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We are delighted to present the proceedings of the October 2019 international symposium *Conserving Canvas*. Like the Getty Foundation initiative carrying the same name, the symposium focused on the structural care and conservation of paintings on fabric supports. Organized by the Institute for the Preservation of Cultural Heritage at Yale University, and with support from the Yale University Art Gallery and Yale Center for British Art, this momentous event gathered no less than 370 conservators and conservation scientists from around the globe on Yale’s campus in 2019 to discuss what was once a heated topic in the field. Here we are referring to the method of wax-resin lining that previously dominated in the field and was heavily criticized and largely abandoned after the legendary 1974 conference held at the National Maritime Museum in Greenwich, England. At that conference, conservators ushered in an era of new approaches, alternative procedures, and novel synthetic materials. The 2019 Yale conference was the first major international gathering on the subject since 1974, allowing specialists to look back on more than forty-five years of practice and take stock of the current state of the field. Thanks to the symposium organizers, professionals from India to Argentina, from Scotland to South Africa met each other and exchanged ideas, setting new standards for international inclusion in the field. We extend special recognition and thanks to the organizers and advisors who worked hard to make this experience so valuable for so many: Ian McClure, Elizabeth Williams, Cynthia Schwarz, Mikkel Scharf, Christina Young, Alan Phenix, and Jim Coddington.

The care and conservation of paintings on canvas is an ongoing concern for museums around the world. Ever since the 1974 Greenwich conference, many conservators have shied away from structural repairs perceived as being too invasive. In many cases this led to unintended consequences, with new generations of conservators possessing little to no practical experience with structural treatments. To address this knowledge gap, the Getty Foundation in 2018 launched the Conserving Canvas grant initiative, which to date has supported twenty-six projects involving conservators and other specialists from more than three dozen countries. The Conserving Canvas initiative is ensuring that conservators remain fully informed about how to preserve these important works of art through support for training activities, scientific research, and information sharing. The Yale conference was a crucial launching pad for this work.

As you will read in this volume, presenters at the *Conserving Canvas* symposium addressed historical approaches to the treatment of canvas paintings; highlighted current methods, materials, and research; and pointed to the growing challenges associated with the structural conservation of modern and contemporary works. While the record indicates that the atmosphere at the Greenwich conference was quite contentious, the Yale conference could not have been more collegial. Productive dialogue and discussion proved how much the field has developed in the last four decades, and the energy and enthusiasm generated among participants was positively electric. Over four days the presenters shared diverse views and approaches, which prompted frank and in-depth conversations. The forty papers and twenty-three posters presented in these proceedings reflect that quality and diversity.

The Getty Conservation Institute (GCI) is pleased to sponsor this publication as part of its ongoing service to the international conservation community. Information dissemination is a core activity of the GCI, and the conference papers recorded in this volume are both a touchstone of where the field is today and a vision of where it may be heading next. As such, it forms a valuable reference work for conservators everywhere who are responsible for canvas painting collections.

We are grateful to the volume editors, Ian McClure, Jim Coddington, and Cynthia Schwarz, for their tireless efforts in preparing the manuscript. In Getty Publications, Kara Kirk, Karen Levine, Nola Butler, Greg Albers, and Clare Davis provided invaluable assistance. We thank the book team in Publications—Greg Albers, Rachel Barth, Danielle Brink, Erin Dunigan, and Molly McGeehan—for helping to prepare and shape the final publication. Finally, we are grateful to Leslie Tilley and Dianne Woo for providing careful, thorough editing. The proceedings of *Conserving Canvas* represent a renewed openness in the field to a variety of structural interventions, and we thank all our contributors for engaging in productive debates that keep the field moving forward.

Joan Weinstein

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