



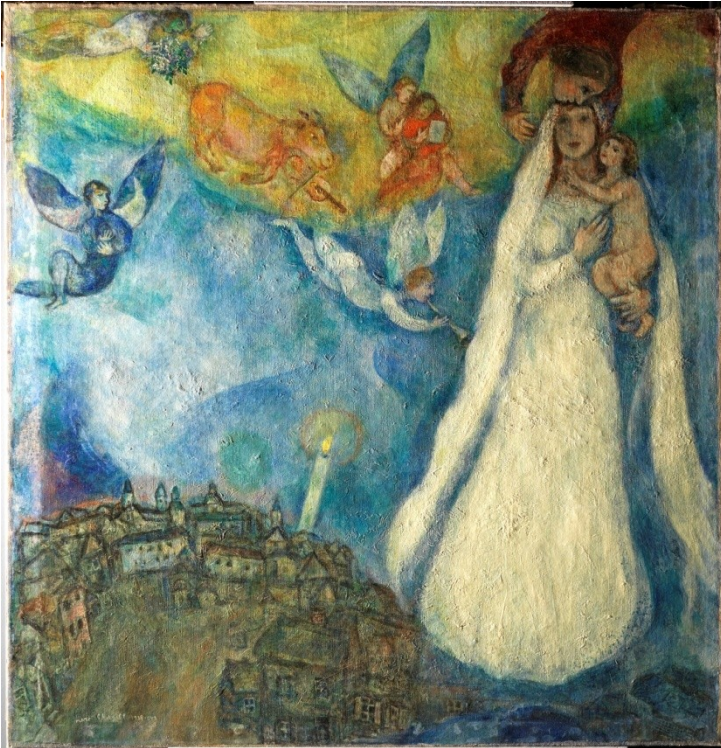
Restoration of “The Madonna of the Village” and “The House in Grey”

Marc Chagall

F U N D A C I Ó N
COLECCIÓN THYSSEN-BORNEMISZA

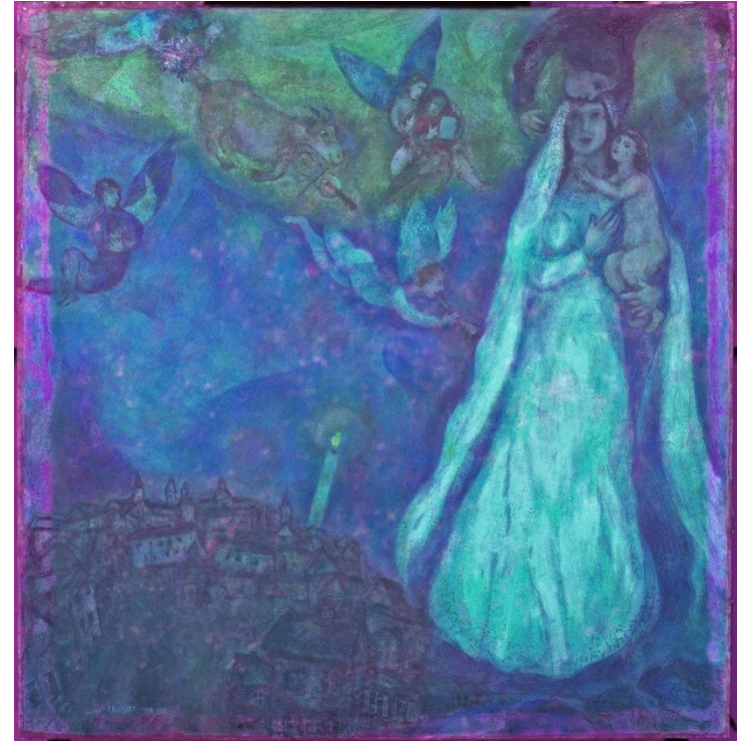
The Madonna of the Village Preliminary Study

Raking Light



Raking light allows raised areas to be seen, as well as zones in which the paint may have lifted.

Ultraviolet Light



A careful study with ultraviolet light was made of the painting in order to determine the location of repainted areas before proceeding to clean the varnish layer.

Macro-photography



Prior to restoration macro-photography was used to carefully record alterations in the most damaged areas.

Photography with infra-red light



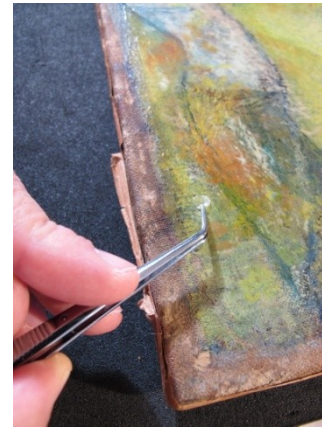
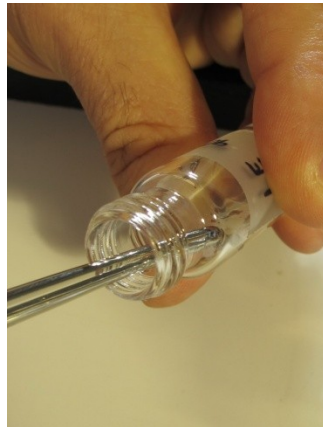
Infra-red light allows for an analysis of Chagall's compositional changes and under-drawing .

RISK EVALUATION OF THE CELLULOSE MICRO-DISK CLEANING SYSTEM



The risks of using a cleaning system involving an innovative method based on cellulose and GC-MS micro-disks were assessed in the analysis laboratory before proceeding.

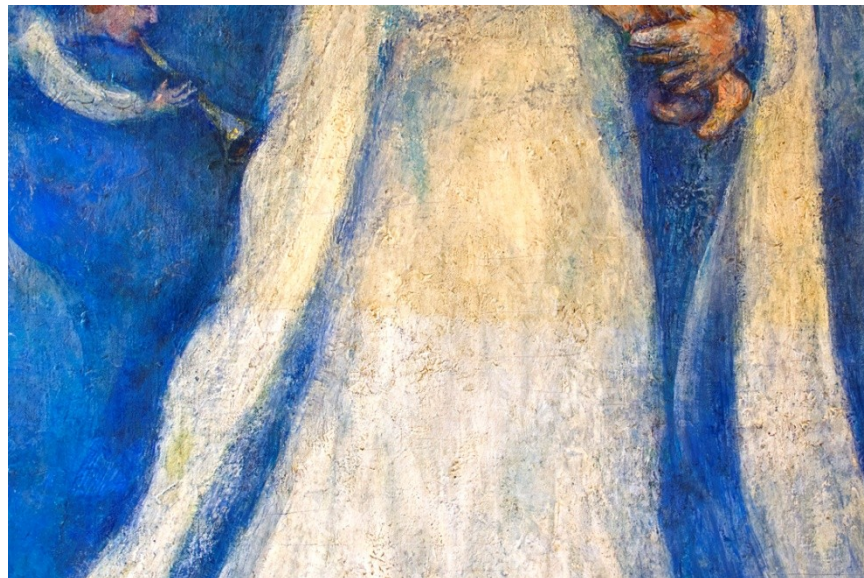
The results allowed for a confident evaluation of the dissolvents. They represented the least risk when cleaning this work in each area that had a different tonality.



Process of cleaning the varnish layer.



The varnish covering the painting had yellowed and prevented a correct reading of the paint surface.



The painting prior to treatment and the final result.



It is now possible to appreciate the colours and luminosity of the work as originally conceived by Chagall.

The House in Grey



State of the canvas prior to restoration



The canvas is painted almost to the very edge on all four sides and it had been nailed in some areas on the front to the pictorial surface.

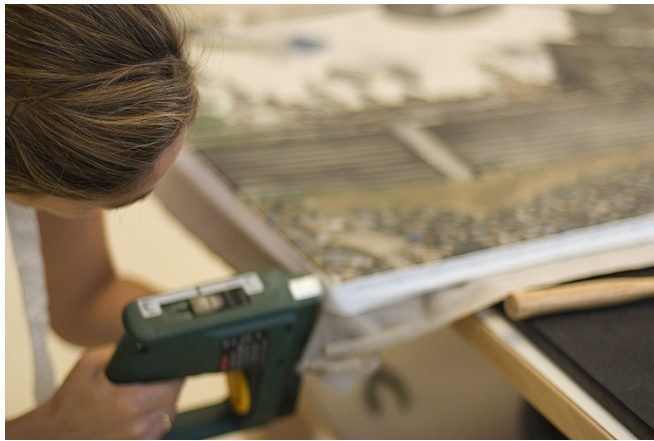


Treatment of the support



In the light of this problem, new edges were added to extend the original canvas and enable it to be stretched and stapled correctly to the edges of the stretcher. In addition, a new piece was inserted in one of the corners to replace an old repair made from sticking plaster.





The canvas was stapled to the original stretcher placing a cotton strip (between the canvas and the staples) as a protection to the edges.



The canvas after treatment



Restoration of Chagall's works "The Madonna of the Village"
accomplished in July 2011 and "The House in Grey" in August 2010.

Restorer: Alejandra Martos Figueroa

Chemist: Andrés Sánchez Ledesma

Photography: Hélène Desplechin

Report elaborated by the restoration team of the Museo Thyssen-
Bornemisza. Available in:

<http://www.museothyssen.org/microsites/exposiciones/2012/chagall>