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Winter 2020

Report on Experiential Learning: Stratford Festival Internship and Private Art Collection Management

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December 7th, 2019

Enter Stage Left: A Summer Internship at the Stratford Festival

The Stratford Festival archives are unique, much like the Festival itself. Theatre archives typically only contain textual materials: scripts, set drawings, house programs and the like. In addition to these, Stratford also has textile, film, photographic and prop holdings. The maintenance of the archives is almost as old as the Festival itself, starting in 1957. Sixty years ago, workers at the Festival recognized the importance of preserving objects for future use, which made me feel even more strongly about continuing their conservation. The early years of the Festival were uncertain; no one knew if the company would be successful. Yet the workers saw value in preserving the earliest parts of their history, providing a tangible link to the past.

The archives were located towards the edge of the town, in a massive warehouse that also housed props, costumes and the scene shop. Julia and I met Liza, the director of the archives, as well as the other women in the department. Stephanie was responsible for digitization of photographs and archival film. Christine handled all the public requests for information, including the use of Festival photographs. Julia and I learned that under the Canadian Theatre Agreement, a photograph must have the consent of everyone in it to be reproduced.

At the Festival, Julia and I were primarily responsible for the extant garments. At the end of every season, the Festival collects two garments from each production for preservation. Our job was to catalogue any garments that had not been previously accessioned. My love for fashion history was now suddenly relevant as I had the ability to look at a costume and understand its construction, composition, and time period. The existing catalogue had very limited descriptions of costumes and were in need of improvement., which could be improved; Liza hoped to publish

the catalogue online with photographs as a reference guide for designers. With only four people working in the department, there was no one specifically assigned to the cataloguing, resulting in a five-year backlog of costumes, and a number of them taken out of the boxes and never put back. Julia and I knew this was going to be more work than we anticipated, and we were slightly overwhelmed with the trust the Festival was placing in our hands.

At the end of my first day, I was exhausted; there was just so much information to process! Liza set us up to work in the “high bay”, the area of the archives where the costumes were stored. It was a three story space, with towering industrial shelves filled with coffin-sized archival boxes of costumes. In addition, there were sections for prop storage as well as an exhibition space. Julia and I would spend long hours hauling the heavy costumes up and down the flights of stairs; I was always amazed that actors wear these costumes for hours on stage when I struggled to carry them up a few steps. As the days went by, we fell into a rhythm. Take a costume off the rack and find the label to see which production it was from. One of us would look up the show in the database and the other would put the costume on the mannequin; I would then describe the costume to Julia who would record everything. We took turns taking photographs of the garment from all sides. If there was not a label we would ask Nora: she knew almost every costume that graced a Stratford stage. When we finished a full rack, we took the costumes to the stacks to box them. Christine showed us how to properly lay the costumes into the archival boxes, then stuff them with tissue to help them regain their shape. The largest costumes would take up an entire box on their own, while smaller pieces could be layered several items deep. Being able to handle the costumes so closely gave me a greater appreciation for the cutters and sewers who make them. They look at the drawings the costume designers give them, which are often very stylized or abstract, and turn them into impossibly beautiful creations.

Because of the thrust stage at the Festival Theatre, the costumes are made to be seen from all sides and from a close proximity. This enables the Festival to rent costumes to movie and television productions, which is highly unusual for a theatre company. I learned that the Festival was always looking for ways to generate more money. In Europe, theatre companies receive 40-60% funding from the government whereas Stratford receives only about 12%. The rest of their operating budget comes from donations and ticket sales. On this, they have to produce twelve shows across four theatres and pay dozens of actors, directors, designers and craftspeople. The archives, while important, use valuable money that is not easily replaced, as they do not generate revenue themselves. There are also supply costs with the archives that are not present elsewhere in the company. For instance, acid-free archival boxes can cost over \$50. The archiving process also requires acid-free tissue paper and pencils, mannequins, cold storage for textual materials, digitization tools and an argon gas fire suppression system, amongst other things. As Liza had mentioned, it is very difficult to prove the value of a department that costs so much to operate but generates very little revenue. But the intangible value the archives provides to visitors, actors and designers is so important to the perseverance of theatre.

To help generate money, the Festival offers tours of its theatres as well as the warehouse and archives. The tours are led by volunteers known as “Friends of the Festival”, and they gave tours of the archives every Thursday and Friday. At 10:30 in the morning on those days, Julia and I would pack away our table and archiving accoutrement and tidy up the high bay for the tour at 11. Occasionally we sat in on the tours to give additional information or to answer specific questions. The high bay had a large exhibition space that would be used to showcase costumes and props from different productions. The exhibition that summer focused on Romeo and Juliet costumes from different productions, showing how designers interpreted the play in

different eras. A smaller exhibition was dedicated to the late Desmond Heeley who worked at Stratford for many years as a designer and was known for his unorthodox constructing methods. He often made costumes and set pieces out of everyday objects such as plastic spoons and masking tape. It was always enjoyable to watch the visitors realize that the immense chandelier propped in the corner was made of scotch tape, plastic spoons and plastic wine glasses. From a distance, it looked like cut crystal, sparkling under the harsh fluorescent lights. Objects like the chandelier demonstrated the artistry that goes into the magic of theatre and how well simple material can captivate audiences.

If we were not helping with a tour, Julia and I would relocate to the main room of the archives to do supplemental research. The archives had a high-density textual storage area: a temperature controlled room filled with rolling stacks of material. The stacks held set and costume bibles, lighting cues, video tapes and personal archives amongst other items. We would use the costume bibles to gain more insight into costumes we were working on. Costume bibles contained research notes the designer created for a production as well as design sketching and fabric samples. Having access to this material helped us to understand a designer's approach to a production and where they drew inspiration from. Some designers looked to artwork to base costumes on; one production of Elizabeth Rex modeled Elizabeth I's costume off the Ditchly Portrait (1592). The fabric swatches and associated notes helped to determine what material a costume was made of if we could not identify it. It was amazing how much material the archive has on each production reaching back to the opening of the Festival; Liza once remarked that there is enough information preserved that a director could restage any production and have it be accurate to the original.

While most of our time was concerned with cataloguing the costumes, Julia and I also had the opportunity to work on exhibitions. The second week of work coincided with the 50th anniversary of the archives. To celebrate, the archives staged a display of some of the iconic costumes that have been preserved. The main feature was the coronation robe of Richard III, worn by Alec Guinness during the inaugural production in 1953. The red velvet robe was stored on the third story of the stacks, folded inside a canvas bag; it took five of us to haul it down to the first floor. Once on the mannequin, the yards of fabric pooling across the display platform looked like a field of blood. It was very impactful to see the sheer amount of fabric used to make the costume. However, once examined closely, I realized that what looked like fur trim was really just black felt sewn onto white. It brought into perspective how little budget the initial productions at Stratford had and how much they had grown in the 65 years since. The second exhibition Julia and I helped to organize was one staged at Ontario Place to help celebrate Canada 150. The exhibition was focusing on art and culture of Ontario and Stratford was asked (rather last minute) to send some costumes. Liza printed out a list of costumes for Julia and I to pull from the stacks; she selected costumes that had a high level of visual appeal and demonstrated the craftsmanship of the artisans. These were mostly large scale robes and dresses that featured heavy embellishment; the list included the dresses worn in the 1972 production of King Lear that were made entirely of hand sewn leather. Julia and I spent two days cataloging and packing the nearly twenty costumes for transportation, as well as preparing the mannequins and display labels. When I moved back home, I went to see the exhibition with my mother. To my surprise, the exhibition was tucked into a small corner and displayed only a few of the costumes we worked so hard to prepare. But the ones that were shown were truly magnificent:

Richard II's robes, Cleopatra's cape, Elizabeth I's gown in all their glory. I stood in the blazing August sun, so proud of the work I had done; I felt like I had made a contribution to the Festival.

The Stratford internship provided me with the opportunity to learn a variety of workplace skills as well as managing complex situations. I began the internship with a fairly strong set of interpersonal and management skills but through the tasks I was given, I was able to develop these skills even further. Research was a large component of many of my university courses, especially with SASAH projects. Having knowledge of how to find information efficiently as well as the information I need became crucial when faced with unknown costumes. I was able to find the relevant textual or photographic material to help me solve the problem. My management skills were developed through the different exhibitions that were staged by the Archives.

Exhibitions required the extant garments, which needed to be properly stored, as well as labels with the costume's history, any accessories and a proper mannequin for display. Often these exhibitions were mounted with little funds and on short notice; this meant that I had to be extremely efficient with my time while still ensuring the work was done properly. With so much work to do, I had to be able to work well with other people. I had always been in jobs that required good interpersonal skills, which were furthered with the daily communication I had with the other staff. Julia and I spent the most time together and we learned quickly to communicate about who was doing what task; whether taking photos or mounting garments or doing research, we made sure that the work was always divided fairly. My written communication was honed through the costume descriptions as they needed to be accurate and clearly articulated because of the impending public use of the database. Using Microsoft Excel as the database was not a challenge but I learned more about the technical aspects of the software; the database was thousands of entries long and I would frequently need to find one piece of information amongst

many others. Learning how to filter and pivot tables made it easier to find relevant data, making me more efficient.

Aside from developing existing skills, I also learned skills that were more in line with my field. I had no experience in textile management or digital transferring or textual storage but the Archives gave me the opportunity to become familiar with these skills. These skills are necessary to be able to work in a museum or archival setting. While skills like project management and communication can be gained through many different jobs, museum or archival-specific jobs can only be learned through experience in that specific context. With the difficulty of obtaining entry level jobs in museums, especially with having no experience, having hands-on knowledge of the skills and practices is very important.

Not only did working in the Archives provide me with a plethora of tangible skills, in living on my own for the summer I was able to gain independence and navigate the variety of challenges that it entailed. As I mentioned, living away from home at university was very different than living away from home in a new city. I was responsible for paying my bills, taking out the garbage, doing my laundry and buying groceries; all things I have done at home but they seemed so much more overwhelming without my parents to help. I learned how to improve my budgeting skills and how to manage my time for chores. I had plenty of freedom, but I needed to be careful I did not take it too far- I wanted to spend every night in the town, or seeing a play or meeting new people. I learned the importance of taking time for myself to decompress from work; work-life balance is something I have always struggled with but my time in Stratford helped me to improve on it.

My time spent in Stratford was invaluable to me as a student and as a person. I always knew there was a benefit for people to experience work in their fields, but only when I completed

the internship did I truly understand how important this experience was. There is value in learning and performing skills that the job requires, and even though I can describe any dress, I had no idea how to properly stuff a garment with tissue paper for storage; this is something I would only learn through experience. As an intern there was also more room for experimentation and making mistakes than there might have been in a paid position. I was also able to interact with dozens of people who have years of experience: Stephanie taught me about the complexities of digitization, Bill about the business side of the costume warehouse, Liza about the process of achieving an archival degree. I also met with volunteers and researchers and visitors who all had their own reasons to visit the archives. This melting pot of knowledge is inherently interdisciplinary, the value of which I learned through my SASAH course. Nothing exists in isolation, there is always outside knowledge that informs the subject, be it a job or a book or a painting. Theatre combines many different talents; a play is not just actors on the stage, it's the director and the stage manager and the wardrobe cutters and the props master and the lighting crew and hundreds of other people that make a production happen. When working in the theatre, it is necessary to have the knowledge of how all those very different jobs work and fit together. I was not just analysing the construction of a costume, I was looking at the art that inspired it and the vision of the director and how the lighting changes it and how the context of the play itself informs the final form. SASAH provided me with the critical thinking tools that allowed me to approach complex situations and develop unique solutions. I had learned the benefit of interdisciplinary studies, and the critical aspect of my courses were easily transferrable into other aspects of my life, especially in the internship.

I think internships are invaluable experience for students and can have a huge impact on future careers. It is so difficult to get a job in the arts, but having experience in the field prepares

students for the workplace. My time at Stratford introduced me to the world of theatre archives which gave me the necessary experience to go on to an internship at the Grand Theatre. Without my time at the Stratford Archives, I think I would have looked to internships in a more traditional museum or archival setting; Stratford exposed me to non-traditional archives and I now understand the potential that archives and museums can have in education. I have always found myself wanting to work in a teaching position and museums are a workplace that provide a fantastic intersection of history and education. Stratford has solidified my career path and equipped me with the experience that I need to start a career in museum studies.

SASAH provides students the opportunity to explore interdisciplinary areas of study, firstly through the variety of courses and secondly through the ability to have a second degree. An internship adds to this in that students can work in a field they are interested in as well as applying knowledge they have gained. I found that my internship also gave me the opportunity to be immersed in a culture I was not familiar with. I had moved from a large city to a much smaller one and spent a lot of time exploring the town. I visited local shops and markets and became friends with many of the people on my street. While seeing the plays were an important cultural aspect of the internship, the culture of the city of Stratford was just as important to me. I think that even if students do not move to a new city for their internship, the culture of wherever they are working can inform their experience to a large degree.

Internships help to bring classroom knowledge into the workplace; they can then apply this hands on experience of their field to their future careers. My internship at Stratford solidified my decision to continue in museum studies and also gave me more insight into the workings of a theatre company. I learned transferrable skills that extend far beyond the

knowledge gained in a classroom setting, and ones that will prove to be invaluable in all of my future career plans.

The Black Box of the Art World: Clients, Spreadsheets, Melted Encaustic, and Other Challenges They Don't Teach You in an Arts Degree

It's a running joke with my friends that I should have applied to Ivey- I have business know how from being around my dad's company growing up, I follow the business news regularly and can "talk the talk". Yet I felt like a business degree was a betrayal of the arts- the cold hard reality of capitalism against the empathetic ethics of the humanities. I placated my peers with "I'll get my MBA eventually." But what happens with the arts and business intercept? The world of art markets, auction houses and private collections existed on my periphery. Art that fetched impossibly high prices at auction made the news, like the \$450 million paid for Da Vinci's *Salvador Mundi*. Famous collectors lend their art and their names and wealth to museum collections and the galleries that house them, the Wrightsmans and Tanenbaums and Gettys. Art historically was commissioned by the elite, forming a long standing relationship between art and business. But how does it play out in the modern day? Why do artworks fetch so much money on the market? How are collections managed? Where does art get stored? Who determines what is desirable and do artists have true autonomy? I had to confront and work through these questions this past summer when I worked as a collections manager for a private client.

I was approached by family friends, a husband and wife who had collected a large amount of art pieces, from contemporary mixed media works to historical oil paintings to sculpture to furniture. They wanted me to catalogue all the pieces in the collection as they would eventually like to sell some of the works. The art collection was mainly comprised of works by Daniel Diaz and Ernesto Manera, Argentinian artists that moved to Toronto. I was also to meet

with the artists and conduct interviews to establish a biography and learn more about their works. The amount of work seemed daunting to complete in the six weeks I had. I was knowledgeable about art in the sense that I could tell apart a Veronese and a Fragonard; I could talk about Caravaggio's use of light or the use of semiotics in Picasso's works. My knowledge did not extend to art appraisal or conducting interviews or contacting auction houses. I felt out of my depth but I wanted the experience. I knew that I would gain transferrable and marketable skills that I did not have the opportunity to explore in a classroom setting. I could also see that there would be a huge intersection with the business world: this was about money after all. Having been involved in an interdisciplinary program, I knew it would be extremely beneficial to get experience, however limited, in another field. The job was mine, and I was going to learn as much as I possible could. The world is your oyster, as they say.

Looking to fit the part, I went out shopping (a known horror for me) and bought business casual pants and shirts as would befit an arts professional. I would later realize that it was impractical to dress up when I needed to spend a whole day moving massive oil paintings. Lessons learned. I also ordered some relevant reading material, books with titles like "Fine Art and High Finance" and "The Art of the Deal". I read the dense texts, making notes about video art conservation and market trends. I know far more about art hedge funds and portfolio diversification than I thought I would ever need. But another lesson learned. While I did not always understand what I was reading, it was a good introduction to how the art market worked, particularly on how art was valued. Art needed provenance to legitimize it and it needed to be an object of interest for collectors. Artists will attach an intrinsic value to their works which often becomes massively inflated at auction- selling to the secondary market of collectors. Jeff Koons can value one of his balloon dogs at \$50 million knowing that it did not cost him that much to

make but that because of the cultural capital his art holds, someone will buy it. The collector may then turn around and sell it again, at a higher price, setting an even higher market value. This is how the *Salvador Mundi* and works by Damien Hirst and Gerhart Richter can fetch millions of dollars at auction.

In my job, I was going to examine this market phenomena at a much smaller scale. The majority of the client's collection is comprised of works done by Daniel Diaz and Ernesto Manera, as noted. The works range in size from 30 x 20 inches to over 15 feet in height. They are mixed media pieces, mounted on wood, canvas and burlap and often have various objects stuck to them. The art needed to be inventoried: measured, photographed and accessioned into a master spreadsheet. In addition, the works would need to be photographed by a professional art photographer for potential use in a catalogue; then they would need to be properly stored. I have experience in Excel, and chose to use that for creating the master inventory. I was able to design the inventory to have various sheets for each artist/ group of works as well as drop down options for different variables. I designed the sheets with as much detail as possible so if needed, I could pivot tables and produce reports with unique parameters (for instance, I could easily see how many works were in a specific series, or how many works were produced in 2005). I had to be extremely strategic and think critically about the steps I would take to approach the project because of the amount of work that needed to be done. There was an existing inventory that had been completed a few years previous, but it was not accurate, missing information and extremely disorganized. I decided to start with the Manera and Diaz works, remeasuring each one and assigning them a new accession number that would be used in my inventory. While I worked on the minute, I arranged a photographer to come take pictures of the works and I also organized other tasks that needed to be completed, such as creating an inventory for furniture and

organizing a space for the artworks to be stored. My ability to be task-oriented allowed me to think critically and prioritized different areas of the project while being cognizant of a short timeframe.

This background is necessary to conceptualize the scale of the job. I did not find this part difficult, as I have worked on other large scale projects with many requirements and I was able to transfer my organizational and technical skills. What was infinitely more challenging was selling the art. Selling the works was not as simple as asking an auction house to list the art works at a price the client determines. To sell art, the work requires provenance; verifiable proof that the work is authentic. The client purchased the Diaz and the Manera works directly from the artists, and do not have any receipts. Only some of the works are signed. Complicating matters is the apparent lack of value the works have. As noted above, there is an established market for artists who have provenance and representation in collections, both private and public. It is possible to value artists who have a discernable trail and public record; an auction house would accept a Kent Monkman or Florence Caryle. This is not the case with the Diaz and Manera pieces. There is no literature published on the artists, there are no catalogues of their works. They do not have any pieces in public art galleries or museums. Online, it is very difficult to establish how much the works are selling for, if they are selling at all. A gallery might list one of their paintings for \$25,000, but how is that justifiable to a potential buyer? These intricacies of the art market have become central to my position managing the art collection. To sell the art, or even to just value the works, there needs to be a professional publication lending gravitas to the artists. To do this, I met with the artists to interview them about their works.

That is how I found myself on the 505 streetcar on a hot August day, travelling to conduct a series of interviews, something I had no experience in- but that seemed to be the trend



Ernesto Manera (b.1964)
"Treehouse"; 2001
Mixed media on canvas
73 x 48"
From: *Hugs-Embraces and Grasps*

An example of a context sheet I created

for this project. I had some biographical information from the gallery that represents them but I wanted to learn more about how they became artists as well as the process behind their works. Mainly however, I was interested in provenance. I had created "contact sheets", labels with all the information about a specific work. Each sheet had a picture of the artwork, with the artist name, title of work, dimensions, medium and series it belonged to. Diaz and Manera's studio on Dundas Street was crammed full of canvases and boxes and books and shelves with odd knick-knacks; paintbrushes filled jars

and cups and vases on every surface while tubes of paint and pastels jostled for space and trickled onto the floor, catching my feet. The artists themselves were extremely helpful, providing me with information about their practices and philosophy, but also their upbringing. Manera recounted a story from when he was a young boy in Argentina: he would draw in the loose dirt outside his house with a stick, wiping it away every time he wanted to make a new drawing. Diaz and Manera also assisted with my context sheets, editing information so I had correct titles and mediums and filling in information I did not know. I had my provenance so the works could sell and I had biographical information that could potentially be used for a catalogue

publication. I left the sweltering studio feeling accomplished: I was not taught how to do any of this in school, but I was learning on my own.

Back at the office, I was then faced with the monumental task of reaccessioning the works, then wrapping and storing them. I had created a new inventory system for the collection and I started by tagging each work with an updated label. The works then had to be wrapped; in art galleries and museums, paintings are usually stored in custom crates or hung in deep storage. Neither of those options worked with the client's budget so I decided to wrap the works in acid-free Kraft paper (to prevent reactions with the media) and add bubble paper to any 3-D works to prevent breakage. Physically wrapping the works was time consuming and physically demanding. For small works, I jury-rigged a wrapping station that helped speed up the process: the extremely heavy roll of paper was placed on a metal rod that was suspended between two chairs, allowing me to roll out the paper onto a table, then wrap the painting face-down. For larger works, I measured the width of the work, cut the paper then wrapped the painting. The works that were finished in encaustic provided their own challenge; because of improper storage conditions, the encaustic had begun to soften and became sticky and stained anything that touched it. I placed the works in a cooler space to harden the wax, then wrapped the face of each canvas in the budget-friendly version of archival silicon release paper: kitchen wax paper. It did not stick to the face of the work and provided a good barrier between the canvas and the Kraft paper cover.

The methods I used to wrap the works were unorthodox and certainly not something I learned in school. I had to rely on my ability to research relevant information and also be creative enough to use the materials available to me. I knew I could not hold the roll of paper and try to wrap a painting at the same time, but I thought of how wrapping paper at florist shops is kept on

a mounted rod; could I scale that up to wrap a painting instead of a bouquet? I am extremely proud of the way I was able to problem solve and creatively work through the challenges of wrapping the artwork. The method I developed made the process efficient and ensured I did not skip over any of the works. I know they will not be damaged from the wrapping materials and are stored safely, ensuring that their value does not decrease from accidental damage.

With the paintings tagged with a new number and wrapped safely, I turned to the final portion of the job: creating a user-friendly but comprehensive catalogue. The new inventory took into account all the works in the client's collection: Daniel Diaz; Ernesto Manera; Reproduction Pieces; Old Masters; Prints, Lithographs and Serigraphs, and Miscellaneous. In total, there were 114 works that needed to be given new accession numbers, measured, checked for condition, ensure a proper attribution of artist; all that information then needed to be plugged into my ever-growing spreadsheet in the correct category. I designed the spreadsheet to be easy to read, but also easy to navigate. The different categories were all separate sheets, but there was a master

New Inventory Number	Artist	Title of Work	Dimensions (Height x Width)	Year	Medium	Signed/ Unsigned	Series	Notes	Framed/ Unframed	Old Inventory Number
001.DD1	Daniel Diaz		63 X 53.5	1992	Oil on canvas	Signed			Framed	043.DD7
002.DD2	Daniel Diaz	Sin Titulo 7	70 X 58	1994	Mixed media on wood	Signed		"No Aficonado" written on back	Unframed	134.DD63
003.DD3	Daniel Diaz	Portrait of Good	74 X 54	1999	Acrylic and oil on canvas	Signed	The One and the Many		Unframed	147.DD72
004.DD4a	Daniel Diaz		71 X 31.5	2000	Mixed media	Signed		Triptych, dimensions of full work 71 X 94.5	Unframed	039.DD5
004.DD4b										
004.DD4c										
005.DD5										
005.DD5	Daniel Diaz	Espermas del Alexo	36 X 44	2000	Mixed media	Signed	Optional Theory	"Asundo de extiction" written on back	Unframed	091.DD25
006.DD6	Daniel Diaz	La Casa Robada #2	71 X 59	2000	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	099.DD33
007.DD7	Daniel Diaz	Ana's House	30 X 41.5	2000	Oil on canvas	Signed	Homage to Mendieta		Unframed	112.DD44
008.DD8	Daniel Diaz		48 x 48	2000	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	116.DD47
009.DD9	Daniel Diaz	La Casita Robada	66 X 77	2000	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	141.DD66
010.DD10a	Daniel Diaz	Bla Bla Bla	Top : 23 X 94.5	2000	Oil on canvas	Signed	Optional Theory	Diptych	Unframed	144.DD69
010.DD10b			Bottom: 48 X 94.5							
011.DD11	Daniel Diaz	Untitled #9	30 X 41.5	2001	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	123.DD52
012.DD12	Daniel Diaz	Primitive	30 X 40	2000	Oil and acrylic on canvas	Signed	Portrait of the Heart		Unframed	126.DD55
013.DD13	Daniel Diaz		48 x 48	2001	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	127.DD56
014.DD14	Daniel Diaz		30 X 40	2001	Oil and acrylic on canvas	Signed	Homage to Mendieta		Unframed	130.DD59
015.DD15	Daniel Diaz		46 X 78	2001	Oil and acrylic on canvas	Signed	The One and the Many		Unframed	142.DD67
016.DD16a	Daniel Diaz		41 x 49	2002	Mixed media	Unsigned		Inside of 016.DD16a, booklet attached inside of flap of painting	Unframed	098.DD32
016.DD16b										098.DD32-2
017.DD17	Daniel Diaz		48 x 48	2002	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	117.DD48
018.DD18	Daniel Diaz	To Mother Earth	58 X 31	2003	Oil acrylic and wax on car	Signed	Homage to Mendieta		Unframed	038.DD4
019.DD19	Daniel Diaz		58 X 60	2003	Oil and acrylic on canvas	Signed	Optional Theory		Unframed	079.DD18
020.DD20	Daniel Diaz	Svblime Loss	65 X 62.5	2003	Mixed media on wood	Signed	Homo Sapiens		Unframed	086.DD22
021.DD21	Daniel Diaz	Perro Running	48 X 36	2003	Oil on canvas	Signed	Optional Theory		Unframed	095.DD29
022.DD22	Daniel Diaz		87 X 47	2003	Mixed media on wood	Signed	Optional Theory		Unframed	100.DD34
023.DD23	Daniel Diaz	A Beautiful House	55 X 55	2003	Oil and wax on canvas	Signed	Temporary Houses		Unframed	108.DD41
024.DD24	Daniel Diaz	The Envious Dog	40 X 70.5	2003	Oil on canvas	Signed	Alpha and Solar Plexus		Unframed	109.DD42
025.DD25	Daniel Diaz		51 X 27.5	2003	Oil and acrylic on canvas	Signed	Interro Mappa Tronno		Unframed	114.DD45

The catalogue, showing the different sheets for all of different collections

inventory tab with the complete listing of accession numbers. Each sheet detailed the work's artist, title, dimensions, year it was created, medium, provenance and any additional notes. In

addition, I created filters to easily sort the data in different ways. If needed, I could pivot tables to access detailed information to give reports to the client. Once the spreadsheet was created, I printed each of the individual sections and put them in separate binders. For the Diaz and Manera binders, I placed in all of the context sheets, tagged with the corresponding accession number, so anyone reading the inventory could find the appropriate artwork image. I did not have the chance to photograph the other works in the collection to do the same for those binders. In addition to the art catalogue, I produced a similar inventory for all the furniture in the client's house, including images of the pieces. This will help keep track of items if the clients were ever to sell. The scope of this job seemed so impossibly overwhelming when I began at the beginning of the summer. However, my ability to plan projects and time manage helped me break down the work into reasonable sections. I was able to think critically through problems and find the most logical and economical solutions (kitchen wax paper!). I improved my communication skills in working with a variety of stakeholders, and learned more about the art

New Inventory Number	Artist	Title of Work	Dimensions (Height x Width)	Year	Medium	Signed/Unsigned	Series	Notes	Framed/Unframed	Old Inventory Number
001.DD1	Daniel Diaz		63 X 53.5	1992	Oil on canvas	Signed			Framed	043.DD7
002.DD2	Daniel Diaz	Sin Titulo 7	70 X 58	1994	Mixed media on wood	Signed		"No Aliconado" written on back	Unframed	134.DD63
003.DD3	Daniel Diaz	Portrait of Good	74 X 54	1999	Acrylic and oil on canvas	Signed	The One and the Many		Unframed	147.DD72
004.DD4a	Daniel Diaz		71 X 31.5	2000	Mixed media	Signed		Triptych, dimensions of full work 71 X 94.5	Unframed	039.DD5
005.DD5	Daniel Diaz	Espermas del Alexo	36 X 44	2000	Mixed media	Signed	Optional Theory	"Asundo de exlction" written on back	Unframed	091.DD25
006.DD6	Daniel Diaz	La Casa Robada #2	71 X 59	2000	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	099.DD33
007.DD7	Daniel Diaz	Ana's House	30 X 41.5	2000	Oil on canvas	Signed	Homage to Mendieta		Unframed	112.DD44
008.DD8	Daniel Diaz		48 x 48	2000	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	116.DD47
010.DD10b										
011.DD11	Daniel Diaz	Untitled #9	30 X 41.5	2001	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	123.DD52
012.DD12	Daniel Diaz	Primitive	30 X 40	2000	Oil and acrylic on canvas	Signed	Portrait of the Heart		Unframed	126.DD55
013.DD13	Daniel Diaz		48 x 48	2001	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	127.DD56
016.DD16a	Daniel Diaz		41 x 49	2002	Mixed media	Unsigned			Unframed	098.DD32
016.DD16b								Inside of 016.DD16a, booklet attached inside of flap of painting		098.DD32-2
017.DD17	Daniel Diaz		48 x 48	2002	Oil and acrylic on canvas	Signed	Temporary Houses		Unframed	117.DD48
018.DD18	Daniel Diaz	To Mother Earth	58 X 31	2003	Oil acrylic and wax on ca	Signed	Homage to Mendieta		Unframed	038.DD4
021.DD21	Daniel Diaz	Perro Running	48 X 36	2003	Oil on canvas	Signed	Optional Theory		Unframed	095.DD29
022.DD22	Daniel Diaz		87 X 47	2003	Mixed media on wood	Signed	Optional Theory		Unframed	100.DD34
023.DD23	Daniel Diaz	A Beautiful House	55 X 55	2003	Oil and wax on canvas	Signed	Temporary Houses		Unframed	108.DD41
024.DD24	Daniel Diaz	The Envious Dog	40 X 70.5	2003	Oil on canvas	Signed	Alpha and Solar Plexus		Unframed	109.DD42
025.DD25c	Daniel Diaz									
026.DD26	Daniel Diaz		75 X 95	2003	Oil and acrylic on canvas	Signed	The One and the Many		Unframed	118.DD49

The sheet detailing all of the Diaz works

market through interactions with galleries and artists and industry professionals. I did not need to have a business degree to understand art valuation or how to make a spreadsheet. I drew on existing knowledge and looked for resources when I needed help. These skills have improved my toolkit of abilities and I will be able to transfer them to other projects, whether in the arts or in another industry.

Taking Stock: A Reflection on Arts Internships

With my internships (and many other projects) completed, I had to think about how I was going to present what I have learned to my peers and academic leaders for the Fourth Year presentations. I focused on the Stratford and consulting internships because I felt that they were very different opportunities that afforded me new learning experiences but I was also able to use transferrable skills. When creating my presentation, I wanted to focus on the challenges and outcomes for each job. This way I could communicate to my audience what the challenges and expectations each internship had because they were so different. Once I could explain that, I could show how I worked to create effective outcomes. In Stratford we had to assess and photograph and catalogue each costume, as well as doing research and assisting with tours and exhibitions. By creating a routine and communicating, Julia and I were able to catalogue over 300 costumes and create a better data system for the archives. For my collections job, I had so many different jobs to complete in a very short time, I had to be extremely focused and organized. I was proud of how I was able to communicate this to the audience and show the variety of skills I learned and how they are applicable in different situations.

I was so excited to hear about my classmates' experiences. There was such a vast difference in the work everyone had completed and no two experiences were the same: Elora's job of teaching art to children was different from Victoria's exchange to Vindolanda which was

different than Amelia's North meets South experience. I was most surprised how some of the internships did not have a direct connection to the arts, such as Alex's work with Anova. Despite not being arts-based, she clearly used skills she had developed through arts education, such as communication and critical thinking. I truly enjoyed seeing how diverse everyone's internship experiences were; it proved to me that the arts are a valuable career path. I am so happy I had the opportunities to pursue internships in the fields I enjoy, and I hope my classmates feel the same.