**Tony Cragg Vs. Darío Villalba: the problem of adhesives used by contemporary artists**

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The interest in issues relating to the durability of modern and contemporary artworks, especially installations, sculptures and other artworks completely or partially realized in mixed Materials is rather recent. In fact, only in the last two decades have museums, conservators and material scientists focused their efforts on the evaluation of the actual state of conservation and on the study of the degradation of the constituent materials, with the aim of predicting their evolution and producing conservation and management strategies for collections. Several examples of critical issues concerning the inappropriate use of synthetic polymers have been reported in the last years by our group in collaboration with the museum of contemporary art of Santiago de Compostela, usually focused on the deterioration of specific artworks, considered as case studies, and focused on industrial polymers [1-4]. In this presentation we focus our attention on the on the evaluation of the actual state of conservation and the prediction of the long term stability of two artworks by Tony Cragg (*Palette for Joseph Beuys*) and Darío Villalba (*Tierra, agua y ladrillo*). In both cases the critical component is a synthetic adhesive, i.e. poly(vinyl acetate), used by the artists for fixing components of different nature to inert supports.

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