**The Art of Conservation: Understanding Clifford Still** shows how the Clifford Still Museum keeps and preserves its nameake's aging work. Provided by Clifford Still Museum.

By Ray Mark Rinaldi Denver Post Fine Arts Critic

Fifty poor Fell. Time hasn’t been kind to Cliff-
ford Still’s 1942 abstract masterpiece. Paint is sepa-
rating along its left edge. And, ick, its whole sur-
face appears to be randomly flaking off.

So it goes in the world of oil-coated canvases, and a good percentage of the 83 paintings in the Cliff-
ford Still Museum’s collection are showing signs of age. Fortunately, chief conservator James Squires and his team are there to perform cosmetic surgery. Their touch-ups are delicate and tedious and, let’s be frank here, dangerous. No one wants to be
beheaded by art that can be valued in the tens of millions.

The museum’s new exhibit, “The Art of Conserva-
tion: Understanding Clifford Still,” takes a lot of the mystery out of the process. Using raw canvases, some worse for wear, the show explains how paint-
ings are inspected and mended when a fix is in order. It’s a bold move for the museum, really, stapling a
Still = BC

**Entertainment**

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By Matt Miller The Denver Post


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On a recent Friday afternoon, Tennis’ practice once again comes to a halt and Alaina Moore and Patrick Riley are leaning over a red keyboard in their South

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