

Asset taken into custody by the U.S. Government on December 12, 2017, and has been stored in a climate and humidity controlled environment since.

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

Subject: Condition report for Picasso painting.

Title: “Tete de taureau et broc”

Artist: Pablo Picasso (Spanish 1881-1973)

Medium: Oil on canvas.

Size: 25 3/4 x 36 1/2 inches

Date: Signed and date on front “Picasso 28.1.39”

The painting was inspected under florescent room lighting and UV light [REDACTED]. The artwork was not examined under IR lighting conditions.

The artwork is a traditional stretched canvas construction. The support is a very thin, lightweight linen fabric. The artwork is about 78 years old, and the linen support has oxidized slightly and become brittle with age.

The original wooden stretcher system may have been replaced at some time in the past, (or the painting removed and reattached to the stretchers). No documentation of this treatment was seen but the tacking margins show missing tacks and two different spacings of the stacks.

The former (missing) spacing about 3-inch intervals, the current spacing about 1.5-inch intervals. The present wooden stretcher system consists of 3” x 3/4” (WxH) outside bars with 2 1/4” x 3/4” (WxH) wooden bracing in the form of a cross. The present system has a total of 12 pre-cut slots which hold hardwood “keys” that (when tapped into the slots) allow for expansion and tensioning of the canvas support.

The painting has been re-tensioned (probably at the same time the stretchers were replaced). The re-tensioning coupled with the relatively brittle state of the fabric support along the tacking margins are believed responsible for the degraded state of the tacking margins that have resulted in numerous tacks separating from the canvas support.

The present state of the tacking margins in the above respect (separating from the attachment tacks) represents a significant risk to the artwork in the form of potential detachment of the entire artwork along at least one or more edges.

While reinforcement of a tacking margin is a relatively straightforward conservation procedure, in this case the condition of the fabric support (aged, thin) should be carefully weighed against the potential impact on the value of the artwork before an appropriate treatment is chosen.

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

Under no circumstances should the artwork be tensioned further at this time; (i.e. through 'tapping' the wooden stretcher "keys").

The verso contains (3) paper, gallery-exhibition labels (see supporting images), a separate numbered label and a handwritten pencil inscription "Mazur." All these labels are attached to the verso of the stretcher bars.

The artwork was examined in the frame only. The frame is in good condition, no surface scratches, marks are visible. The line liner has oxidized with age to a dark brown color that appears dirty under normal room lighting.

The canvas support is very slightly puckered near the viewer's left side.

The paint layer is covered with a relatively thick layer of varnish of unknown composition. This varnish has slightly discolored over time but does not appear to affect the overall color balance of the design.

The paint layer is intact, stable showing no signs of damage or former repairs. No age-related effects such as craquelure of either the varnish or the paint layer are visible.

The painting was examined under UV flood lamp lighting. No signs of touch-up or additions to the original design were seen under UV lighting. A single thin vertical 'crack' (about 1 inch in length) in the paint layer is visible under UV light. This tiny fissure does not affect the integrity of the artwork, does not require conservation intervention and is not visible under normal room lighting.

With the exception noted above regarding the state of the tacking margins, the design layer, the painting itself is in good condition at this time.

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

[REDACTED]



Supporting images:
Figure 1: "Tete de taureau et broc" Pablo Picasso 1939.

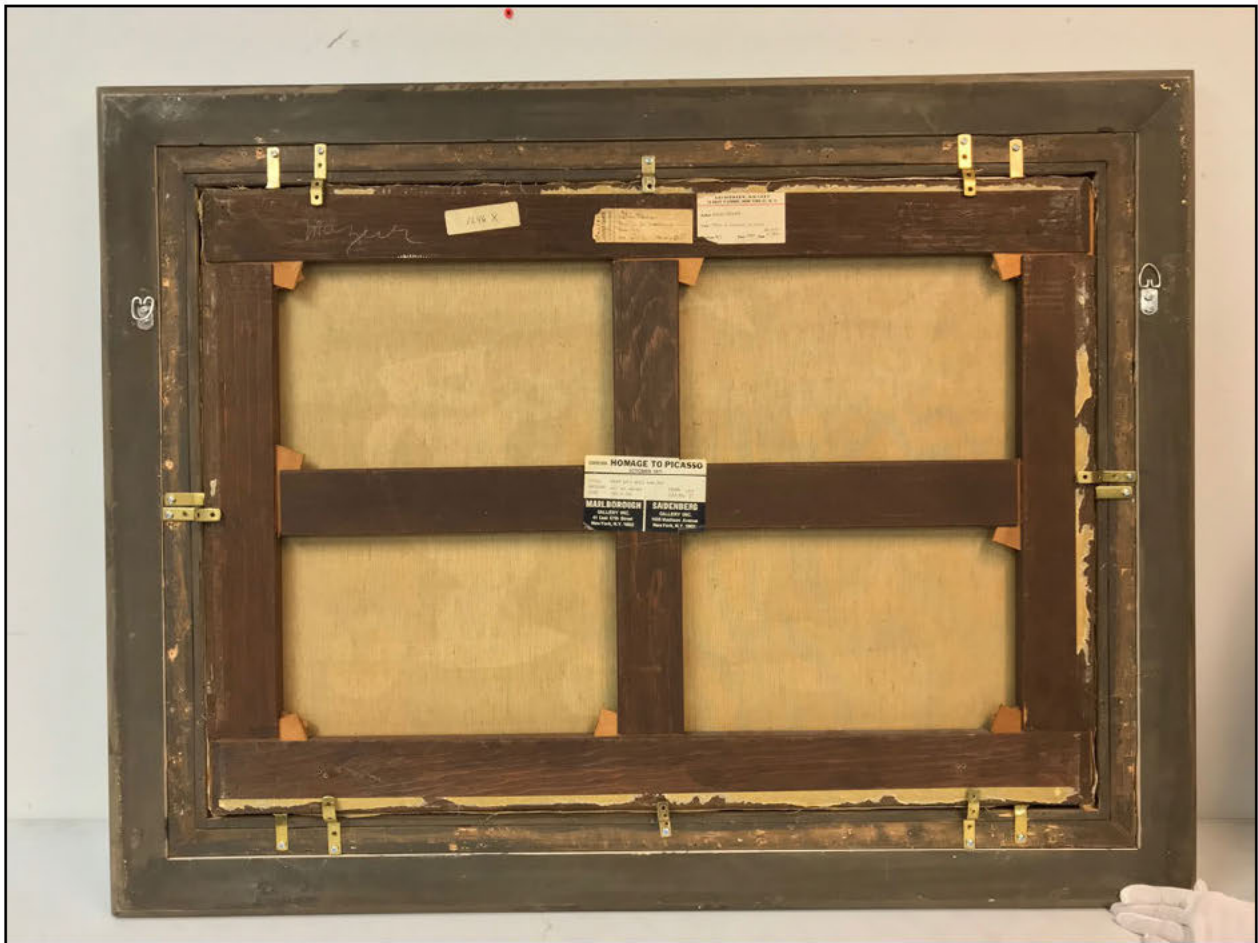


Figure 2: Verso of Picasso painting.



Figure 3-6: Labels and pencil inscription verso of Picasso painting.

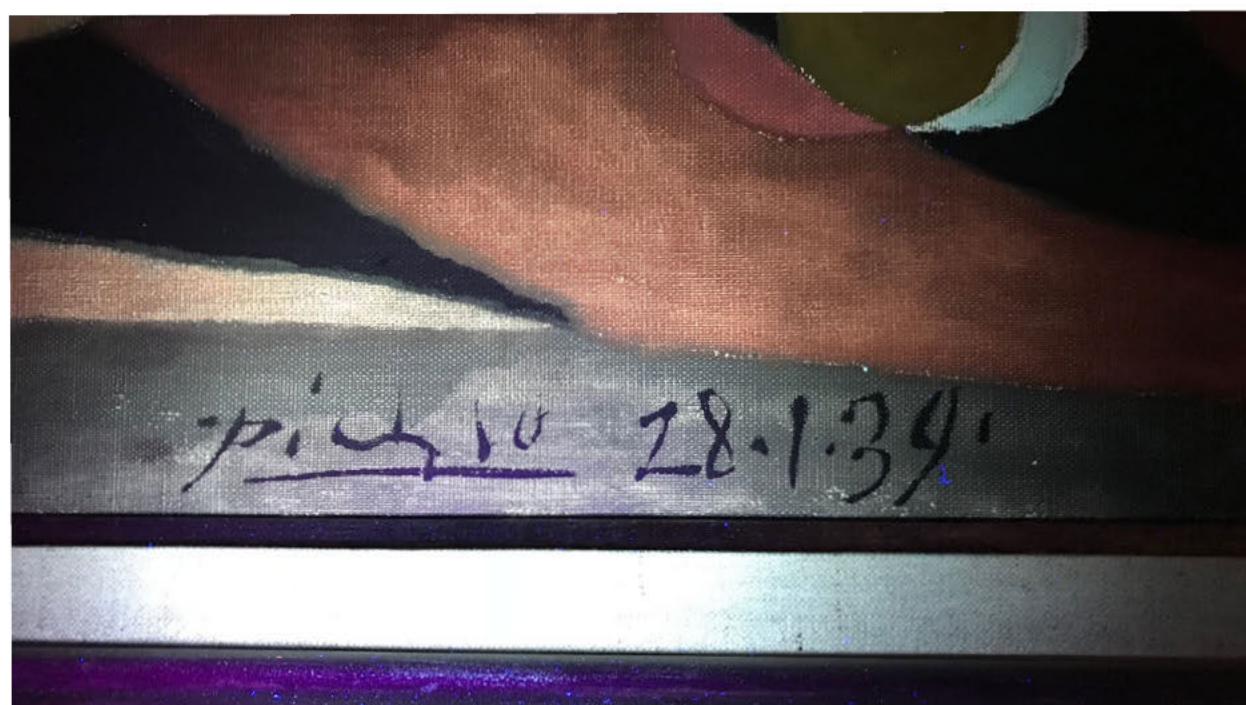
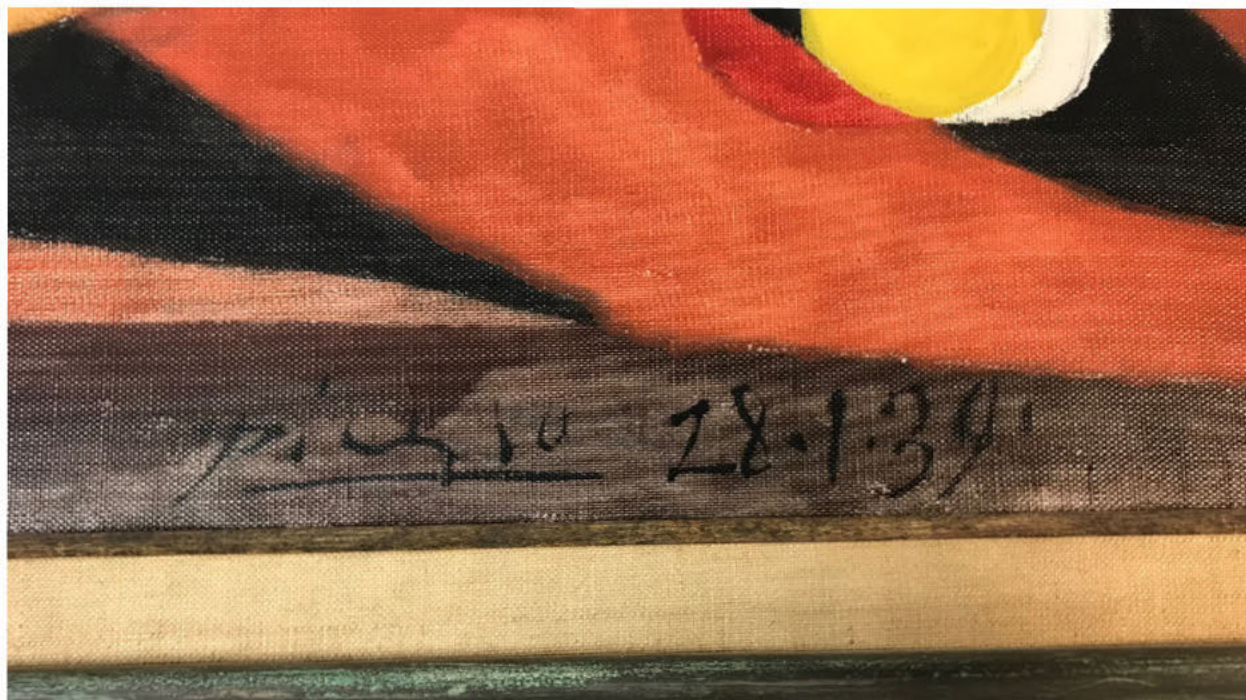
Figures 7-9: Left tacking margin (as seen from verso):



Figures 10-12: Bottom tacking margin:

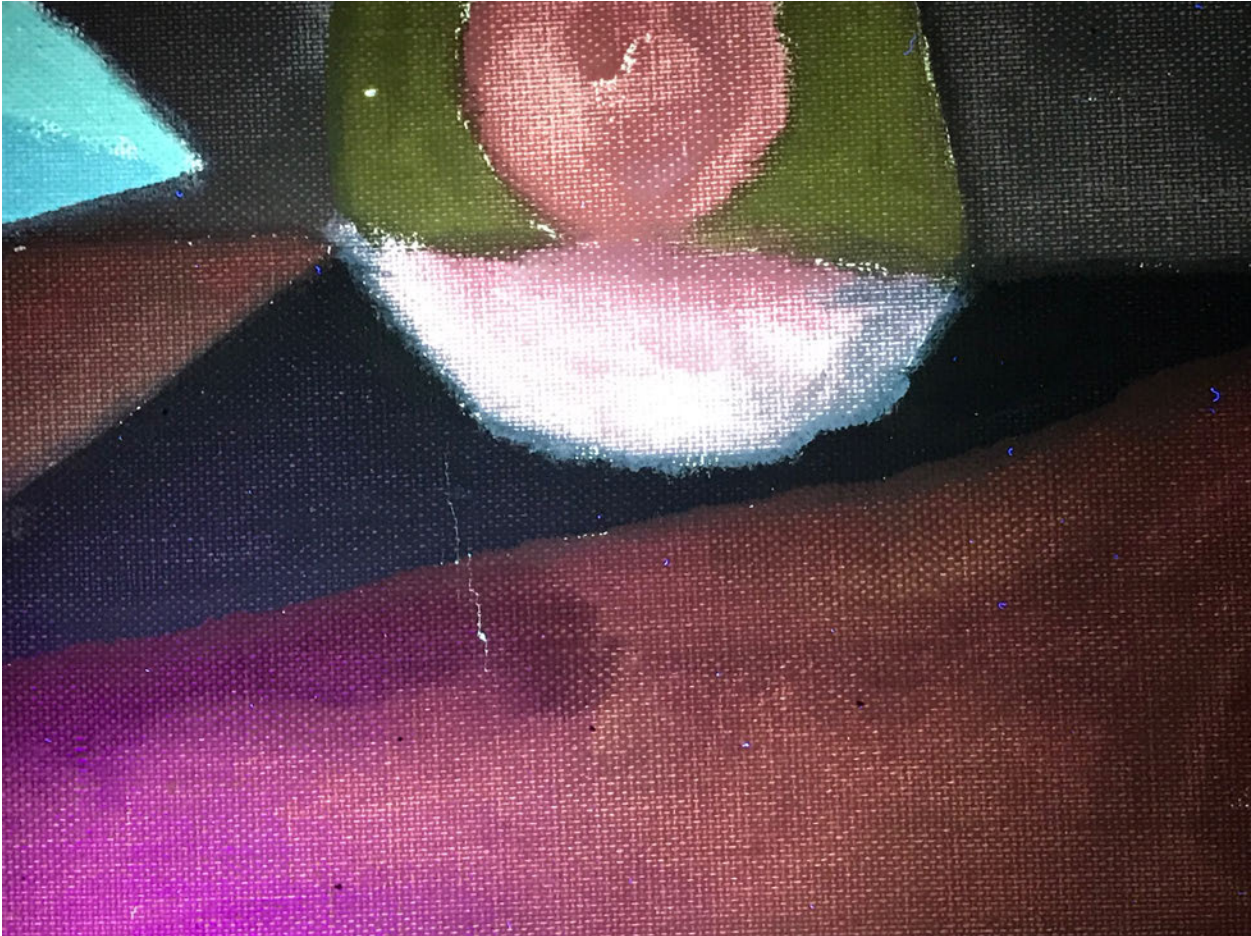


Figures 13-14: Signature under normal room lighting (above) and UV flood lamp (below).



[REDACTED]

Figure 15: Tiny crack in paint layer as it appears under UV flood lamp.



[REDACTED]

July 9, 2025.

UPDATE: 2025 examination results- Homage to Picasso Still Life painting

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.

The relatively poor physical condition of the tacking margins is reemphasized.

The painting remains in Good to Excellent condition currently.

[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]