

Issue Date: April 2nd, 2024

Artist: Bob Dylan

Title: Untitled

Dimensions: 24.5 x 30 in.

Year: Circa 1968

Summary: The painting is a colorful and energetic abstract composition. Painting techniques range from thin background layers to thick impasto. Bright yellows, corals, and oranges are juxtaposed against more earthly base layers of greens and browns. Abstract shapes and patterns are combined with recognizable imagery, including music notes, bow ties, animals, and segmented features, including eyes and horns. The work presents well overall, with vivid colors and captivating imagery.

Support: The canvas is stretched over a wooden strainer with fixed joins. There is one vertical and one horizontal crossbar. Soft undulations are on the upper left and right corners of the canvas. The rest of the canvas is in plane and hangs flat. Corner braces are affixed to the strainer with mending plates. A hanging wire is present, secured to two round screws on the left and right sides. The reverse of the canvas has significant dust and debris present that could be easily removed, especially on the lower and upper left corners. The reverse is signed and inscribed on the lower left quadrant with music notes. The work would benefit from local restretching to return the upper corners to a planar position.

Paint Layer: Paint applications are thick, and the colors are very vibrant. Cracking to the paint layer is dispersed throughout the surface. Some of the cracking is inherent to the medium and likely occurred when the paint layer dried. A few impact cracks are also intermittently present and are most visible in the white passage below the right 'horn', another just below the red figure wearing a hat. Paint losses are visible in two white passages on the right side of the composition: one approximately 7 inches from the right edge and 8 inches above the lower edge, the other approximately 10.5 inches from the right edge and 19 inches above the lower edge. There is a third loss in a white passage approximately 1 inch from the left edge and 17 inches from the lower edge. These areas would benefit from consolidation to prevent further flaking. The work is unvarnished. Under UV examination, no restoration was visible. Areas of grime on the right side of the canvas have a slight fluorescence that appear to have a slightly tacky finish.

Recto:



Verso:



This report has been prepared by Abigail Thomas, and is illustrative of the physical condition of the artwork as determined by her. This report is a matter of opinion and should not be considered as an alternative to an in-person examination by any persons. Abigail Thomas and any associated parties are not responsible for the accuracy or completeness of this information contained above. No opinion relating to the accuracy of the provenance or authenticity of the artwork is expressed in this report. No parts of this report can be changed or taken out of context.

Exhibit A:

Undulation on the upper left corner

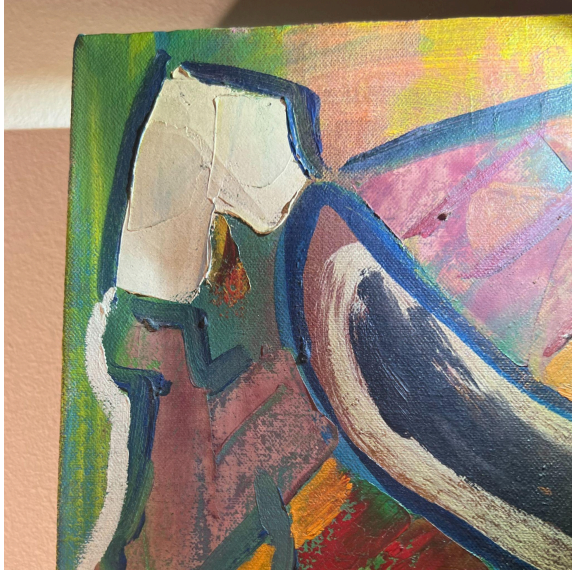


Exhibit B:

Undulation on the upper right corner



Exhibit C:

Paint losses and flaking.

