

THE MUSEUM OF MODERN ART

The David Booth Department of Conservation

TITLE: *Goldfish and Sculpture*

MUSEUM No.: 199.1955

ARTIST: Henri Matisse

DATE: Spring-summer 1912

MEDIUM: Oil on canvas

DIMENSIONS: 46 x 39 5/8 in.

SIGNATURE: Lower left, recto, "Henri Matisse"

CONSERVATORS: Laura Richter Le

DATE OF TREATMENT: March 2024

PURPOSE OF TREATMENT: This treatment of the painting verso was carried out alongside Anny Aviram's extensive treatment of the painting recto in 2024 in preparation for loan to the Fondation Louis Vuitton as part of the "Matisse, *The Red Studio*," exhibit.

CONDITION: PAINTING VERSO

There are pieces of tape around the edges of the painting, stretching from the stretcher bar onto the canvas – cream colored masking tape at the corners and black tape holding all the keys in place. Many cover labels and inscriptions. The tape is becoming brittle and crumbly.

Some of the labels are lifting at the edges. The verso is dusty overall.

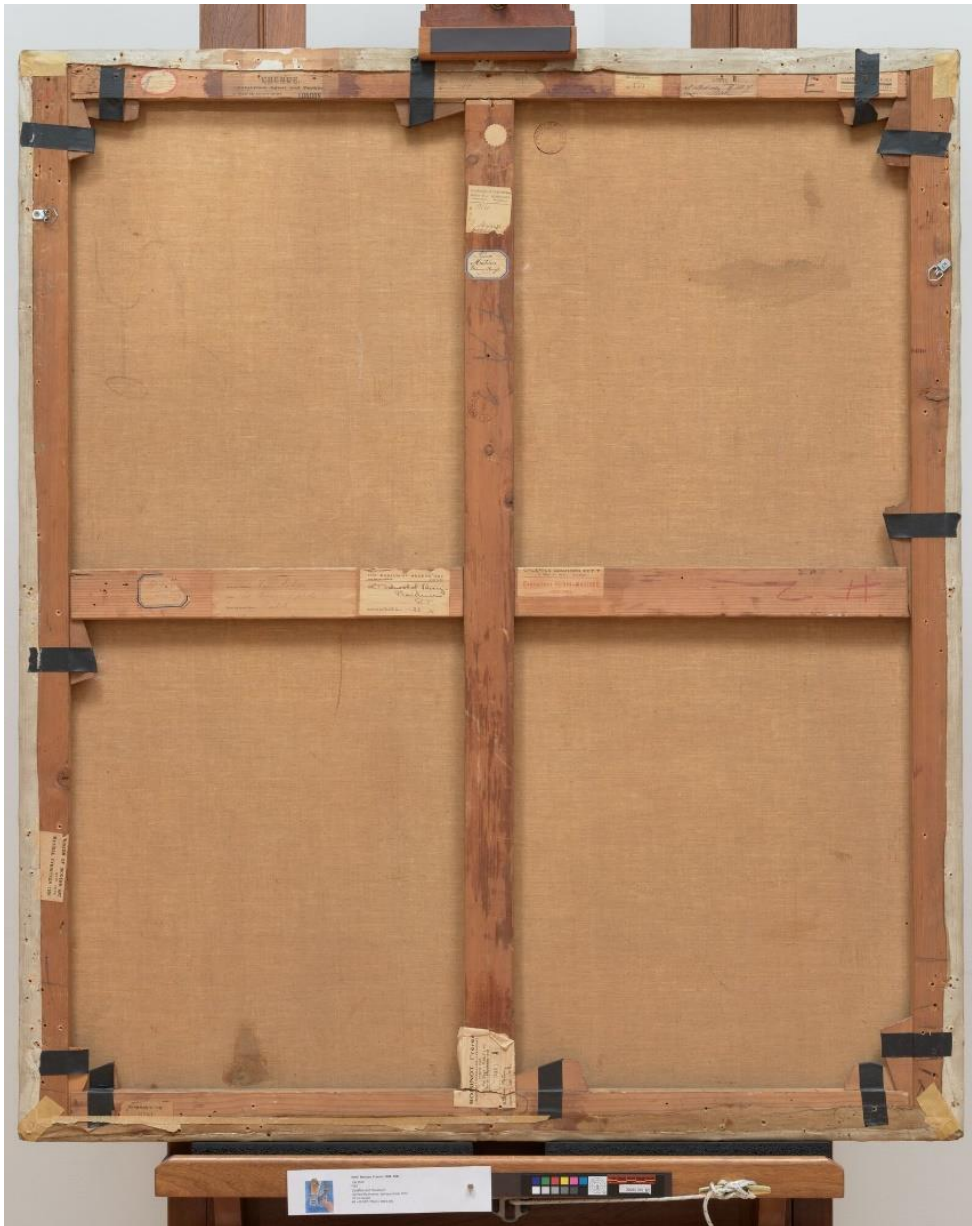
TREATMENT: PAINTING VERSO

- 1) The masking tape over the corners was removed with a heat pencil and spatula.
- 2) The black tape covering keys and labels was removed with petroleum benzine.
- 3) 1/8 inch holes were drilled in the keys. A protective layer of Volara, a metal plate, and a thin wood board (from bottom to top) was sandwiched together and placed behind the key when drilling.
- 4) Twill tape was threaded through the holes in the keys and stapled to the stretcher bars.
- 5) Labels that were lifting were set back with wheat starch paste.
- 6) The recto was dusted with a brush and vacuum, followed by soot sponges and cosmetic sponges.

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IMAGES



Verso: Before Treatment

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Tape during treatment: the top paper was brittle and crumbly and the adhesive below was thick and sticky, soluble in few solvents. It would soften but not lift with heat.



Lower, right corner: before and after tape removal.

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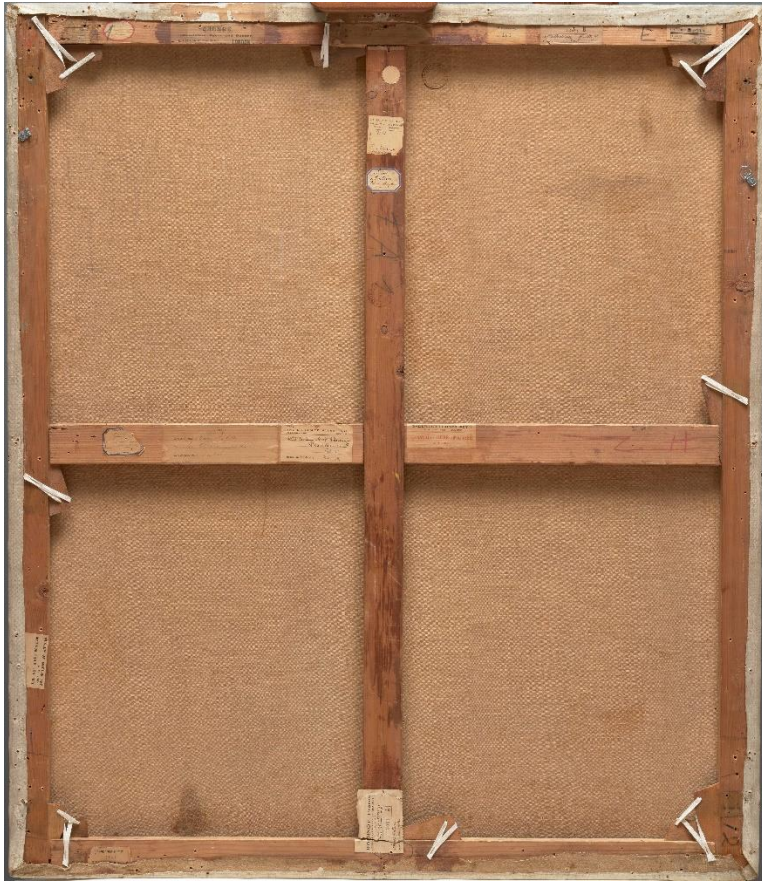
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Drilling holes through the keys

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Verso: After Treatment