

7. CONSERVATION PROCESS

Restoration of the following work.

This work has been selected by the IVAM to participate in the European preservation project "Inside Installations".

5017

Gilberto Zorio

Los Zorios

Leather wineskin, aniline, vaseline, lanolin, alcohol, steel, copper, glass crucible, copper sulphate in water, compressors, halogen lamp; installation with movement and sound.

3,68 x 3,50 x 6,65 m.



Final image of the installation.

It is made up of the following 12 components:

Glass crucible: 123 x 37 cm

Leather wineskin with a metal bar: 383 x 155 cm

Compressor: 67 x 35 x 19 cm

1 copper bar: 183 cm

6 metal bars:

no. 1: 90 cm

no. 2: 296 cm

no. 3: 223 cm

no. 4: 290 cm

End with orifices: 123 cm

Extensión bar: 75 cm

Halogen lamp: with 4 m cable

12 screws of 3, 5 & 7 cm

7.1. Description of damage

The installation is arrives at the Restoration Department without any document, photograph or explanation providing a formal description of the work.



Initial state of the piece on arrival at the Restoration Department and unpacked.

The first step was to locate the documentation of the installations that Zorio has submitted to several publications. The lack of information and pictures of *Los Zorios* involved performing a preliminary study in order to be able to reassemble the work.

Once the documentation was complete, the conservation study began:

In general, the work is in a poor state of conservation, because of unsuitable storage and packaging between 1997 and 2006, when it arrived at the IVAM storerooms.

It is a piece made by the artist in 1995 that was displayed for the first time in the Galería Luis Adelantado in Valencia and purchased by the IVAM in 1997. Since then it has not been exhibited, but remained in storage until it was selected to

participate in the project Inside Installations project promoted by the European Community.

According to its description, the piece was made by using different materials, with the active participation of other elements like sound, movement and light, all very much related to the work of Zorio, who is interested in energetic transformations.

Apart from a great deal of surface dirt, chemical and mechanical damage was detected.

It presents:

Large crusts of copper sulphate, concretions, stains and dirt on the inside of the crucible. However, it is not scratched or cracked.

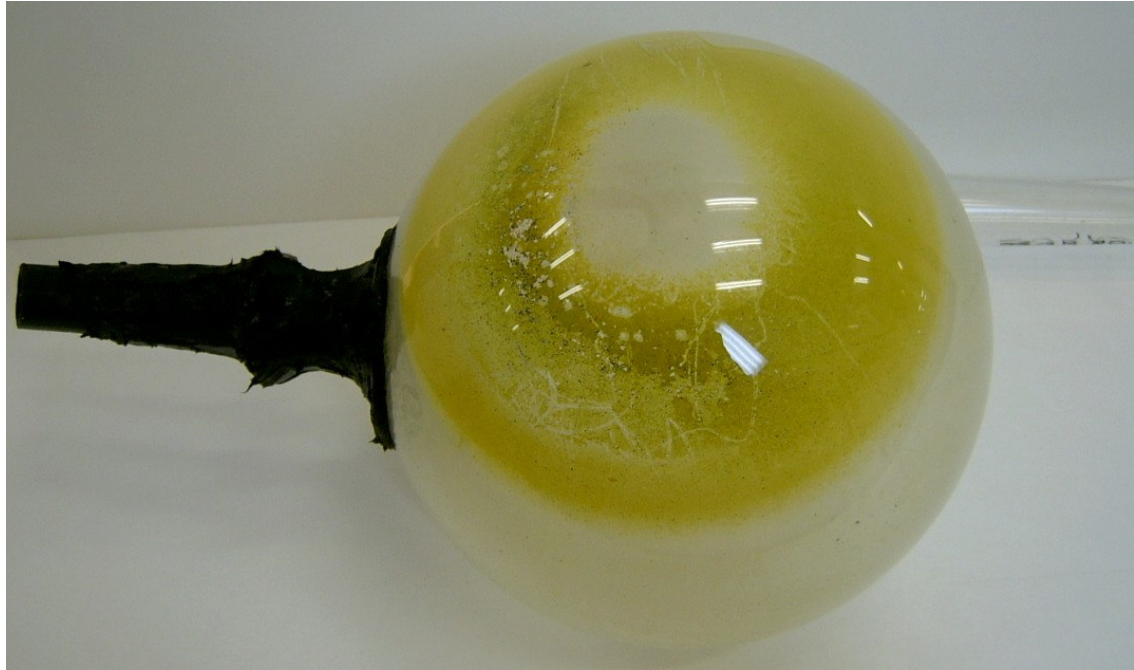
The copper sulphate is completely crystallised.

Rust on some areas of the bars. Some bars have traces of adhesive tape attached.

Loss of paint and rust on the halogen lamp, and traces of copper sulphate on the glass. The cable has lost its coating and has no plug.

The wineskin is scratched and slightly soiled. Slight superficial dirt is adhered to it and the black coating is missing from some areas. However, it is free from fungus and breakages.

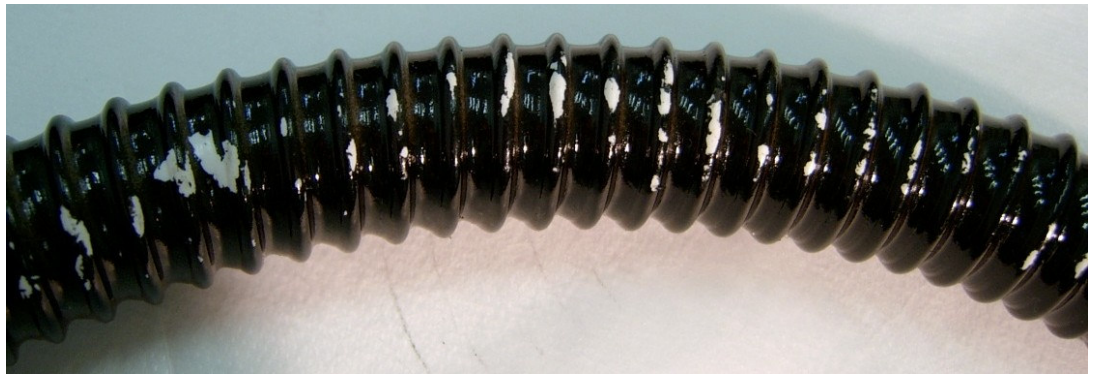
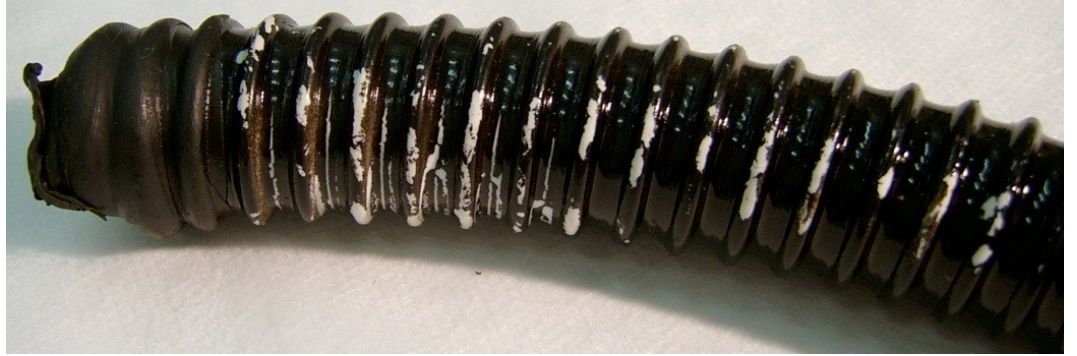
The compressor is dented and scratched and some of the black coating is missing. The black coating is missing in some places because the artist failed to apply it. Black paint is missing from the compressor's plastic tube. The black rubber at the end of the tube has been cracked by stress. The metal tube is slightly rusted. Nevertheless, the compressor is in perfect working order.



Traces of copper sulphate.



Scratches and bald patches in the paint on the compressor.



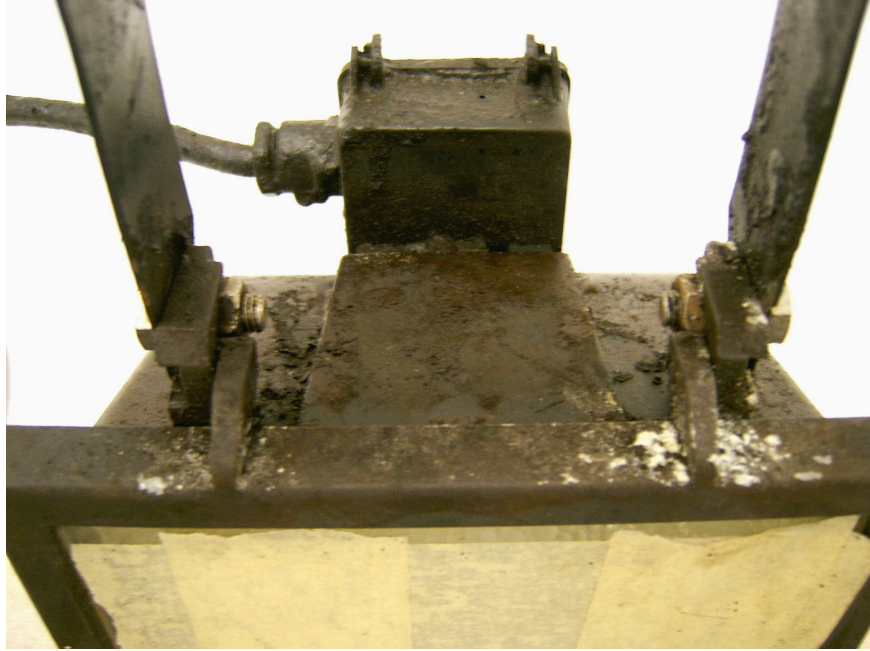
Loss of black coating on the tube of the compressor.



Rust on the end of the bar.



Rust and traces of adhesive tape.



Loss of paint and rust on the halogen lamp.



Initial state of the halogen lamp cable.



Location of scratches.



Places where the black coating was not applied.

7.2. Intervention process

In the first place, all the elements forming the work were checked, especially the assembly and anchor points, and all the components were examined.

In collaboration with the IVAM's Maintenance Department, the compressor was examined and found to be in correct working order,

The bars were cleaned mechanically and the traces of adhesive tape were removed by means of an aromatic solvent. Finally varnish was applied to the cleaned areas to achieve an even gloss.



The artist applying varnish on the metal bars.

The cable of the halogen lamp is replaced. Finally, the artist decides to replace the 300-watt lamp with a 500-watt lamp because he thought the old one did not illuminate the work adequately.

The artist applies 3-in-1 oil on the wineskin to increase elasticity.



Zorio applies oil on the wineskin.

The compressor tube is repainted black at the artist's request.

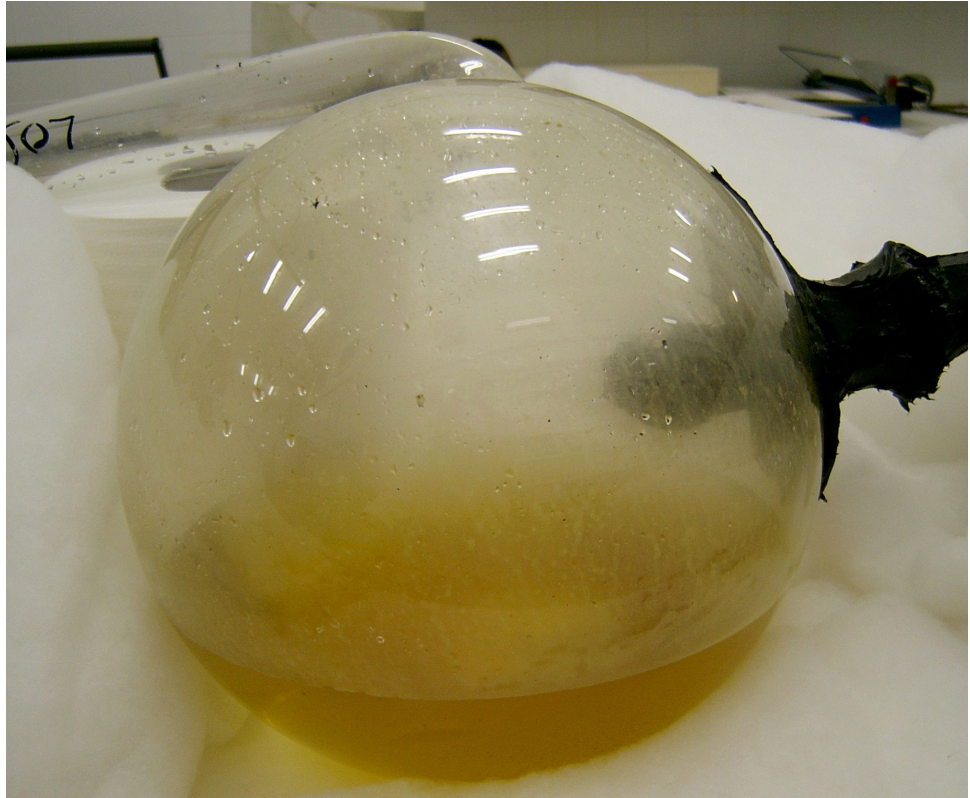


The tube is sprayed with black paint.

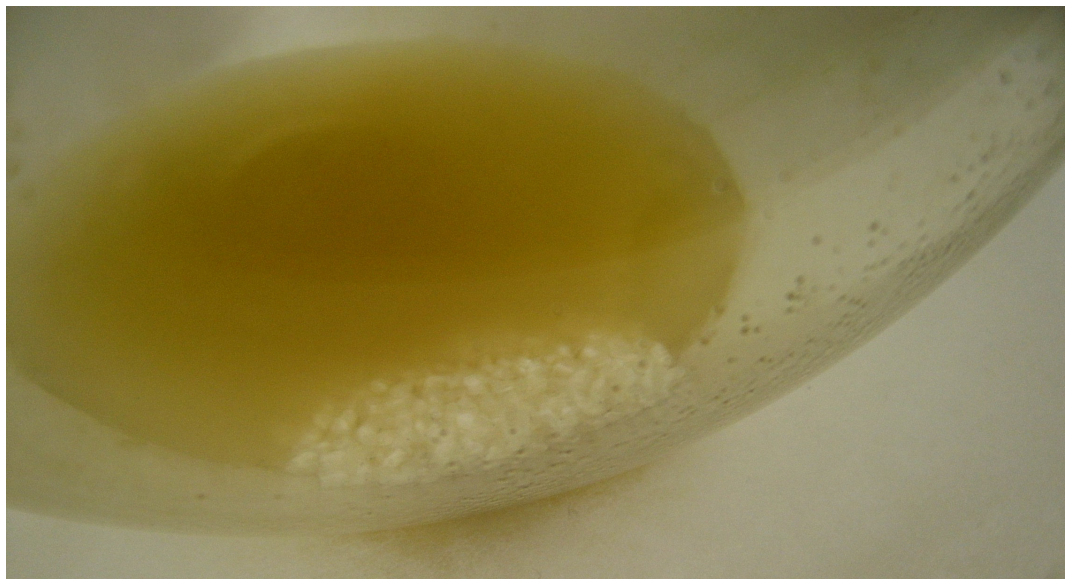


The compressor tube after repainting.

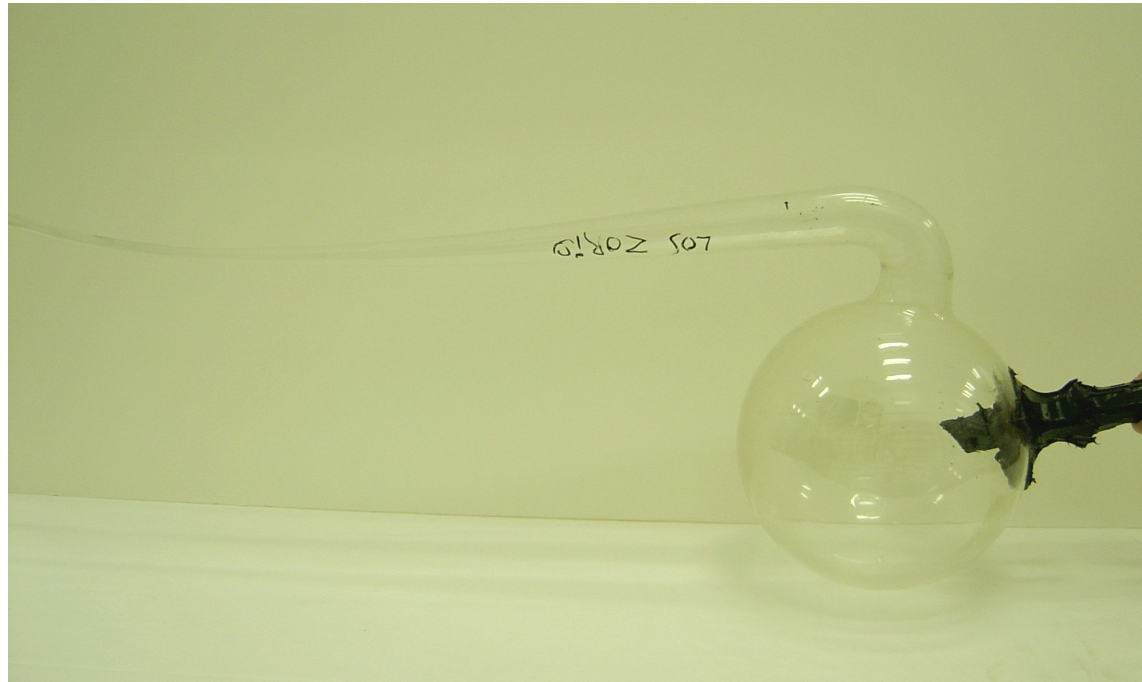
Hot vinegar is applied to the crucible for seventy-two hours running to clean it. The marks that were still left were removed with water and rice to exert a little friction. In this way, all the concretions were removed with the exception of some tiny stains at the top of the axis. The inscription of the title was removed at the artist's request.



Cleaning process; it contains 2,5 litres of hot vinegar.



Cleaning process; distilled water and rice to remove all the stains by friction.



Final state of the crucible. The title of the piece written in black was later removed when the piece was assembled in accordance with the artist's wishes.