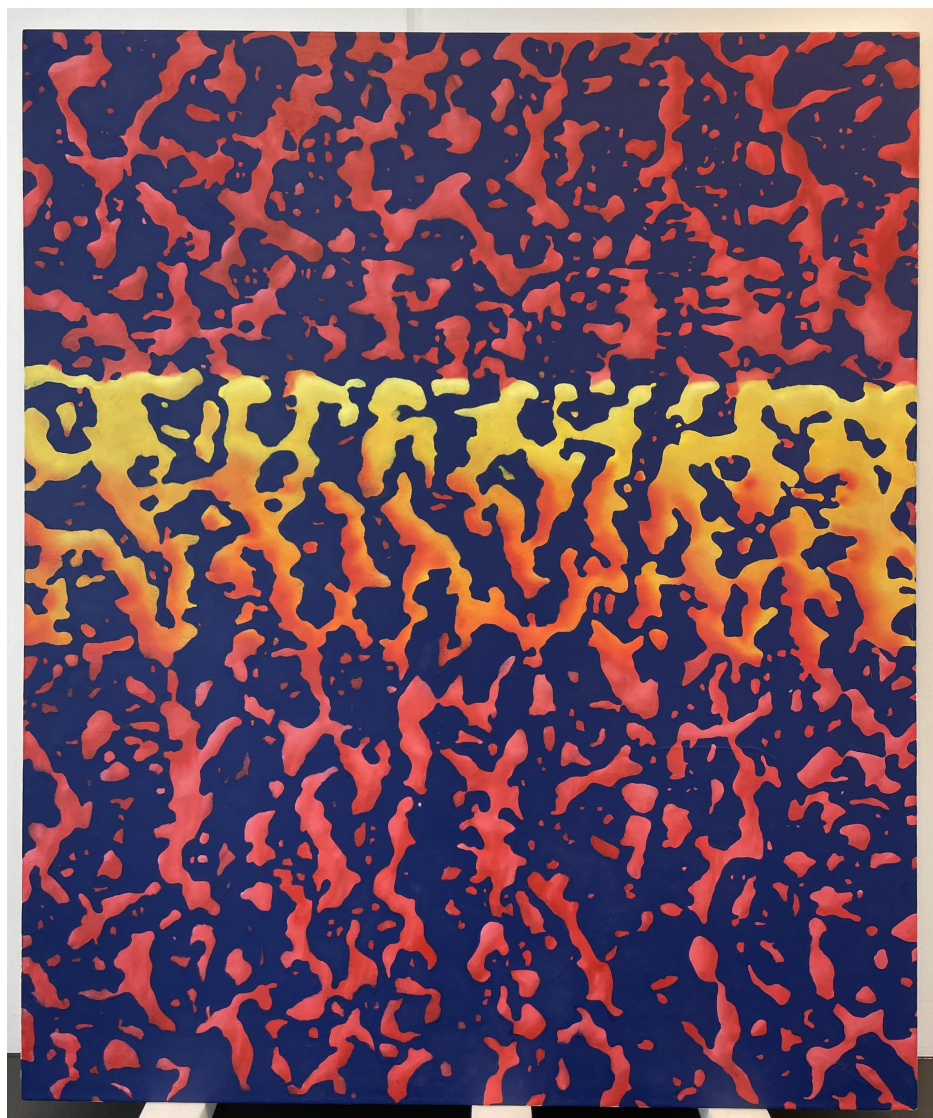


CONDITION REPORT

Dielsdorf, ZH
19.01.2024

Gerhard Richter
Studie zu 451 (451-B)
1979
Oil on Fabric
Frame: 185 × 155 × 5.9 cm
Painting: 180.4 × 150.6 × 4.2 cm
Signature: Signed on reverse „Studie zu 451 / (Richter, 1979)“



TECHNIQUE

The artwork is implemented on a textile painting support. The fibres have not been analysed. Judging by the optical appearance, they might be linen or a mix of linen and other fibres. The threads are densely woven in a plain weave.

The fabric has an industrially applied priming layer which ends at the cut edges of the fabric. A second priming layer is present. This priming layer is visible on the tacking margins. It has a brighter colour than the industrially applied layer and exhibits brushstrokes.

The fabric is mounted on a wooden stretcher frame with two vertical and two horizontal crossbars. The stretcher frame is custom made and assembled from two stretcher frames glued together on their backs. The assembling was done professionally but there is evidence of it been done by hand. It is likely that the stretcher frames were put together in the artist's studio in order to enlarge the depth of the artwork. The unique production of this stretcher frame refers to the creative and precise working process of Gerhard Richter. Paint marks which correspond to the paint on the front are also visible on the stretcher frame. There is a recess in the stretcher on the upper edge where the work was previously hung with L-hooks.

The painting support is fixed on the reverse of the stretcher frame with staples. The stretcher frame facing backwards has a typical rim (as the front of a regular stretcher frame normally should). Therefore, the outer edge is slightly protruding. Staple marks from a previous stretching are visible along the tacking margin. These marks are clearly visible but underneath the second priming layer. Therefore, most of the hole marks are filled with the second priming layer. As the second priming layer is underneath the paint layer, it must have happened before the final painting layers were applied. However, it is unclear when the artwork was re-stretched and the tacking margins were treated. Some abrasions, losses, and adhered materials are visible on the tacking margins, especially on the left side. These were probably caused while it was at the artist's studio, as these are usually not present in a warehouse and it seems the adhering material got embedded in the paint while it was still wet. The final paint layer covers some of the losses to the priming layers.

The red and yellow colours were the first layers of paint applied by the artist. These colour fields have a rather flat paint application with sharp and wide brushstrokes throughout. They were implemented in a fast manner. Richter applied the blue in a second step, which is thicker than the earlier applied layers. Clearly defined brushstrokes can be seen here, particularly along the colour boundaries, suggesting a concentrated working method with a commitment to sculpting the shapes. In many areas, the outer edge of the brushstrokes moved into the colour shapes and left distinct traces on the red and yellow areas. There are at least two different layers of blue paint applied. Embedded hairs of the brush, which was used by Richter are visible in all colour sections.

A difference in gloss is inherent to Gerhard Richter's paint application. The artwork appears to be unvarnished but an enrichment of the colour by using more binding medium is likely. A slight separation of the binding medium is visible in the blue. When examined with an ultraviolet light the outlines of the blue brushstrokes exhibit a brighter fluorescence, which indicates that some of the binder was washed out towards the edge when the paint was applied. Furthermore, in some areas of the blue whitish hazes are visible, which are likely to be in connection with the binding medium. The medium of the colours itself has not been analysed.

The artwork is framed in a wooden shadow gap frame. The frame is painted in a light green colour. A backing board made of an acid-free cardboard and an anti-vibration protection are in place. The keys are secured with an archival gummed tape. Backing board, anti-vibration protection and securement of keys were implemented in January 2024.

Two pairs of hanging devices, both D-Rings, are in place.

CONDITION

The artwork is in a very good condition.

Distinct cracks are visible along the upper left and lower right quadrants of the artwork as well as along the edges of the painting. From the reverse the cracks are marking linear deformations in the painting's support.

Some of the cracks have been treated in the past with glue from the reverse. The glue seeped through the cracks in a few areas and resurfaced in the front. This is only visible under ultraviolet light.

Under ultraviolet light, small retouches within the cracks are visible. Partially, the retouching colour has tinted the fibres of the support and became visible on the reverse. The only other retouches are small inpaints in the corners of the artwork. All retouches are well integrated and are hardly detectable under regular light condition.

As described under the „Technique“ section, the tacking margins are showing distinct traces of wear. Some abrasions, losses, and adhered materials are visible. These were likely to have been caused while it was at the artist's studio as these are usually not present in a warehouse.

A tape with a handwritten note on the format size is attached at the upper edge of the tacking margin.

On the reverse a dark stain is visible at the upper right corner. No corresponding damages can be seen in relation to the stain.

Some keys are missing in the stretcher frame.

The frame is in fair condition with moderate signs of wear.

DATE, PLACE, NAME, SIGNATURE

January 19 2024, Dielsdorf (Zurich), Angela Eysler

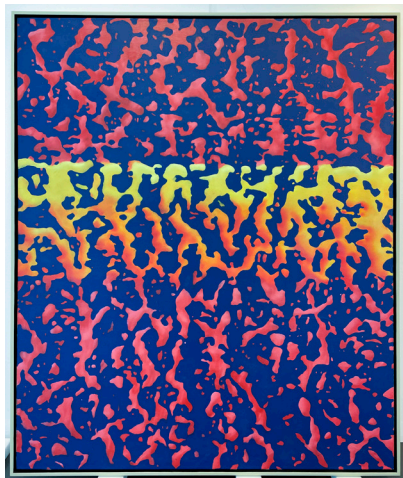


ARTWORK

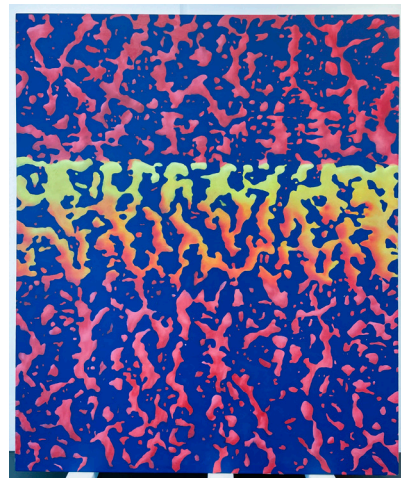
- 01- Tear
- 02- Hole
- 03- Deformation
- 04- Crease
- 05- Scratch
- 06- Abrasion
- 07- Loss
- 08- Loose Layer
- 09- Flaking Layer
- 10- Distinct Craqueling
- 11- Blanching
- 12- Dirt
- 13- Glossy Area
- 14- Matt Area
- 15- Colour Change
- 16- Prev. Restoration
- 17- Technique
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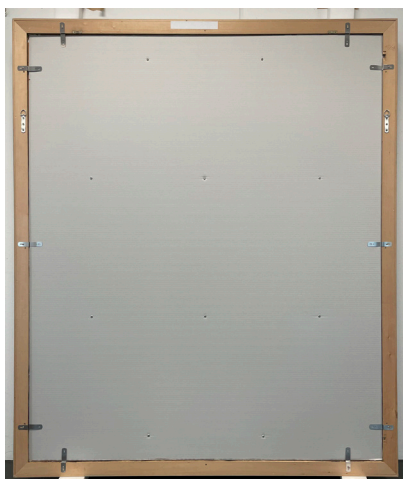
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Front_Framed



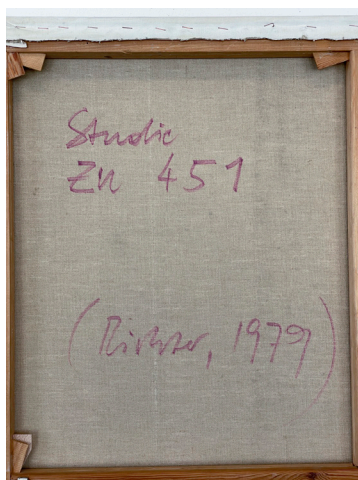
Front_Unframed



Reverse_Framed



Reverse_Unframed

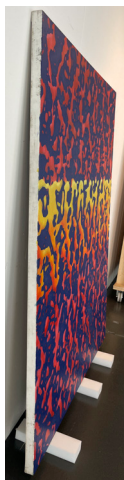


Signature on Reverse



Inscription on Reverse

PHOTO DOCUMENTATION



Left Side_Tacking Margin



Right Side_Tacking Margin



Left Side of tacking margin with adhering dirt



Detail_Paint in Losses on Priming Layer on
Tacking Margin



Detail_Marks from a former mounting



Detail_Second Layer Primer on right tacking
margin

PHOTO DOCUMENTATION



Label at upper edge of tacking margin



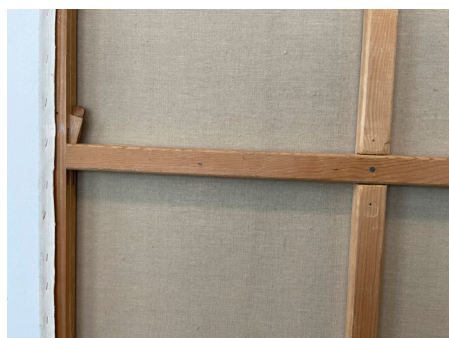
Paint Marks_Right Tacking Margin



Paint Marks on Reverse



Old Hanging System in Stretcher



Details_Doubled stretcher frame



Detail of glued stretcher frame

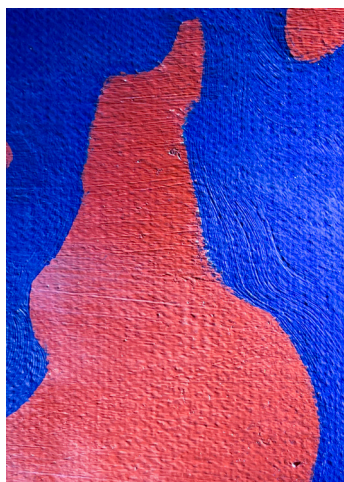
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Detail Painting Technique_Differences
in Gloss_Reflecting Light



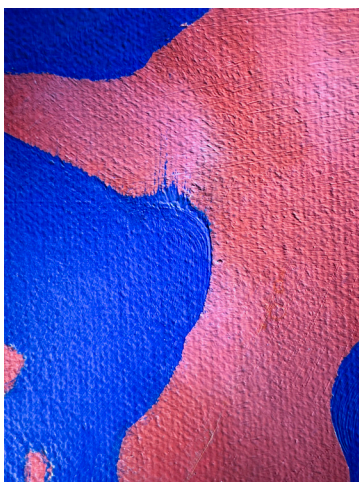
Detail Painting Technique_Differences in
Gloss_Regular Light



Detail_Painting Technique_1



Detail_Painting Technique_Embedded Hairs of
Brush

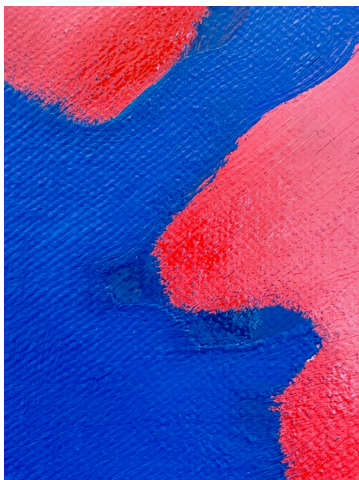


Detail_Painting Technique_2_Side Ray



Detail_Painting Technique_2_UV Ray

PHOTO DOCUMENTATION



Detail_Painting Technique_3_Regular Light



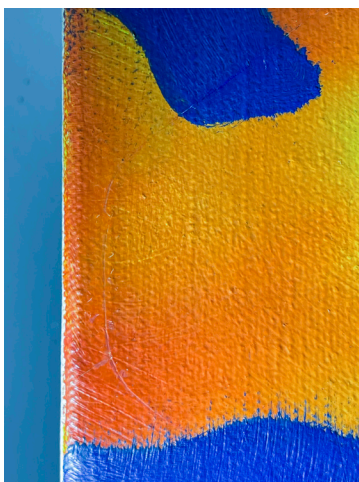
Detail_Painting Technique_3_UV



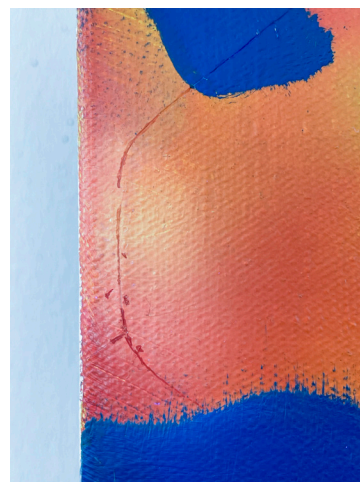
Detail_Crack_With Retouch_1_Regular Light



Detail_Crack_With Retouch_1_UV



Detail_Retouched Crack_2_Regular Light

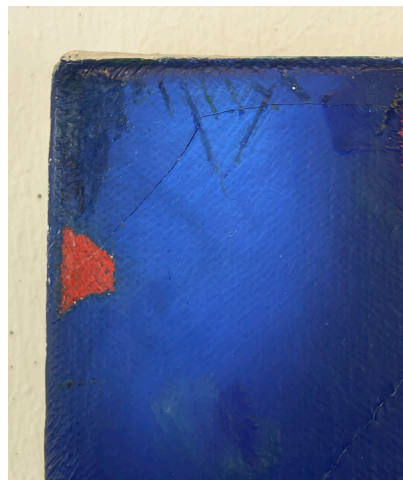


Detail_Retouched Crack_2_UV ray

PHOTO DOCUMENTATION



Detail_Upper Left Corner_Side Ray



Detail_Upper Left Corner_UV



Restoration of Cracks_Reverse_1



Restoration of Cracks_Reverse_2



Restoration of Cracks_Reverse_3



Detail_Visible Retouche from Reverse