



Dear Friends of the Davis,

As the 13th year of the Davis Summer Internship comes to a close, the 2016 interns reflect back on what has been a truly amazing summer. We began our program in June with 10 interns working in the Curatorial, Collections Management, Technology, Education, and Operations and Communications departments. This summer the interns worked on individual projects in their respective departments and got to know the Davis Museum staff through weekly lunches and workshops. We also worked on creating content based on the Davis' reinstalled galleries for the soon to be launched Cuseum museum engagement app.

The interns also had the opportunity to gain experience outside of the Davis by visiting other regional museums and meeting with professionals in the art world, many of them Wellesley alumnae. We had the opportunity to visit a wide variety of academic and civic museums such as the RISD Museum, the Wadsworth Athenaeum, and the Peabody Essex Museum. Another one of the highlights of the summer was our three-day visit to New York City, where we met with the New York Friends of Art and visited several museums a day. The interns got to see everything from the conservation lab at MoMA to the *Unfinished: Thoughts Left Visible* exhibition at the Met Breuer, to Tony Matelli's *Sleepwalker* on the Highline.

We are thrilled to have had the opportunity to be at the Davis during such an exciting time and watch the reinstallation process and we are so thankful for everyone who met with us along the way and made this a memorable and inspiring summer!

Anna Egeland
2016 Summer Intern Coordinator

Right: Interns examine a Frank Lloyd Wright Mosaic during a visit to the MoMA Conservation Labs.

Far Right: Intern Chelsea Gell opens one of the many cabinets of curiosities at the Wadsworth Athenaeum.



Chelsea Gell '18, Education Intern

Over the course of the summer, I have had the opportunity to explore how museums engage with their audiences both in exhibition spaces and through programming as the Education Intern. I was tasked with researching a variety of access programs that the Davis is hoping to adopt--from a program for visitors with Alzheimer's to programs for visitors with low or no vision. It was exciting to think about how the reinstallation and ensuing reopening of the Davis meant more than simply different art on the walls. With the reinstallation comes the chance to offer a refreshed look at what the Davis can offer the public. In addition, I helped imagine the Summer Film Series by planning the art activity for each film, from a community portrait gallery to a reproduction in colored masking tape of the Davis' Sol Lewitt. I had the challenge of considering how to keep visitors thinking about the

Davis even as it was closed. Finally, I proposed a specialty program of my own--a comedy tour of the reinstalled Davis Museum--with the idea of engaging student audiences.

As I thought about how the Davis offers programs and our various audiences, I took note of other museums' approaches during our numerous Field Trip Fridays. The New Bedford Whaling Museum, a conglomeration of science, history, and art objects, was a particularly interesting case study as it had such a variety of offerings. With such a wide variety of objects in the museum's collections, the exhibits could easily have been a confusing mess, but instead the common thread of whaling pulled it together into a comprehensive study. Interactive spaces throughout the museum engaged audiences, from a half-scale size boat in the galleries to a Discovery Center for

children. The Worcester Art Museum took a different approach to interacting with the Worcester community through their Meow exhibition which included art by community members, a "cat walk" through the galleries to find cats in art throughout the museum, and a cats-in-residence program. The multiple layers of the exhibition invited participation from various audiences while connecting back to the permanent collection of the museum. Thinking about how these and other museums interact with their audiences informed how I thought about the Davis and the programs I worked on. I am grateful for this opportunity to explore education at museums, and to be a part of an exciting time at the Davis Museum! I look forward to seeing how the Davis continues to connect with their audiences and being a part of that connection.

Feliz Smith '17, Curatorial Intern

Days at the Davis can be unpredictable. With various projects to juggle and learning opportunities presenting themselves regularly, there are always amazing chances for me to gain firsthand experience working in museums. One of my major summer projects involved preparing for the upcoming Charlotte Brooks exhibition. As the only permanent female staff photographer for *Look* magazine during its 35-year run, Brooks has a diverse and compelling body of work that captures some of the most tumultuous moments of social change in the United States. The deliberateness and fairness that characterizes her work allowed her to accurately document the lives of ordinary people in a way that does them justice. Learning about this phenomenal woman and her contributions to photojournalism has been a highlight of my summer.

When I wasn't poring over 1960's photographs or fact-checking Brooks biographies, I researched the collection history behind the prints of 18th century Italian artist Giovanni Battista Piranesi for a Spring exhibition focusing on his Views of Rome (Vedute di Roma) series. Many of the prints in the series were intended to be souvenirs for tourists wishing to preserve memories of their visits to Rome. This research led me to consider the function of works of art outside of the traditional museum context. Visiting the deCordova Sculpture Park and Museum in

Interns pose with a Hank Willis Thomas sculpture at the Bronx Museum.



Lincoln, Mass. offered a unique chance to view works in an outdoor environment. There is this welcoming feeling of freedom in outdoor parks that is sometimes lost in museums. Many individuals feel as if they do not have the knowledge to adequately enjoy art, but we are all capable of confidently engaging with nature. At the end of the day, museums are spaces where communities can come together and have fun. While making faces inside the trippy

two-way mirrored sculpture *Crazy Spheroid – Two Entrances* by Dan Graham and creating music with my fellow interns by knocking sticks against *The Musical Fence* by Paul Matisse, I was reminded of the power of museums as uniting forces that allow visitors to participate in the joy of art. This feeling of joy has always been a part of my museum experience and I hope to share this joy with others throughout the rest of my career.



**Right & Below:
Interns Maddy
Smith and
Adrianna Tan
explore the
deCordova
Sculpture Park.**

**Above: The
interns kicked off
the summer with
a visit to the
Wadsworth
Athenaeum.**



Adrianna Tan '19, Technology Intern

Prior to interning at the Davis, my knowledge of technology in museums was very limited. Now, as I'm approaching the end of my 10 weeks as the tech intern this summer, I'm thankful for all of the opportunities I've had in exploring how museums incorporate new technology to enhance the experience of museumgoers. Talking with the Whitney's Senior Digital Content Manager about how video can be used as successful promotional content, listening to the Peabody Essex Museum's Director of Integrated Media about innovating technology in exhibits, and learning about what my supervisor, Media Specialist Sarina Khan-Reddy, does every day at the Davis has helped solidify my understanding and admiration of museum tech. As well as this, I've been working hands-on to implement the Davis'

newest tech projects. Along with helping to build the new Davis website, which involved creating pages for Friends of Art and updating events for this coming school year, I've been working on the Davis Cuseum app, which enables museums to engage visitors using mobile technology. Museumgoers are alerted on their phones when they approach specific objects throughout the gallery, allowing them to learn more about the objects through the app. It's been a challenging process, but it's also been fantastic to work with different departments and my fellow Davis interns to create and upload content that will be launched alongside the reinstallation of the Davis' permanent collection.

Although I haven't yet taken an Art History course at Wellesley, my appreciation for art has only strengthened over the course of

this internship. Taking physical inventory of the Davis' print collection was of my favorite experiences this summer because of the overwhelming amount of art that I got to see. At the conclusion of inventory week, my notebook was full of lists of objects that I had seen and loved. One of the regional museums I enjoyed visiting the most was the Wadsworth Atheneum because of the spectacular renovation of its galleries and public spaces. Vanessa German's *i come to do a violence to the lie* was a powerful exhibition there that featured black figurative sculptures confronting the issues of racism and violence. My time at the Davis has allowed me to discover the different paths in the museum world while working on exciting tech projects, and I'm grateful that I was able to both contribute to and grow from this internship.



Left: The kneeler in the Medieval Gallery at the Worcester Art Museum.

Madeleine Smith '16, Curatorial Intern

Visiting museums and observing the simultaneous reinstallation progress at the Davis showed me how museums can be highly creative, collaborative, and community-centered spaces. The Worcester Art Museum's initiatives to create a space where *all* are welcome in particular impressed me a great deal. Carts of books, iPads featuring "musical labels," walls without text, and a kneeler in the medieval gallery, evoking the spiritual context of medieval art, reframed the question of what a museum can be. The kneeler inspired one of my own projects, creating Cuseum content for the late 13th century panel painting of Christ ascending the cross and Saint Clare's funeral. How do you reach an audience, alienated by time and distance, who no longer understands medieval

iconography and traditions? I chose to focus on the intense spirituality evident in the piece, and let Saint Clare speak for herself in an audio piece to illuminate this beautiful painting. Like the kneeler, I wanted to transport viewers into a different kind of space--not educational, but sacred.

My favorite museums we visited not only facilitated personal connections with art, but also connected their public with the people behind the scenes. The Whitney, for example, produced a wonderful video series interviewing different employees, from a guard who photographs people looking at art to the museum director. At several institutions, guards themselves would initiate conversations about the art. Most memorably, one guard at the Yale

Art Gallery wanted to know what was so great about Rothko. These conversations were a highlight, along with the Friday field trips and staff lunches that further allowed us to connect with a variety of museum professionals. The unique, winding paths of the staff we met with opened my mind to a variety of options I had never considered before.

This internship experience challenged my ideas of what museums can do. In turn, our visits influenced my own projects, from creating Cuseum content to curating the Renaissance display case of textiles and works on paper. My hope is that visitors to the new Davis will feel the same connection to the art--and the people behind the art--that I experienced this summer.

Far Right: Interns visit Eva Lundsager's Studio in Somerville.

Right: Interns visit the New Bedford Whaling Museum.



Maggie Mead '18, Collections Management Intern

Over the past ten weeks as the Collections Management Intern I have been helping Bo Mompho, the Collections Manager and Head Registrar, with projects from accessioning new acquisitions to re-filing works into storage to completing conditions checks. My main project for the summer has been photographing drawings, prints, and photographs in the collection. I began the project by combing through the database to find all the works without images on file and came up with a list of works almost eight hundred strong. Since then I've been pushing through the list, taking and editing photographs and linking them to the database. Although it is a pretty straightforward process on paper, it's hard to explain how amazing it is to work so closely with the collection. Being able to see and handle so many works has been an

inarguable highlight of my summer. My personal favorite object in the collection to work with over the past ten weeks was a newly acquired set of over one hundred stereograph images of Palestine from 1908. I got to follow it through almost the entirety of the accessioning process, looking closely at the set to measure, generate files, and photograph each work in the set.

After creating personal connections with works in our collection, I became really interested during our weekly trips in looking at how museums create those relationships with their audience. I was struck by the Bronx Museum's exhibition, *Arts AIDS America*. It explores how HIV/AIDS shaped American art both in the past and still today. The works themselves are moving and certainly unforgettable, but the museum's commitment to their community

was just as powerful to me. They made the show their own by adding works made by artists from the Bronx and offering programming that addresses these issues in the present. The Bronx Museum shows an awareness of not only their own community but also the power they have to provide a platform for those they serve. As museums deal with challenges of relevance, approaches like the Bronx's (and opportunities like the Davis Summer Internship) speak to me as opportunities to create meaningful, lifelong relationships with their audiences.

Whether or not I end up in a museum in my future, I know I'll carry this experience forward with me. To simply have this opportunity has been hugely influential as I continue to shape my studies and career interests.

Annie Wang '17, Operations and Communications Intern

What a summer it has been at the Davis. I came in inexperienced, uncertain of what to expect from a museum internship, and have come away with one of the most memorable experiences I have ever had. While I have enjoyed perusing beautifully polished and meticulously planned artistic exhibitions for many years, working at the Davis—and visiting the diverse swath of museums, galleries, and studios across New England—gave me a deeper understanding and appreciation of the work and talent that goes into making exhibitions reality.

As the Operations and Communications Intern, I assisted Associate Director Tsugumi Joiner and Executive Assistant Alyssa Wolfe in working to rebrand the museum for the fall reinstatement, designing and managing several digital projects involving the Davis' visitors, partners, and patrons. Through my projects, I hope to have played my small role in the upcoming grand reopening. Redesigning material for the museum and for Friends of Art will energize the new visual identity of the Davis. Digitizing our people files will make them much more efficient to access, and will assist in facilitating communication between alumnae and the museum. Just as the dazzling array of museums we have visited this summer challenge previous preconceptions and limitations in order to pave the way for the future, so must the Davis.

As such, my learning has not only taken place in the office, but outside as well. Every museum



professional we visited offered a new perspective, a new lesson to take away. For one, I was surprised at the number of exhibitions that utilized technology of touch, scent, and sound, granting a layer of interaction I had not experienced before. The memories of trekking through the deCordova Sculpture Park and interacting with the large-scale sculptures—sometimes even playing with them, once a taboo in my mind—will likely remain for a long time to come.

The theme of the deCordova special exhibition was “Overgrowth.” In many ways, I believe that the term also reflects what the Davis internship has done for us. No matter what winding paths we have meandered down or will travel in the future, we have all grown and vastly expanded our skills, knowledge, and inspiration. I am thankful for the opportunity given by the Davis and the Friends of Art to participate in this internship, and hope that future interns will continue to be as inspired.

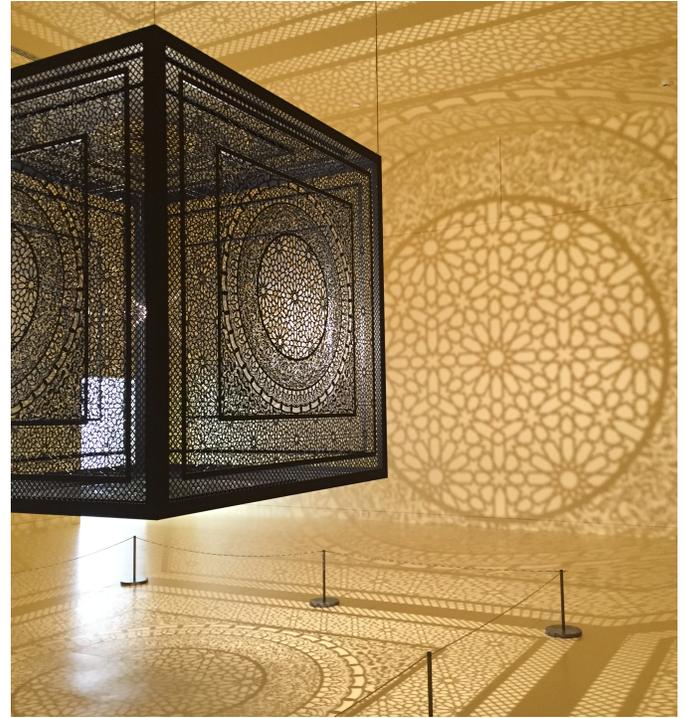


Above: Interns pose outside the Rotch-Duff Jones house.

Right: Interns visit the Tomaquag Museum.



Right: Anila Quayyum Agha's installation *Intersections* on view at the Peabody Essex Museum.



Talin Ghazarian '16, Eleanor P. DeLorme Curatorial Fellow

As the Eleanor P. DeLorme intern, I worked closely with Claire Whitner, the Assistant Director of Curatorial Affairs and Senior Curator, to prepare the Egyptian and blue-and-white porcelain cases for the reinstallation. Both cases built on my coursework throughout Wellesley. Through my research of the objects for the Egyptian case I had the opportunity to explore and expand my passion for the ancient world by learning more about Egypt. Most of the works, though smaller in scale, represent the rich and complex funerary traditions of the ancient civilization. The blue-and-white case offered me the chance to engage with theories of cross-cultural relations and object agency, two themes that feature in my academic writings. Blue-

and-white ceramics prompted the development of a shared global aesthetic from China to Mexico. For both cases, I wrote the introductory texts and labels and also had the opportunity to oversee the installation of the blue-and-white case in the galleries.

Every Friday, we took trips to museums in the New England area, including the Peabody-Essex Museum in Salem, MA. We visited while Anila Quayyum Agha's installation *Intersections* was still on display. As somebody who took a number of courses related to Islamic art while at Wellesley, I was excited to see a room devoted to the installation of a contemporary work of Islamic art. An illuminated box carved with geometric and floral designs reminiscent of those found at the

Alhambra in Spain cast shadows of the work across the walls, floor, and ceiling of the intimate gallery space. The immersive experience evoked a sense of religiosity. People fell silent when they entered the room and it became a space for reflection. Works like Agha's are important as they draw from a rich cultural past to perpetuate the idea of the productive, peaceful, and beautiful nature of Islam from past to present. The Davis likewise displayed contemporary Middle Eastern art when they welcomed the Parviz Tanavoli show (Spring 2015). These exhibitions are an important way that museums and installations can educate the public and challenge the predominantly ignorant discourse that surrounds Muslims in America.

Jasmyne Keimig '16, Curatorial Intern

There is a distinct pleasure in being totally and completely wrong about something. This occurred to me during my first, of many, walk-throughs of the Peabody Essex Museum's *Rodin: Transforming Sculpture* show. I had certainly encountered Auguste Rodin's work before in class, but for some reason had always written him off as being one of the much pontificated-about artist dudes who loved women a lot. As soon as I stepped into the gallery, my feelings changed. Dramatic lighting on *Clenched Hand*, a bronze, captured the tension of palm muscles. In *La Danaïde* the woman's spine seemingly erupted from the shimmering, rough marble while placed next to similar "unfinished" marbles. Rodin's ability to reveal almost living, breathing, *warm* bodies from such cold and unforgiving material transformed me. I simply felt moved.

As a curatorial intern, walking through shows like *Transforming Sculpture* demonstrated to me how excellent curation can change minds and without this program, that would not have been possible. This summer I worked with Ruth Gordon Shapiro '37 Director Lisa Fischman and Assistant Director of Curatorial Affairs Claire Whitner on a myriad of projects concerning curation and the reinstallation. I wrote texts for our Friends of Art wall and gathered information on the year 1968 for a possible exhibition in the fall of 2018. I also had the opportunity to work with



Above: The interns visited the *Rodin: Transforming Sculpture* exhibition at the Peabody Essex Museum.



Left: Interns pose with Patrick Dougherty's *Stickwork* in Salem, MA.

our new Kara Walker acquisition *NAT TURNER'S REVELATION (AN IMPORTANT LESSON FROM OUR NEGRO PAST YOU WILL LIKELY FORGET TO REMEMBER)*, writing the justification and wall text for that piece (which will be on view when the museum reopens!).

Being able to talk with the museum staff about their paths to the art world and experience working in the museum field was

a truly invaluable experience. My (extremely) recent grad anxiety has been soothed by tales of wayward exploits across the world and self-discovery that always ends in front of a piece of art in a museum. I have immensely enjoyed this summer of contemplation and quietly reckoning my own skepticism with beautiful art.



Left: Interns pose with Mee-Seen Loong '72 during their visit to Sotheby's Auction House.

Somé Louis '17, Curatorial Intern

As my time as a Davis Museum Summer Intern comes to an end, I have started a little bit of reflection. The program has given me more amazing experiences than I can count. As a curatorial intern working with Claire Whitner (Assistant Director of Curatorial Affairs/ Senior Curator of Collections), I had the opportunity to work hands-on in the museum planning the exhibition rotations for the work-on-paper case in the Dutch and Flemish Baroque Gallery. This project involved a number of different elements in the curatorial process, from research, to label writing, to exhibition design. With the reinstallation underway, it was exciting to see the many museum projects develop with each passing day.

With so many amazing experiences, it is certainly difficult to select one highlight. However, our trip to the Wadsworth Athenaeum (our very

first field trip of the program!) was definitely one to remember. While exploring the museum, I ended up in conversation with Ulrich Birkmaier, Chief Conservator of the Wadsworth. He kindly answered my questions, and took me through a few of the upstairs galleries, explaining the painting and conservation history of a number of different pieces.

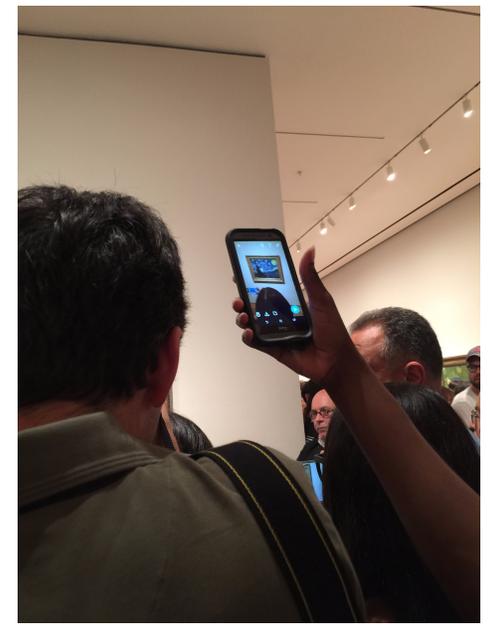
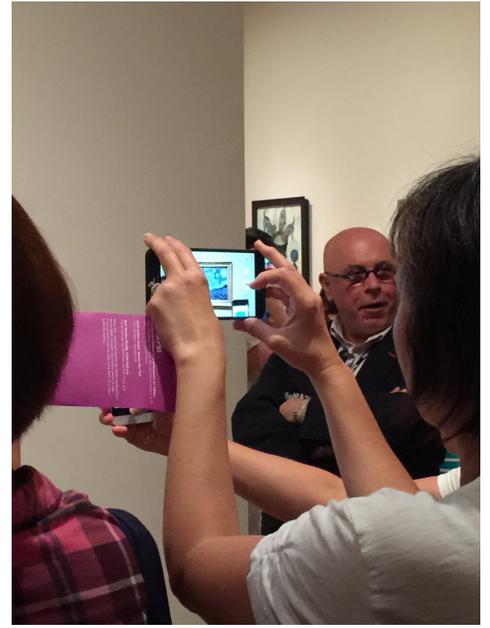
Meredith Fluke (Kemper Curator of Academic Programs) and I were then invited to tour the conservation lab. We spent the rest of our time at the museum there, learning the “inside scoop” on current Wadsworth conservation projects, including the use of technology to reveal a mysterious Van Gogh underpainting.

This kind gesture really set the tone for the rest of the internship program. I was inspired by the connections between museum professionals,

artists, and art enthusiasts. I was encouraged by the fact that, throughout the program, everyone we met with was excited about and committed to helping students who were passionate about museum work and the art world.

This impromptu tour at the Wadsworth was an amazing supplement to a tour led by Anne Butler Rice (Georgette Auerbach Koopman Director of Education), a visit to Vanessa German's *i come to do a violence to the lie* exhibition and gallery talk, and a series of lively discussions with interns that were quickly becoming good friends.

I have had an amazing time as an intern at the Davis. On the brink of my senior year and with future prospects now at the forefront of my mind, the program gave me an invaluable view into the world that I want to be a part of.



***the view from the asylum
room: people taking photos
of van gogh's starry night***

Photo Essay by: Jasmyne
Keimig '16
Curatorial Intern