GREGORY DALE SMITH APPOINTED SENIOR CONSERVATION SCIENTIST AT THE INDIANAPOLIS MUSEUM OF ART

Smith to lead Conservation Science Laboratory at IMA; IMA recently purchased significant equipment for its conservation lab

INDIANAPOLIS, IN, (October 1, 2009) — The Indianapolis Museum of Art announced today that it has hired Dr. Gregory Dale Smith as the Senior Conservation Scientist to lead the new Conservation Science Laboratory at the IMA. The position was established through a grant from the Andrew W. Mellon Foundation. This grant, which must be matched by $1.5 million within three years, will enable the IMA to establish a state-of-the-art conservation science laboratory under the leadership of Smith.

In October 2008, the IMA announced plans to build a Conservation Science Laboratory to complement its existing expertise in the care and treatment of works in its collection. The Conservation Science Laboratory will also augment the IMA's potential as a resource for training and professional development by helping the IMA to foster partnerships with universities and corporations involved in central Indiana's growing role as a hub of the life sciences industry, as well as establishing scientific research and art conservation collaborations with major museums worldwide.

"We are thrilled that Greg is joining the IMA to lead this important conservation science initiative. With many new, previously unstudied materials being used by artists and designers today, we believe that the IMA can contribute to significant advancements in the field that will help museums preserve cultural heritage for centuries to come," said Dr. Maxwell L. Anderson, The Melvin & Bren Simon Director and CEO of the IMA. "With Greg's unique research background, and his already notable contributions to conservation science, we are confident we have found the best person to lead this endeavor."

When he assumes his position on December 28, 2009, Smith will lead the IMA team in establishing a comprehensive plan for outfitting the laboratory with scientific equipment funded through a previously announced grant of $2.6 million provided by Lilly Endowment, Inc. Longer-term goals include hiring a second scientist and implementing a fellowship program. Smith currently serves as the Andrew W. Mellon Assistant Professor of Conservation Science at Buffalo State College, one of only three graduate programs for comprehensive art conservation training in the United States.

"The inclusion of this state-of-the-art science laboratory within the IMA's world-renowned conservation facility will allow the museum to understand better its wide-ranging collections and improve its stewardship of the artwork and objects. I am excited by the opportunity to lead this new science initiative and to initiate a research program to investigate innovative methods and new materials for conserving works of art," said Dr. Greg Smith.

The IMA's newly expanded conservation resources will support research and publication by museum conservators, scientists and curators to continue to build the IMA's reputation as an industry leader in the fields of conservation, collections care and art history. Once equipped and fully staffed, the IMA's lab will join an esteemed group of science labs at other leading arts

institutions in the United States: the National Gallery of Art, the Metropolitan Museum of Art, the Harvard Art Museum, the Art Institute of Chicago and the Getty Conservation Institute.

Gregory Dale Smith, Ph.D.
Smith previously served as the Andrew W. Mellon Assistant Professor of Conservation Science at Buffalo State College, one of only three graduate programs for comprehensive art conservation training in the United States. He holds a Ph.D. in physical/analytical chemistry from Duke University and has completed postdoctoral research at the National Gallery of Art in Washington, D.C.; the National Synchrotron Light Source at Brookhaven National Laboratory in New York, and at University College London.

Smith's research interests include studying condition issues affecting modern polymers used in art, pigment degradation processes, and the development and testing of innovative conservation treatments. He is a member of a working group participating in a large-scale, long-term collaboration with Tate (London) and the Getty Conservation Institute (Los Angeles) on the analysis of modern artists' materials. Smith's academic and professional career is distinguished consistently throughout with honors and awards, including a Marshall Scholarship to study in Britain, National Science Foundation Research Fellowships, and a Barry M. Goldwater Science Scholarship. He also has performed five seasons of archaeological fieldwork and archaeometry in Galilee, Israel serving as field chemist and field supervisor with the Sepphoris Regional Project, Sepphoris Acropolis Excavation, and the Cana of the Galilee Project.

Smith has authored numerous articles for journals in the fields of chemistry and conservation and is a highly sought-after lecturer for symposia in the field of art conservation. He is a Professional Associate of the American Institute for Conservation (AIC), a member of the AIC Education and Training Committee, and the Chair of the AIC Research & Technical Studies Specialty Group.

History of IMA Conservation
The IMA has continually been a leader in museum conservation. In 2007, the IMA became one of the first U.S. art museums to acquire a digital x-ray unit, which led to a major discovery about the internal structure of African Songye figures that was previously unknown. The museum's professional conservation efforts started in the 1940s, with the museum hiring well known first-generation American conservators such as Sheldon Keck, James Roth, and Louis Pomerantz to preserve some of the museum's finest paintings. The museum became a charter member of the Intermuseum Laboratory in 1952 and incorporated a small, custom-designed conservation laboratory into the new Indianapolis Museum of Art in 1970. In 1975, the appointment of Martin Radecki as Chief Conservator led to the implementation of the American Institute for the Conservation of Artistic and Historic Works ethics and standards for practice and established a preventative program for collections care. Radecki also oversaw several expansions of the laboratory and added professional conservators with expertise in paper and objects conservation to complement existing paintings and textile conservation staff.

The conservation department, now occupying 7,700 square feet, currently has a staff of seven conservators (with specialties in paintings, paper, objects and textiles), two conservation technicians, and a half-time digital imaging technician to care for the museum's collections. Additionally, since 1977, more than 220 institutions or public collections and more than 300 individual collectors have been clients of the Regional Services Program at the IMA, which works to help conserve artworks that are not a part of the Museum's collection. IMA conservators have done other important work, such as facility surveys, collection surveys and

on-site mural conservation—including the Thomas Hart Benton mural cycle at Indiana University.

Recently purchased equipment, including an Osiris digital infrared reflectography (IRR) camera, a Tracer III-V hand-held x-ray fluorescence (XRF), and a new four-by-five foot suction table with a humidity dome provide IMA conservators and scientists with crucial tools to analyze and restore works of art. The IRR camera can see through layers of paint to the artist's original drawing, as well as detecting compositional changes and possible restorations that may not be identified with other methods. Likewise, the XRF unit permits conservators to quickly perform elemental analysis of an artwork's surface in a safe and non-destructive manner. Both devices are portable, allowing them to be taken into the galleries or to other institutions. The new suction table provides IMA staff with enhanced ability to treat larger artworks and the ability to perform a variety of subtle moisture treatments using enclosed vapor that were previously impossible.

Indianapolis Museum of Art

The Indianapolis Museum of Art offers visitors an inclusive view of creativity through its collection of more than 54,000 works of art that span 5,000 years of history from across the world's continents. Encompassing 152 acres of gardens and grounds, the IMA is among the 10 largest encyclopedic art museums in the United States, and it features significant collections of African, American, Asian, European and contemporary art, as well as a newly established collection of design arts. The collections include paintings, sculpture, furniture and design objects, prints, drawings and photographs, as well as textiles and costumes.

Through its new articulation of the interconnectedness of art, design and nature, the IMA welcomes its visitors to experiences at the Museum, in 100 Acres: The Virginia B. Fairbanks Art & Nature Park, which will be the largest contemporary art park in the United States when it opens in 2010, and at Oldfields–Lilly House & Gardens, an historic Country Place Era estate on the IMA's grounds.

The IMA completed a $74 million expansion project in May 2005. The construction added 164,000 square feet to the Museum and includes renovation of 90,000 square feet of existing space. In order to present major exhibitions of its own and to accommodate major traveling exhibitions, the expanded Museum was outfitted with new 10,000-plus-square-foot Clowes Special Exhibition Gallery on the Museum's first level. In November 2008, the IMA opened the renovated 600-seat Tobias Theater. Nicknamed "The Toby," the theater is a venue for talks, performances and films.

Located at 4000 Michigan Road, the IMA and Lilly House are open Tuesday through Saturday, 11 a.m. to 5 p.m.; Thursday and Friday, 11 a.m. to 9 p.m.; and Sunday, noon to 5 p.m. The IMA is closed Mondays and Thanksgiving, Christmas and New Year's days. For more information, call 317-923-1331 or visit www.imamuseum.org.

###

Media Contacts:

Katie Zarich / Laura Pinegar
IMA
317-920-2650/317-923-1331 x 239
kzarich/ lpinegar@imamuseum.org

Ilana B. Simon / Molly Kurzius
Resnicow Schroeder Associates
212-671-5176 / 212-671-5163
isimon / mkurzius@resnicowschroeder.com