

December 19, 2017 (Reexamined 7/8/2025 attached)

Subject: Condition report for Jean-Michel Basquiat painting.

Title: RED MAN ONE

Artist: JEAN-MICHEL BASQUIAT (American 1960-1988)

Medium: Acrylic-oil stick & paper collage laid down on canvas and mounted to wooden supports.

Size: 76 x 47 3/4 inches (*longest sides of a pentagonal (5-sided) wooden support system)

Date: Signed-titled and dated "Sept 1982" on the verso.

The painting was inspected under florescent room lighting [REDACTED]. The inspection was limited to a visual examination. The artwork was not examined under UV or IR lighting conditions.

Because of its unconventional pentagonal construction, the painting was left inside the packing crate during this examination, the verso of the canvas was not examined and all the information relating to the verso was copied from previously documented auction catalogs such as Sotheby's catalog online.

The painting is a complex construction of "acrylic paint, oil sticks, and paper collage laid on canvas and mounted onto wood supports."

A rough sketch of the painting as it appeared during this inspection was prepared and is included in this report. The sketch outlines the edges of the paper and documents the location of the relatively thick cord (rope) used to attach the canvas support to the wooden supports.

The edges of the canvas are loosely wrapped around the edges of the support. Thick cording is used in about 11 locations to effectively tie the canvas to the support. This cording is painted black and incorporated into the overall design.

The outlines of 5 separate "sheets" of paper are visible through the paint layer. Some of the edges of the paper have separated from the canvas support. Other sections of the paper and canvas appear distorted, (i.e. out of the typical planar configuration of a 'traditional' stretched canvas painting). The distortion may be due to uneven canvas tensioning over time OR may also be intentional, either explanation holding the surface distortion does not appear to affect the integrity of the painting at this time.

[REDACTED]

The entire surface was closely inspected under magnification. Several areas that at first glance appear to be minor surface scatches and/or paint loss under magnification are revealed to be associated with the artist's technique and do not represent 'damage' or future threats to the artwork.

About 6-7 tiny 'dots' of an amber material appear on the surface inside the large field of 'white' near the center of the design. Under magnification these 'spots' rest on top of the paint layer and resemble a 'wax' substance. (*These spots were left intact on the surface).

Overall, the otherwise clean surface appears only slightly dusty. Reticulations which appear in the paint layer in a few select color areas are the result of the artist choice of materials and mixing technique. This area might be inherently weaker than the surrounding paint layer and over time may require intervention to consolidate, at this time they appear structurally intact with no signs of deterioration.

The paint layer shows no visible signs of deterioration, no 'cracking', no apparent delaminating, no adverse effects from the use of complex multiple materials.

A single less than 1/2-inch area within the 'white' color field near the center exhibits what 'might' be a surface abrasion, the effects of an object striking the paint layer. Under magnification this area appears stable.

Within the general scope of this current inspection, we conclude that the artwork is in excellent overall condition being about 25 years old.

[REDACTED]

Supporting images:



Figure 1: Jean-Michel Basquiat original painting "RED MAN ONE" mounted inside the packing container during inspection.

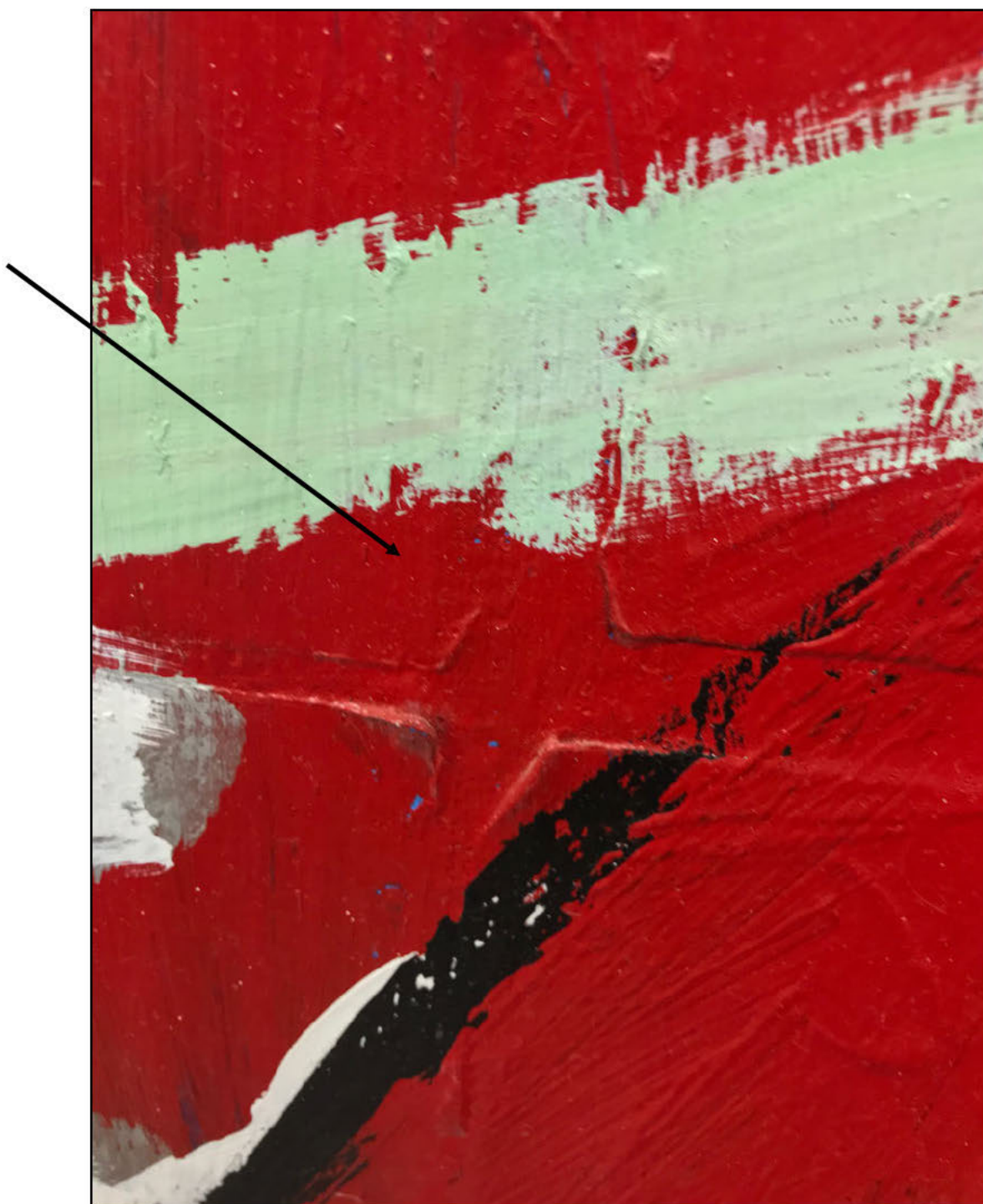


Figure 2: Taken near the center of the design showing the rough outlines of a portion of the paper collage network used in this painting.

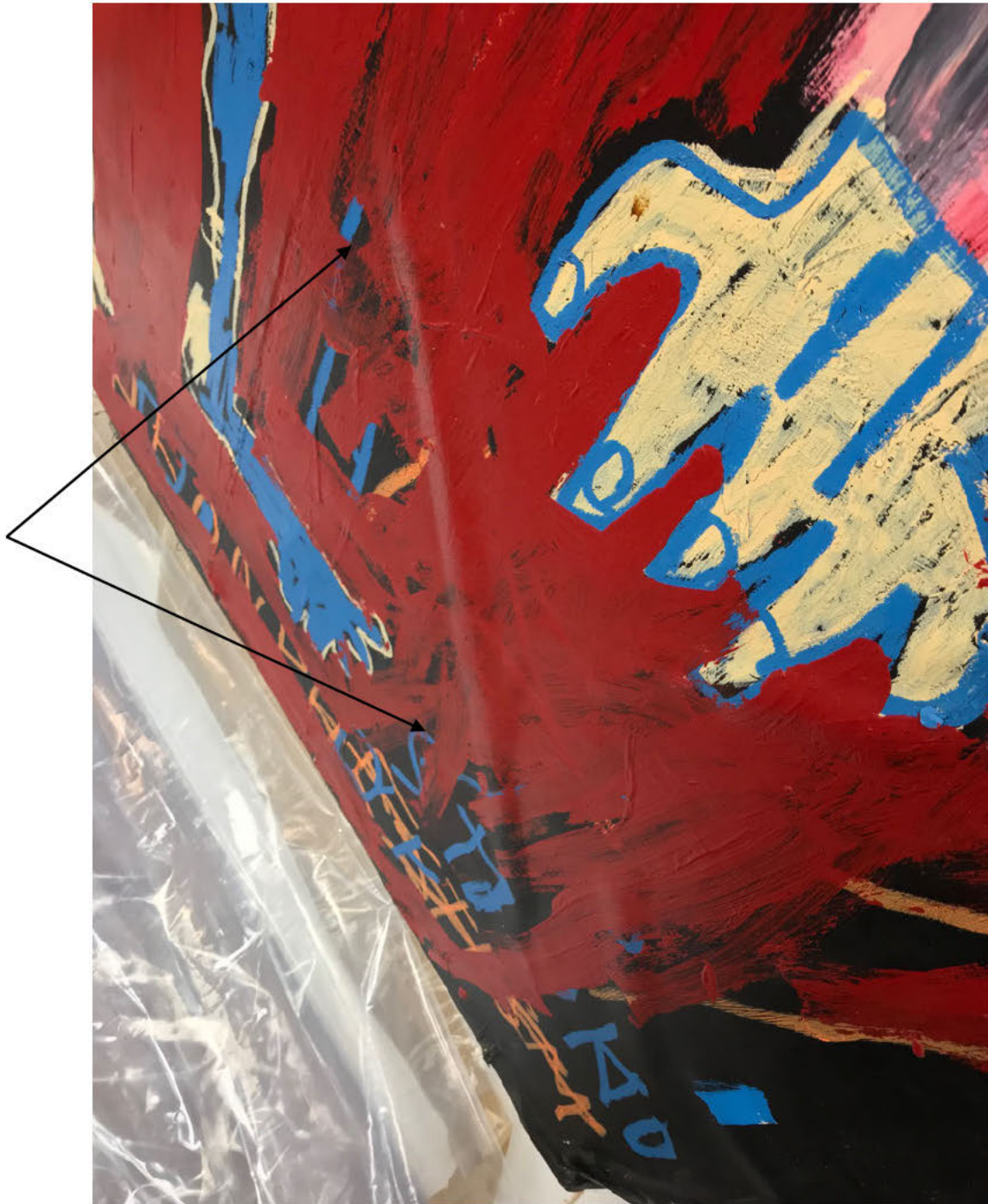


Figure 3-4: Looking down the right hand side of the artwork at roughly 15 degree angle. Surface deformation ('bulge') is visible. Similar deformations are also visible on the lower left side (Fig 4 below), and the upper right of the artwork (Fig 5 below).



Figure 4: Surface deformation in the lower left quadrant of the artwork.

Figure 5: Surface deformations in the upper right quadrant of the artwork. Image taken at about



15 degree angle.

Figure 6: (lower arrow) Example of a possible paint loss under magnification is a piece



of silver colored material (foil?) attached to the surface.

(Top arrow) points to a pocked mark paint layer that is not damage or instability, but rather the drying characteristics of the pigment used by the artist.

Figure 7: The single area on the entire surface that **might** be the result of surface abrasion.

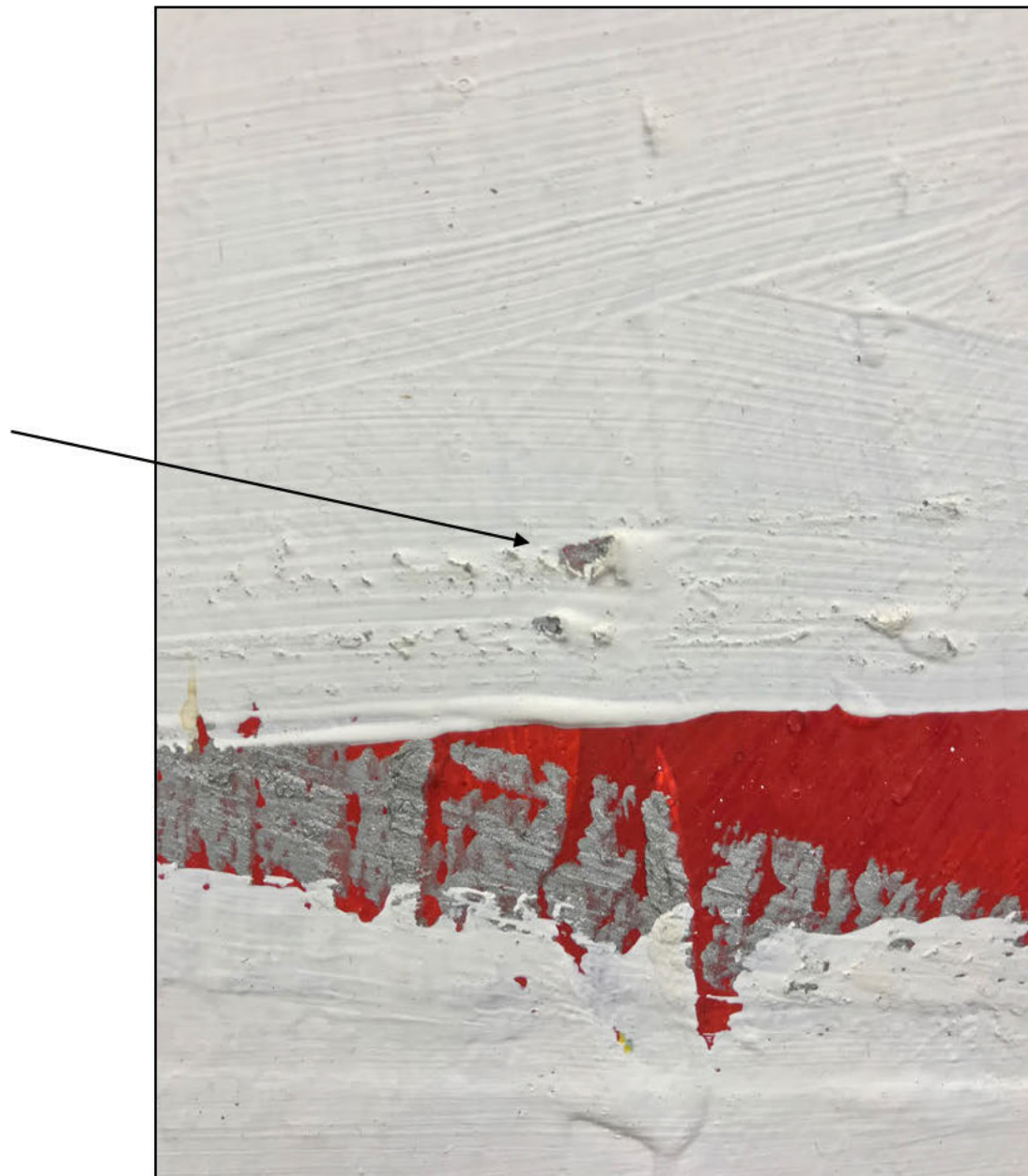
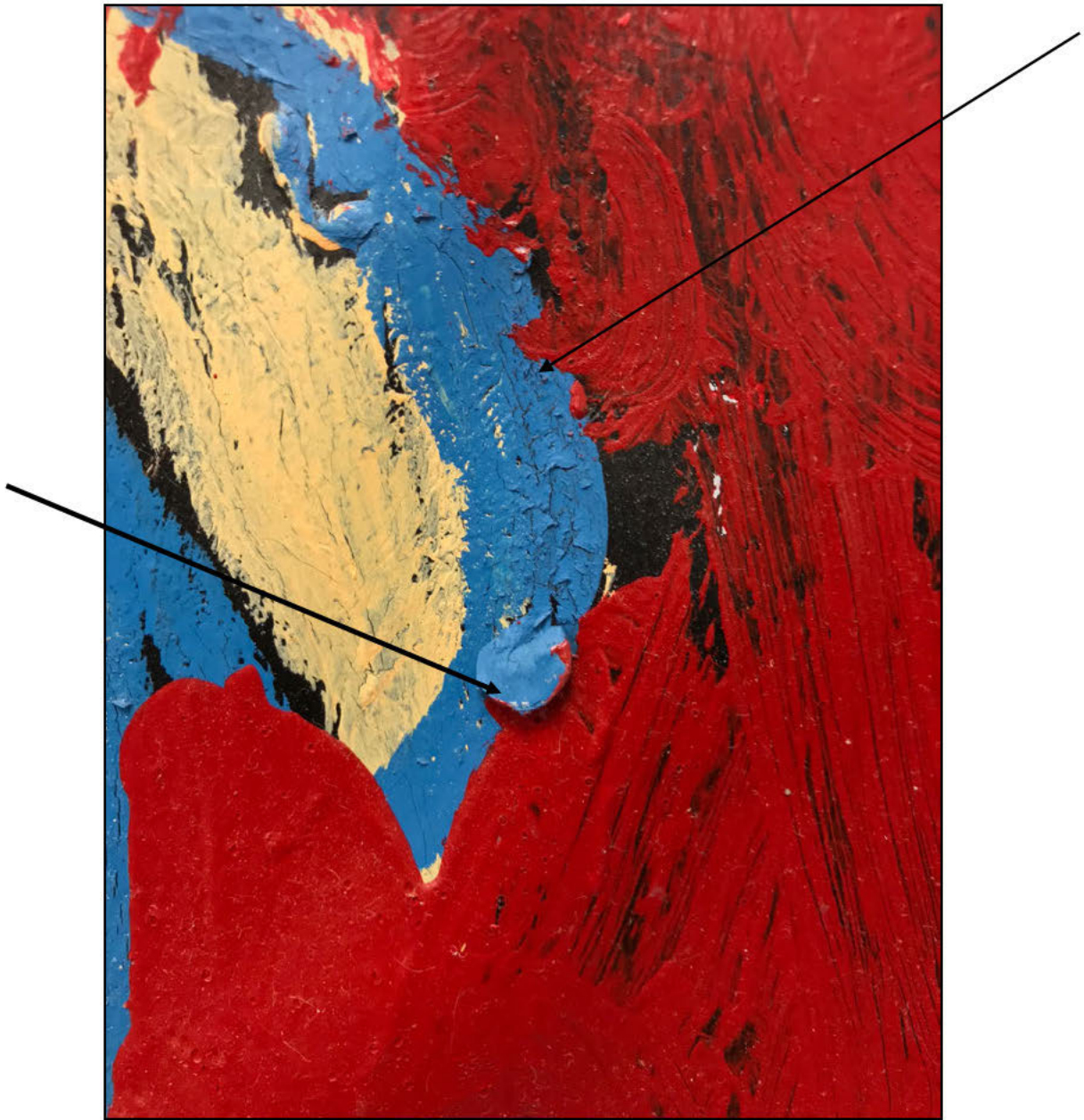


Figure 8: What appears to be detached section of paint under magnification is the exposed

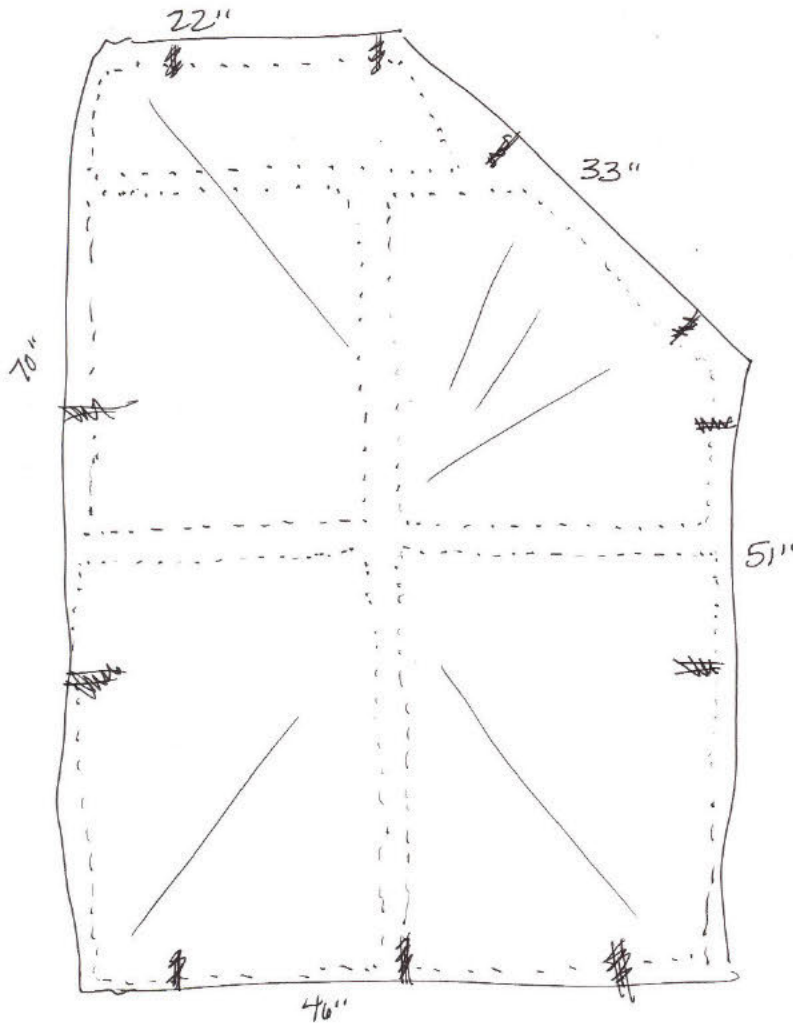


(painted) head of a nail.

(Right arrow) Area of reticulation within the blue color is not unstable paint layer (at this time).

December 19, 2017

Jean-Michel Basquiat (1960-1988) American.
1982 (verso)



Drawing by

Figure 9: hand-drawn sketch made on site showing locations of surface deformations, paper collage sections and cables attachments.

[REDACTED]

July 9, 2025.

UPDATE: 2025 examination results

A second examination was performed on this artwork in preparation for an upcoming auction.

To our knowledge the painting has been stored in a dedicated closed box, climate-controlled warehouse since the last inspection in 2017.

We were able to confirm all the key features mentioned in the original report (attached). No additional condition issues were noted.

An 8x10 in photograph of the exposed verso of the original canvas is attached to the back of the painting. The wooden stretcher system created is a hand-made 5-sided construction apparently made to fit the irregular shaped piece of canvas support fabric.



[REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED]

The stretcher design does not allow for proper tensioning of the canvas support therefore the slight deformations of the canvas 'plain' are predictable (and quite possibly intentional).

A title "Red Man One" along with the date(s) of execution and the artist signature are visible on the verso.

This photographic image of the back is the only item not mentioned in the previous condition report.

The painting remains in good to excellent overall condition currently. The painting was repackaged and returned to storage following this examination.

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]
[REDACTED]
[REDACTED]

[REDACTED]

*Ultraviolet Images were taken in 2025 inspection.