has been restored.

But they will not be returned to the Baptistery to stand gleaming in the sun on the piazza. From now on the doors will be kept in a glass case filled with nitrogen that it is hoped will prevent further deterioration of the bronze. The restored work is expected to be put back on show to the public in September in one of Florence’s museums, the Museo dell’Opera di Santa Maria del Fiore.

and two articles for those who have been living in a cave for the last couple of weeks....

“Spanish Fresco Restoration Botched by Amateur,” BBC News Europe, 08/22/2012

An elderly parishioner has stunned Spanish cultural officials with an alarming and unauthorised attempt to restore a prized Jesus Christ fresco. *Ecce Homo* by Elias Garcia Martinez has held pride of place in the Sanctuary of Mercy Church near Zaragoza for more than 100 years.

The woman took her brush to it after years of deterioration due to moisture. Cultural officials said she had

the best intentions and hoped it could be properly restored. The woman, in her 80s, was reportedly upset at the way the fresco had deteriorated and took it on herself to “restore” the image.

BBC Europe correspondent Christian Fraser says the delicate brush strokes of Elias Garcia Martinez have been buried under a haphazard splattering of paint. The once-dignified portrait now resembles a crayon sketch of a very hairy monkey in an ill-fitting tunic, he says. The woman appears to have realised she was out of her depth and contacted Juan Maria Ojeda, the city councillor in charge of cultural affairs.

Art historians are expected to meet at the church soon to discuss how to proceed. Mr Ojeda said: “If we can’t fix it, we will probably cover the wall with a photo of the painting.” The fresco is not thought to be very valuable, but has a high sentimental value for local people. To make matters worse, the local centre that works to preserve artworks had just received a donation from the painter’s granddaughter which they had planned to use to restore the original fresco.

“Lesson from Spain’s Botched Painting: Leave Art Restoration to the Experts,” Toronto Star, 08/23/2012

If one lesson comes from the now-viral story of an 81-year-old woman who turned a damaged fresco on a church wall in Spain into an international joke, it’s that this is the kind of work you should probably leave to the experts. Experts who have a background in chemistry and a master’s degree in the very particular field of painting conservation — not to mention years of experience.

Well-meaning amateur Cecilia Giménez — a parishioner at the Santuario de Misericordia in the small town of Borja — set out to restore the fresco by artist Elias Garcia Martinez, worn over time, to its original glory.

A distraught Giménez told Spanish television station RTVE she’d been asked to fix the painting by a local priest. “Everybody who came into the church could see we were painting,” she said, aghast. “We’ve always repaired everything here.”

Circumstances aside, what’s clear is that restoring art is an enormously complicated process. Professional restorers in Spain are reportedly en route

to offer guidance. The new version has triggered an Internet meme of portraits, some starting with “Your Face Here” and the most popular plastering Rowan Atkinson as Mr. Bean over the damage.

And an Internet petition to keep the new painting exactly the way it is had more than 10,000 signatures by Thursday night. “The daring work . . . is endearing and a loving act, a clever reflection of political and social situation of our time,” Javier Domingo of Madrid wrote in launching his petition. The painting “reveals a subtle critique of creationist theories of the Church, as well as questioning the emergence of new idols. The result cleverly combines the primitive expressionism of Francisco de Goya, with figures such as Ensor, Munch, Modigliani or the Die Brücke group.”

“Lincoln Conservation Experts to Restore Stained Glass Fragments from Coventry Cathedral,” This is Lincolnshire, 08/27/2012

Thousands of medieval stained glass fragments which survived the bombing of Coventry Cathedral are being restored to their former glory by a Lincoln conservation firm.

The Old Cathedral of St Michael in Coventry was bombed by the Luftwaffe on November 14, 1940, to almost complete destruction. Its ruins now sit alongside the city’s modern cathedral. However, the building’s magnificent stained glass survived the Blitz and it was placed into storage in 1939.

Now, Lincoln-based conservation specialist Crick Smith is working with the World Monuments Fund Britain and Coventry Cathedral to restore the surviving pieces and put them back in place. The project involves cleaning and repairing around 5,000 fragments of stained glass, many of which have degraded in storage over time.

Some of the glass was made by renowned 15th century Coventry-based stained glass artist John Thornton. Other pieces date from between the 15th and 19th centuries.

The work is being carried out by a team of experienced conservators, who also lead the University of Lincoln’s conservation consultancy division. They are being joined by current students and graduates from the university’s conservation and restoration degree programme.

“Ancient Stones Revealed on Tapestry,” The Art Newspaper, 08/30/2012

The cleaning of an Elizabethan tapestry map has revealed what may be the earliest depiction of the Rollright Stones, a series of Neolithic and Bronze Age megaliths in the English Midlands. What appears to be a small stone circle is now visible in the lower right-hand corner of the Sheldon Tapestry Map of Warwickshire. Other details, including tiny cottages nestled among the trees, are also now visible.

The textile was cleaned and conserved in 2011 in preparation for its inclusion in the British Museum’s exhibition “Shakespeare: Staging the World” (until 25 November). Wet cleaning by the Belgian company De Witt removed four centuries of dirt and dust. The tapestry then returned to the UK for further treatment by Textile Conservation, a company in Bristol.

The studio, led by Alison Lister, removed the non-original lining because it was causing tension in the tapestry. A full backing of undyed linen fabric was then applied and all conservation stitching work was carried out through the new backing. As the textile is a map, the decision was made to reinstate missing areas, particularly the names of the towns.

“Much of the brown-black thread had degraded, so a lot of attention was given to conservation stitching, to make the lettering clearer,” Lister says. Conservators found pieces of tapestry woven over holes, which suggests that the textile was repaired early in its history, possibly within 50 to 100 years of being made.

“It looks as if the tapestry was damaged when it was folded up as there are four similar-sized holes. The quality of the weaving and the matching of the design suggests that the repair could have been done by the original studio,” Lister says.

“IMA Conservation Science Laboratory Unveils Original State of van Gogh Painting,” ArtDaily.org, 08/29/2012

A partnership between the IMA Conservation Science Laboratory and the Cincinnati Art Museum (CAM) has shed new light on the colors that Vincent van Gogh used in his 1890 painting *Undergrowth with Two Figures*.

Van Gogh was known to use vibrant colors in his paintings but many

of his works today have lost this original vibrancy. *Undergrowth with Two Figures* is one such work and during a cleaning of the work, former CAM paintings conservator Per Knutas unearthed miniscule traces of bright pink colorant in areas where the frame covered the edge of the painting.

This discovery prompted Knutas to contact Dr. Gregory D. Smith, the IMA Senior Conservation Scientist. Smith agreed to help identify the paint colorant used by van Gogh and worked with visiting researcher Dr. Jeffrey Fieberg, Associate Professor of Chemistry at Centre College in Danville, KY, to examine the painting and solve the mystery.

Van Gogh painted *Undergrowth* within the last five weeks of his life—a period when he was known to have used a bright Geranium Lake organic dye—and the brilliance of Geranium Lake is short lived when exposed to light. Since the pink flowers in the painting rapidly faded to white, the question addressed by the IMA lab was which flowers were white because of the fading, and which ones were always white.

The painting was brought to the IMA for an in-depth, nondestructive analysis. Smith utilized a small broken paint chip found lodged in the varnish to analyze the dye.

After identifying the ink, Smith and Fieberg painstakingly mapped out its location by elemental spectroscopy in the 387 dabs of white paint used by van Gogh to represent the flowers. The team used Adobe Photoshop to record all the spots in which the dyestuff was detected, creating a virtual restoration of the aged painting.

“The Getty and Rome Form Cultural Partnership, Will Exchange Art,” Los Angeles Times, 08/13/2012

The Getty Museum has added a new partner in its expanding cultural accord with Italy -- the city of Rome. The museum said it has signed a bilateral agreement with Rome’s Capitoline Museums to create a framework for the conservation and restoration of artworks as well as future exhibitions and long-term loans.

The Capitoline Museums are a group of art and archaeological museums that date to the 15th century. They are

among the oldest public art museums in the world.

James Cuno, president of the Getty Trust, marked the new partnership with the unveiling of an ancient sculpture titled “Lion Attacking a Horse,” which is being loaned to the Getty. The sculpture stands approximately 5 feet tall and depicts a lion pouncing ferociously on the back of a horse. The artwork is believed to date from the 4th century B.C.

The sculpture is scheduled to remain on display at the Getty Villa in Pacific Palisades through Feb. 4, after which it will return to Rome. The Getty already has formed cultural-exchange agreements with museums in Naples and Florence, as well as with the Sicilian Ministry of Culture.

The agreements are part of the 2007 accord between the Getty and the Italian Ministry of Culture in which the Getty agreed to transfer 40 objects to Italy to resolve a protracted legal battle over disputed works of art.

“Getty Helps Finance Conservation of Rubens Panel Paintings,” Los Angeles Times, 07/09/2012

The Getty Foundation is helping to fund the conservation of a 17th century masterpiece by Dutch artist Peter Paul Rubens.

“Triumph of the Eucharist” is a series of panels that resides at the Prado Museum in Madrid. The Getty said it has awarded close to \$390,000 to the museum for the conservation of the piece. Money for the project is coming from the Getty’s Panel Paintings Initiative, which has also helped to fund the conservation of Albrecht Dürer’s “Adam and Eve,” also located at the Prado.

“Triumph of the Eucharist” dates from approximately 1626 and represents Rubens’ designs for a series of tapestries for Isabella Clara Eugenia, a ruler of the Spanish Netherlands. The tapestries hang at the convent Clares de Descalzas Reales in Madrid. Rubens’ panels focus on the power of the Eucharist, or the Holy Communion, and the place of importance it holds in Catholicism. The Panel Paintings Initiative was launched in 2008 as a joint effort between the Getty Foundation, the Getty Conservation Institute and the Getty Museum.