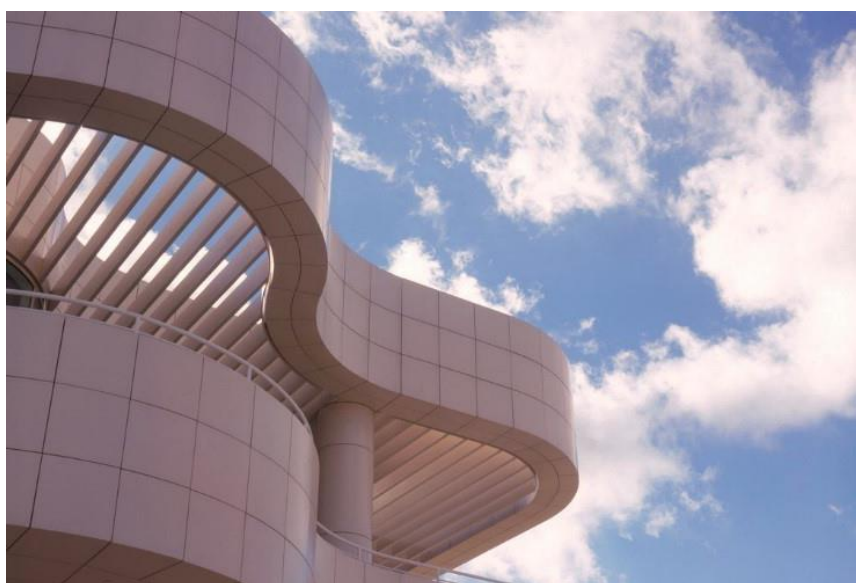


Getty Marrow Undergraduate Internship Program

2019 ARTS SUMMIT



2017 Getty Marrow Undergraduate Interns



Schedule

8:00 a.m. – 3:30 p.m.

Location

Getty Center
1200 Getty Center Dr.
Los Angeles, CA 90049

Keynote

Raquel Gutiérrez

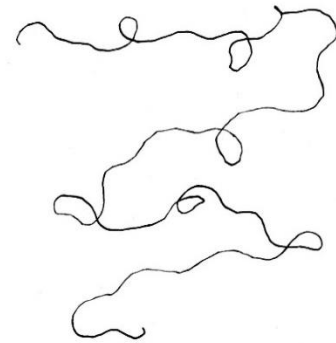
Welcome #GettyMarrow Interns!

got internship?

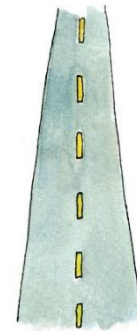
BRIEF SCHEDULE

8:00am	Registration and Breakfast
9:00am	Welcome Program Presentation Keynote Address
10:15am	Group Photo
10:45am	Lightning Sessions 1
11:15am	Q&A Panel 1
11:35am	Lightning Sessions 2
12:00pm	Q&A Panel 2
12:30pm	Lunch with Lightning Session Speakers
1:45pm	Meet-up for Behind the Scenes Tours
3:00pm	Wrap-Up & Reflections

What it Looks Like Now



What it Will Look Like in Hindsight



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TOPICS

Academic Art History
Arts Administration
Conservation
Curating
Exhibition Management
Museum Collections and Archives
Museum Communications
Museum Education

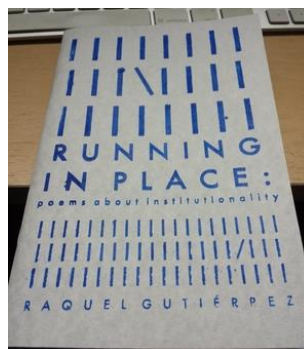
KEYNOTE SPEAKER

RAQUEL GUTIÉRREZ



Photo credit: Thea Q. Tagle

Raquel Gutiérrez writes personal essays, memoir, art criticism, and poetry. An adult child of Mexican and Salvadoran immigrants, she was born and raised in Los Angeles and currently lives in Tucson, Arizona where she just completed two MFAs in Poetry and Non-Fiction from the University of Arizona. Raquel is a 2017 recipient of the Creative Capital | Andy Warhol Foundation Arts Writers Grant. Raquel also runs the tiny press, Econo Textual Objects (est. 2014), which publishes intimate works by QTPOC poets. Her poetry and essays have appeared in the *Los Angeles Review of Books*, *Open Space*, *The New Inquiry*, *Zocaló Public Square*, *Entropy*, *FENCE*, *Huizache*, *Río Grande Review*, *The VOLTA*, *Foglifter*, and *Hayden's Ferry Review*. Raquel is currently working on two manuscripts, a work of poetry and a collection of essays.



Raquel Gutierrez
Running in Place: Poems about Institutionalality, 2015



Shizu Saldamando, *Raqui and Tongson*, 2013

LIGHTNING SESSIONS

The Lightning Sessions will feature short presentations by ten speakers providing an overview of their work and careers.

Lightning Sessions 1

1. **Denise Sandoval**, Professor of Chicana and Chicano Studies, CSUN
2. **LeRonn Brooks**, Associate Curator for Modern and Contemporary Collections, Getty Research Institute
3. **Theresa Sotto**, Associate Director of Academic Programs, Hammer Museum
4. **Sonja Wong**, Head of Registration and Collections Management, Academy Museum
5. **Laleña Vellanoweth**, Civic Art Program, Conservation and Collections, LA County Arts Commission



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Lightning Sessions 2

1. **Erin Christovale**, Assistant Curator, Hammer Museum
2. **Heber Rodriguez**, Exhibition Program Production Manager, Armory Center for the Arts
3. **Betty Avila**, Executive Director, Self Help Graphics & Art
4. **Eduardo Sánchez**, Content Specialist, Education and Public Programs, LACMA
5. **Sue Bell Yank**, Director of Communications and Outreach, 18th Street Arts Center



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SPEAKER BIOS



Betty Ávila

Executive Director
Self Help Graphics & Art

Betty Avila's work centers on the intersection of the arts and social justice, with particular focus on community building, public space, and youth empowerment. She has held positions with the Getty Research Institute, The Music Center and the Levitt Pavilion MacArthur Park. Betty joined the Self Help Graphics team in 2015 and became executive director in 2018. She sits on the boards of the Center for Cultural Innovation and Arts for LA, and was a founding board member of People for Mobility Justice (formerly Multicultural Communities for Mobility), an organization that supports low-income communities of color that bike, walk and use public transit in Los Angeles County. Betty sat on the inaugural Advisory Committee for Los Angeles County's Cultural Equity and Inclusion Initiative as an appointee of Supervisor Hilda Solis that resulted in the recommendation of cultural policy and was unanimously approved by the County Board of Supervisors. In 2017, Betty was named one of C-Suite Quarterly Magazine's NextGen 10 in Philanthropy, Arts and Culture and an Impact-Maker to Watch by City Impact Labs. She was raised in the Cypress Park neighborhood of northeast Los Angeles. She received her B.A. in Literature at Pitzer College, has an M.A. in Arts Management from Claremont Graduate University, and is a 2008 Fulbright Fellow to Korea.



LeRon Brooks

Associate Curator for Modern and Contemporary Collections
Getty Research Institute

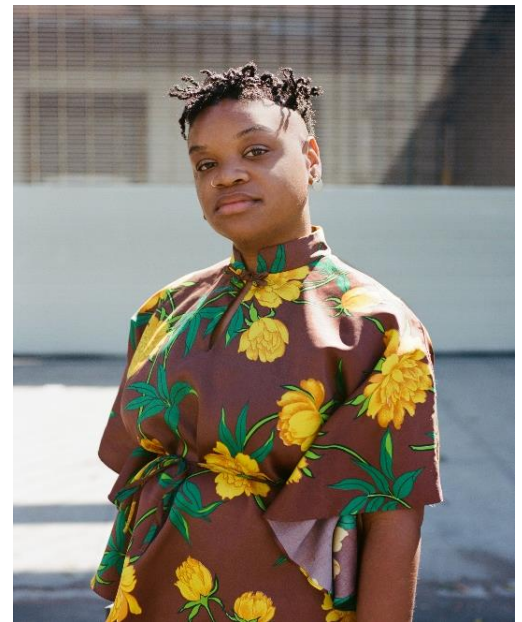
Brooks earned a Doctorate of Philosophy, Art History, from City University of New York and a Bachelor of Fine Arts from Hunter College. He has served as Assistant Professor in the Department of Africana Studies at Lehman College. He has published numerous articles, papers, and catalog essays including articles in BOMB Magazine, the International Review of African American Art, and for the Aperture Foundation, as well as catalog essays for the Hallie Ford Museum of Art, the Mississippi Museum of Art, the Spelman Museum of Art, and the Studio Museum in Harlem. He has participated in panels and lectures at museums and universities throughout the United States and Europe. Prior to his employment at the Getty,

Brooks was a faculty member at Lehman College in New York. He brings broad curatorial experience to the Getty, having curated the Racial Imaginary Institute exhibition *On Whiteness*, which included artists Cindy Sherman, Glenn Ligon, Ken Gonzales-Day, Kate Greenstreet, Titus Kaphar, Mel Chin, Baseera Khan, and Toyin Ojih Odutola, among others. He also organized a related performance series and symposium. For the Bronx Council on the Arts, Brooks curated the 2016 exhibition *Bronx: Africa* which exhibited the work of 25 early and mid-career Bronx-based African artists.

Erin Christovale

Assistant Curator
Hammer Museum

Erin Christovale is the co-founder of Black Radical Imagination and the Associate Curator at the Hammer Museum in Los Angeles. Black Radical Imagination, founded with Amir George, has screened both nationally and internationally in spaces such as MoMA PS1, MOCA Los Angeles, and the Museo Taller José Clemente Orozco. Exhibitions include *a/wake in the water: Meditations on Disaster* (2014) at the Museum of Contemporary African Diasporan Arts, *Memoirs of A Watermelon Woman* (2016) and *A Subtle Likeness* (2016) at the ONE National Gay and Lesbian Archives, and *S/Election: Democracy, Citizenship, Freedom* (2016) at the Los Angeles Municipal Art Gallery and *baby boy* (2017) at Transmission Glasgow. She recently curated the Los Angeles biennial, *Made in L.A. 2018*, with Anne Ellegood at the Hammer Museum.



Heber Rodriguez

Exhibition Program Production Manager
Armory Center for the Arts

Currently the Exhibition Program Production Manager at the Armory Center for the Arts in Pasadena, CA, Heber Rodriguez is a Los Angeles-based arts administrator, independent curator, and writer whose research areas include Art and Technology, Internet culture, and experimental sound practices with an emphasis on Latin America and its corresponding diasporas. He holds an MA in Art and Curatorial Practices in the Public Sphere from the University of Southern California's Roski School of Art and Design.

Eduardo started off as a gallery educator 16 years ago. He'd come to LACMA in the mornings before it was open to the public and do school tours, and fell in love with the education part of it. This idea that you can work with youth and expose them to things that appear in their history books, but in a three-dimensional way. They can see it come to life and make a personal connection with the object. His department has education coordinators and content specialists, and Eduardo's job is a combination of both with a history as coordinator of the High School Internship program. His background and specialty are in Pre-Columbian art and ancient history. Eduardo also works as co-coordinator of the Ancient World Mobile and Maya Mobile. He describes his work as fun—he still helps with the tours and works in the education programs in the mornings, but when there are exhibitions or special lectures that have to do with Latin American art or art of the ancient Americas, he steps in and helps put together lectures, film series, or panel discussions, giving him more involvement with the content.



Eduardo Sanchez

Content Specialist, Education and Public Programs
LACMA

Denise Sandoval

Professor of Chicana and Chicano Studies
CSUN



Denise M. Sandoval, Ph.D is a Professor of Chicana and Chicano Studies at California State University, Northridge (2002 to the present). She received her doctorate in Cultural Studies from Claremont Graduate University in 2003, her Masters of Arts in Chicana/o Studies from California State University Northridge in 1995, and her Bachelor of Arts in Ethnic Studies from UC Berkeley in 1993. She was the guest curator/community researcher for two exhibitions on lowrider culture at the Petersen Automotive Museum in Los Angeles: *La Vida Lowrider: Cruising the City of Angels* (2007-08) and *Arte y Estilo: The Chicano Lowriding Tradition* (2000). In December 2009, part of the exhibition *La Vida Lowrider* traveled to Guadalajara, Mexico with the Department of Cultural Affairs LA as part of the Guadalajara Feria de Libros where the city of Los Angeles was the guest of honor. She was also a guest curator/writer for a virtual exhibition entitled *Lowrider: An American Cultural Tradition* for the Smithsonian Center for Latino Initiatives. Her work on lowrider culture was featured in two different documentaries on lowriders (*Automaniac* and *Modern Marvels*) for the History Channel and she has written various articles for publication on the lowrider culture:

“Cruising Through Lowrider Culture: Chicana/o Identity and the Marketing of Lowrider Magazine” in the book *Velvet Barrios: Popular Culture & Chicana/o Sexualities* (2003), entries on “lowriders” and “Cholos/as” in *The Oxford Encyclopedia of Latinos and Latinas in the United States* (2005), as well as the chapter “The Politics of Low n Slow/Bajito y Suavecito : Black and Chicano Lowriders in Los Angeles, 1960’s to 1970’s” that is part of the anthology *Black and Brown Los Angeles: A Contemporary Reader* (November 2013).

Theresa Sotto

Associate Director of Academic Programs
Hammer Museum

Theresa Sotto is associate director of academic programs at the Hammer Museum, where she oversees educational programming for university, family, and K-12 school audiences. She emphasizes social justice, equity, and inclusivity across all audiences. Theresa has worked at the crossroads of education and the arts since 2001. Prior to the Hammer, she worked at the Getty Museum, the University of Arizona Poetry Center, and the John F. Kennedy Center for the Performing Arts. Theresa received her MFA in Creative writing from The University of Arizona and her B.A. in English from St. Mary’s College of Maryland.





Laleña Vellanoweth

Civic Art Program, Conservation and Collections
LA County Arts Commission

Laleña Vellanoweth is a conservator, specializing in textiles. She was introduced to the field of conservation at the 2001 Getty Multicultural Undergraduate Internship Arts Summit, while she interned at the Center for the Study of Political Graphics. She received her B.S. in Biochemistry and B.A. in Art from California State University, Los Angeles and her M.A. in Art History and Diploma in Conservation from the Institute of Fine Arts at New York University. While in graduate school, she interned at the Museum of Modern Art and Cathedral of St. John the Divine. After graduation, she worked in conservation at the

Costume Institute at the Metropolitan Museum of Art where she managed exhibitions such as *Alexander McQueen: Savage Beauty*. Laleña returned to Los Angeles to work as a Project Conservator at the Los Angeles County Museum of Art, Autry Museum of the American West, and Academy Museum of Motion Pictures. She was a co-author of a grant to fund outreach and diversity in the field of conservation and subsequently worked as the Program Manager for the first cohort of the Andrew W. Mellon Opportunity for Diversity in Conservation. Laleña is currently the Collections and Conservation Manager for the Los Angeles County Department of Arts and Culture.

Sonja Wong Leao

Head of Registration and Collections Management
Academy Museum

Sonja Wong Leao is the Director of Registration and Collection Management for the Academy Museum of Motion Pictures, a film history museum currently being constructed in Los Angeles. Sonja has worked at the Academy for the last six years where she oversees all registration and preservation activities for the Museum's collection. She has fifteen years of experience with collections ranging from rare books to film costumes at the Bowers Museum, a private art collection, and the Getty Research Institute. Sonja holds an M.A. in Visual Culture, Costume Studies from NYU and a B.A. in Architecture from Wellesley College.



Sue Bell Yank

Director of Communications and Outreach
18th Street Arts Center

Sue Bell Yank is an arts educator, producer, and writer. She has worked in arts, entertainment, and public schools for over a decade, and is currently Director of Communications and Outreach at 18th Street Arts Center, the largest artist residency center in Southern California. After working as an elementary school teacher in South LA, she became frustrated with the lack of arts, and the systemic forces that made it nearly impossible to effectively integrate arts into her classroom. She decided to work on arts education from the other side, and became Associate Director of Academic Programs at the Hammer Museum, working with students, artists, and forming city-

wide partnerships triangulating communities, the arts, and schools. She became interested in the enormous potential of interactive digital platforms to increase arts access, and began working for the Oprah Winfrey Network as the Director for Online Education to discover how pop culture and technology could reach so many people. She fundamentally believes in the power of art to effect societal change through empathy and radical imagination. She teaches at UCLA and frequent writes about socially engaged art practice and pedagogy. She is President of the Board of Clockshop, and is a social practice researcher for A Blade of Grass for their 2019 cohort of artist fellows. Sue Bell received her B.A. from Harvard in Visual and Environmental Studies and her M.A. in Public Arts Studies from the University of Southern California.

BEHIND THE SCENES

TOUR DESCRIPTIONS

1:45 p.m. - 2:45 p.m.

Meet at the Museum Rotunda at 1:45!

1. **Museum Conservation and Science**

Join the Getty Research Institute's Assistant Conservator Mark Benson and the Getty Conservation Institute's Assistant Scientist Vincent Beltran on a tour of the GRI Conservation Studio and the GCI Museum Lighting Lab. Collections conservation is a fundamental responsibility of both the Getty Research Institute and the J. Paul Getty Museum, and collaborations with the Getty Conservation Institute advance the practice of cultural heritage conservation worldwide through research, education, training, and dissemination. Capacity: 15 spaces.

2. **Digital Imaging**

Visit the Getty Digital Imaging Department studios in the Research Institute and the Museum. J. Paul Getty Museum Imaging Manager Michael Smith and John Kiffe, Lead Photographer at the Getty Research Institute, will lead a tour showing how the Getty's collections are photographed and imaged using the latest technologies. Capacity: 12 spaces.

3. **Exhibition Design**

Join J. Paul Getty Museum's Exhibition Designers Alexandra Shanley and Erin Hauer on a Behind the Scenes tour of the Exhibition Design Studio. This tour will consist of a look inside the creative design process to understand what goes into making an exhibition; from the facilities that are dedicated to research and exhibition planning to the caretaking of the very museum galleries themselves. Capacity: 15 spaces.

4. **Exhibition Tour of Bauhaus Beginnings**

Join Research Assistant and exhibition co-curator Gary Fox and Curatorial Assistant Johnny Tran on a tour of Bauhaus Beginnings, an exhibition at the Getty Research Institute which explores the interaction of masters and students at the Bauhaus, one of the most influential schools of art and design of the 20th century. Established in 1919, the Bauhaus sought to erode distinctions among crafts, the fine arts, and architecture through a program of study centered on practical experience and diverse theories. The show draws on the Getty Research Institute's extensive collection of Bauhaus material—including course exercises, teaching aids and notes, and rare prints, drawings, and photographs—to offer a colorful and surprising reexamination of the founding principles of this landmark institution. Capacity: 25 spaces.

5. **Exhibition Tour of Book of Beasts: The Bestiary in the Medieval World**

Join Senior Curator of Manuscripts Elizabeth Morrison and Assistant Curator of Manuscripts Larisa Grollemond on a tour of Book of Beasts: The Bestiary in the Medieval World at the J. Paul Getty Museum. Book of Beasts explores for the first time in a major museum exhibition the bestiary—the medieval book of real and fantastic beasts—and its widespread influence on medieval art and culture. This exhibition features one-third of the world’s surviving Latin illuminated bestiaries and gathers together more than 100 works in a variety of media including manuscripts, paintings, tapestries, sculpture, and decorative arts from the Middle Ages. A final section includes modern and contemporary works that trace the enduring legacy of the bestiary tradition. Capacity: 20 spaces.

6. **Museum Conservation**

Join J. Paul Getty Museum’s Decorative Arts Conservators Julie Wolfe and Arlen Heginbotham on a Behind the Scenes tour of the Decorative Arts Department, which oversees a rich collection of nearly 1,700 objects, spanning from the late-twelfth to mid-twentieth centuries. This tour encourages interns to ponder on the nature of conservation, particularly as it consists of preserving the physical integrity of historical objects and the fragile materials that compose them. Capacity: 18 spaces.

7. **Special Collections and Vaults**

Join Curator Glenn Phillips, Assistant Curator Pietro Rigolo, and Curatorial Assistant Samantha Gregg on a visit to the Getty Research Institute’s Special Collections and Vaults, where they will show material from Modern and Contemporary Art Collections. The GRI’s Special Collections consist of rare and unique materials from the 15th century to the present: nearly 50,000 rare books, more than 27,000 single prints and drawings in albums and collections, 800 collections of rare photographs, and more than 12,000 linear feet of manuscripts and archives, as well as optical devices and 20th-century multiples and videos. These diverse resources have been acquired for their research value to art historians and scholars in related fields. Capacity: 18 spaces.

THANK YOU!