

TRE A T M E N T I N D I C A T E D

Take condition photographs - over-all - and details if necessary. Remove dust from the surface with an air gun at low pressure. Re-attach and/or consolidate linseed oil films and restrict, with suitable adhesives, any further deterioration of desired inter - layer cleavage and drying crackle. Fill and in - paint any unwanted losses of paint or collage materials with Renaissance gesso and methacrylate resin medium. Relying upon curatorial judgment, clean grime from areas of "Untitled" with specific agents required in any collage areas where it is feasible or aesthetically necessary. Test paint films for solubility in benzine, vis-a-vis reversibility. Isolate paper fibre collage areas as well as other vulnerable areas either sensitive to benzine or where curatorial judgement indicates. Coat or spray soluble nylon or cellulose acetate in these specific areas. Spray a thin mat solution of Acryloid B-67 to all other exposed surfaces to serve as a protective coating and remove the isolating films of soluble nylon or cellulose acetate from specimens of "Untitled" where further deterioration cannot be arrested or is aesthetically approved of. Attach Fome-Core backing boards to each panel seperately.

SP

Post script Future consideration might be given to transferring the supportive synthetic fabric to a "honey combed panel" and adhered with interleaving acid free paper with PVA emulsions using vacuum table table tecnique; thus avoiding further deleterious damage to the surface due to mechanical torque and fragility by providing each panel with a rigid support.

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TREATMENT

October, 1972:

Three circles of Japanese tissue facing, using water soluble paste adhesive, were applied to areas of extreme vulnerability in central panel. In those areas there was loss to the paper support and paint, cupping of the paper and paint around the losses, and danger of further loss if a protective facing were not applied.

The areas of loss are located:

52-1/4" from left edge x 31" from bottom edge

52-1/4" from left edge x 27-1/2" from bottom edge

48-3/4" from left edge x 26" from bottom edge.

November, 1972:

A scrap of pink netting (approximately 6" x 2-1/2") that hung over the mirror in upper central panel was found on the floor under the collage during a gallery check. The scrap has been added to the Rauchenberg file in the Conservation Lab.



35mm slide of Collection with the Japanese tissue used in the 1972 treatment visible on the center panel.
Photograph: SFMOMA, c. November 1972.

DEPARTMENT OF PAINTING CONSERVATION - SAN FRANCISCO MUSEUM OF ART

CONDITION REPORT

Priority Rating

① 2 3 4

Date of Exam *Sept 14, 1972*

1953-54

ACC. NO. ARTIST TITLE MEDIUM, SUPPORT, SURFACE SIZE:
 SUPPORT: *Rauchberg untitled Mixed media-collage (86" x 95 1/2")*
 lined - wax glue rigid mounted cradled patched
presumed fabric support (canvas?) (Synthetic fabric)
 weak embrittled loose distortions in plane hole
over canvas
 tear split warp crumbling bulge dent

PAINT FILM-GROUND: cracks - age, mechanical, traction, feather cupping

inherent vice

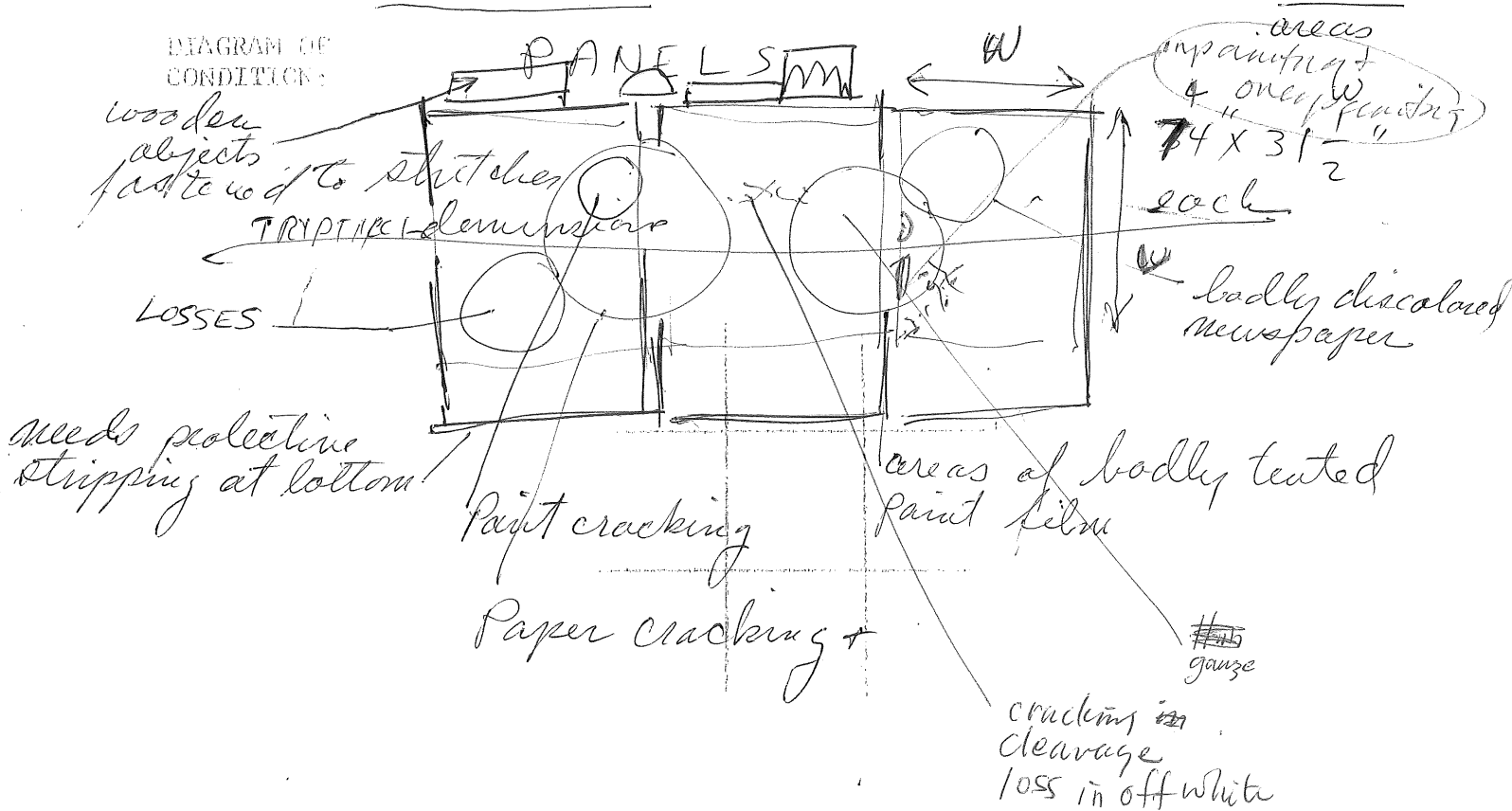
cleavage - cupped, interlayer, tented flaking chipping
 losses scratch abrasion overcleaned *blistering* overpainted stained

SURFACE: unvarnished - discolored blanching blot *grime*
varnished + unvarnished areas *ext. on top of thick impasto*
 scratch abrasion splatter fingermarks

FRAMING: inadequate insecure nails loose poor fit weak cabinet
none
 needs: stripping backing sealing plates

TREATMENT INDICATED: general consolidation flatten line reline new stretcher
local treatment reattach cleavage irfusion
cleaning grime varnish removal fill impaint varnish

DIAGRAM OF CONDITION:



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TREATMENT INDICATED

Take condition photographs. Remove dust and surface grime. Re-attach cleavage with suitable adhesive. Generally consolidate, from the front and, if possible, from the back wherever needed, the dessicated areas of the paint film and paper collage with suitable adhesives. Fill losses with gesso and inpaint with methacrylate paints. Apply protective surface coating of Acryloid B67 to entire surface if proven feasible after testing paint film for sensitivity to solvent and after isolating paper fibers.

Attach protective stripping to all three panels at bottom. Attach new protective Fome-Cor backing to panels as a whole.

CONSERVATION LABORATORY

CONDITION/TREATMENT REPORT

ARTIST: Robert Rauchenberg	SUBJECT: <u>Collection</u>
STRUCTURE: Combine painting: oil and aqueous paint, lacquers and resin, fabrics, papers (newspaper, tissue etc.) crayon, chalk, charcoal, mirror, wood, etc. mounted on three joined canvases.	DIMENSIONS: 79" x 95-3/8" (Three vertical connected panels) OWNER: San Francisco Museum of Modern Art Acc. No. 72.26 CONSERVATOR: Tony Rockwell

CONDITION:

Different elements are in various states of disintegration and delamination. Oil painted areas are cracked with cupped, tented and blind interlayer cleavage and loss. Paper areas, often saturated with paint and resins etc, are embrittled, cracking and separating. Resinous coatings are themselves contracting, curling and separating in some areas.

There is much evidence of previous local consolidation with a variety of adhesives including wax and synthetic resin with old overpainting and inpainting of losses.

TREATMENT:

Numerous areas of paint cleavage and loss were locally infused with wax-resin through glazine paper employing a tacking iron. Excess wax was removed with petroleum benzine.

Where wax-resin infusion might cause staining to surrounding areas polyvinyl acetate emulsion (Jade 403) was applied to penetrate paint cleavage and also reattach and strengthen separating tissues and papers which were resin or paint saturated. Matte friable areas were sparingly consolidated with Liquitex® matte medium, an acrylic emulsion with silica and other unknown additives (Rauchenberg has recommended this for consolidation of his works).

Soluvar matte picture varnish was applied locally to some oil painted areas to even surface sheen of these extensively consolidated areas. Disturbingly obvious flaked paint losses were inpainted with pigments in Acryloid B-67. This varnishing and inpainting was most extensive in an 6" x 7½" area (reds, oranges, yellows) 38½" from top edge and bordering on right edge.

Conservation Laboratory
San Francisco Museum of Modern Art
Treatment Report
Artist: Robert Rauchenberg
Subject: Collection
Owner: San Francisco Museum of Modern Art
Acc. No. 72.26

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TREATMENT continued:

Inpainting was also performed in an area of white dripping paint (upper central area of central panel) where extensive loss had occurred. Old overpainting was also in evidence here. Cleaving, Lifting, and splitting, resin saturated, tissue paper was re-attached and strengthened TR area with polyvinyl acetate emulsion (Jade 403).

A wooden horizontal member was screwed to the back of the three vertical panels. This was attached slightly below center to provide additional strength and to facilitate safe handling of the work.



CONSERVATION LABORATORY

Date: August 29, 1991
Lab#: 77.91
Acc.#: 72.26
Owner: SFMOMA
Conservators: Lucy Pearce
J. William Shank

PAINTING EXAMINATION REPORT AND
TREATMENT PROPOSAL

ARTIST: Robert Rauschenberg

TITLE/SUBJECT: Collection

DATE: 1953 - 54

MEDIUM: Mixed

SUPPORT: Canvas

SURFACE: Uncoated

DIMENSIONS: H 80" x W 96" x Th 3½"

ATTACHMENTS: Frame with added wooden elements

DESCRIPTION:

The work is executed on three canvas panels held together by one common outer frame, with applied elements. The image is an assemblage of personal mementoes (e.g. canvas, silk, mirror, collage) as well as oil paint and household enamel.

CONDITION:

Support / Auxiliary Support:

The support is a heavy weave cotton canvas on all three panels (measurements: 31½" x 73"). Due to the heaviness of some of the applied elements, e.g. the mirror, it has been supported by cardboard insets. These are now quite degraded and should be replaced with new and more appropriate panels.

Paint / Ground:

The surface is built up in an assembled mixed media technique. The bottom third of the painting is composed of pink, blue and yellow areas of delicate silk adhered directly onto the canvas and painted over in areas, presumably with the household enamel paint Rauschenberg says he was using at the time. There are also isolated areas of what looks like PVA resin applied very thinly, which

Artist: Robert Rauschenberg
Title: Collection
Owner: SFMOMA
Acc.#: 72.26
Lab#: 77.91

Paint / Ground (continued):

is shaling off. The rest of the painting has many collaged paper elements applied over the silk. Most are from newspapers, magazines and comics. These are mainly visible in the middle third of the painting and have been covered with paint to a greater or lesser degree. Many paper elements are now detaching and bubbling up and should be stabilized. There are also attached fabric elements in this area. There are some thick applications of paint which are also flaking badly and should be treated immediately. The uppermost third of the painting has the silk base with paper collage elements over that. Over this there is much paint and fabric and painted fabric, again with associated lifting and flaking. In the central panel there is a round mirror. Originally, there was a piece of pink silk that hung over it. A photograph of the piece published in 1967 in Andrew Forge's book Rauschenberg shows how the silk was originally adhered. It also indicates how much of the silk has been lost and would have to be reconstructed to return it to its former appearance. This element fell off in 1972 and has not been replaced. The original silk itself is also degraded and would need restoration. The right-hand wooden element has some flaking enamel.

Frame / Fitting:

The frame is a simple wooden battening with three applied elements on the top.

SUMMARY / RECOMMENDATION:

Due to the techniques and materials used, there is much consolidation work to be done on the painting. Different areas will have to be treated with different adhesives according to the material to be consolidated and its substrate. Working from the photograph published in Andrew Forge's Rauschenberg, the fragments of silk should be restored and attached to a larger piece to re-establish the original design.

Artist: Robert Rauschenberg
Title: Collection
Owner: SFMOMA
Acc.#: 72.26
Lab#: 77.91

PROPOSED TREATMENT:

Photograph to document condition before, during, and after treatment [35mm color transparencies].

Remove surface dust and deposits from face of painting only to the extent that the materials will allow. In some areas of excessive vulnerability, this will not be possible.

Locally relax and reattach lifted paint/ground with adhesive, moisture, heat and pressure to the extent the media will respond. (This will vary from area to area). The mixed media nature of the work means that different adhesives and techniques will be used in isolated areas. The goal of this consolidation will be to stabilize the work in its existing condition. However, this instability is due to inherent vice and may reoccur; therefore, it should be monitored carefully.

Make fomecor insets to support the painting].

Fill paint and ground losses with Polyfix filling compound.

Inpaint paint and ground losses with ground pigments in Acryloid B-67/F10.

Readhere loose frame ornaments.

Secure protective backing board over painting reverse.

Provide Treatment Report.

COST ESTIMATE: To be determined.

DURATION OF TREATMENT: 1 month.