



Windgate Museum Internship

The Windgate Museum Internship provides professional opportunities and financial support to emerging craft curators. Applications are sought from museums, galleries, foundations, and non-profits with craft collections and curatorial staff requiring intern assistance. The selected host institutions are awarded \$5,000 to pay an intern of their choosing, preferably an undergraduate or graduate student, to work under the direction of a curator or director in decorative arts, contemporary craft, or related exhibitions and programs.

Internship Goals

Expand

To support and expand the number of future curators with education and interest in contemporary studio craft.

Encourage

To encourage the careers of emerging craft curators

Support

To support upcoming craft-based research and projects in museums and collections nationwide

Build

To identify and build relationships with like-minded institutions/partners

Overview

Grant Name: 2019 Windgate Museum Internship - Host Institution

Award Amount: \$5,000

Grant Period: Eight months

Apply Now [[link to SlideRoom](#)]

Timeline

Applications Open: November 2018

Deadline: February 8, 2019

Notification: Mid-February 2019

Internship Opportunities Announced: March 2019

Interns Selected: May 2019

Grant Period Begins: May 2019

Grant Period Ends: December 2019

Eligibility

Applications are solicited from U.S.-based museums, galleries, foundations, and non-profits with craft collections and curatorial staff requiring intern assistance on a craft-focused project. Host Institutions from the most recent grant cycle (2018) may not re-apply in 2019. However, institutions that have participated prior to 2018 may reapply for the 2019 program.

The intern's direct report must complete the SlideRoom application.

Requirements

- Selected Host Institutions will advertise the internship position through their own networks no later than March 1, 2019 and select an undergraduate or graduate intern no later than May 1, 2019.
- 100% of the grant, or \$5,000, will be released to the Host Institution upon receipt of a signed grant agreement, selected Host Institution's W9, copy of the selected student intern's C.V. and application letter, with a copy of the job description and contact information from the curator responsible for oversight of the internship.
- This funding is to provide an honorarium that will equal a salary of no less than \$10 an hour to students for the internship. Museums and institutions may deduct

from the total required FICA, but no part of the \$5,000 can be used for administration costs.

- Host Institutions will provide oversight for a meaningful internship
- A self-evaluation of the program will be completed by both museum staff involved and student at the end of the internship

Review Process

The Center for Craft will evaluate Host Institution applications based on the following criteria:

- Project's educational benefit to the intern
- Project's impact on the field of craft
- Host Institution's marketing plan for the proposed internship

How to Apply

Application Deadline: Application must be submitted via SlideRoom no later than Monday, March 28, 2016 at 6:00pm EST.

Application Fee: A non-refundable application fee of \$5 (US) is required with each application. Payment must be submitted via SlideRoom. DO NOT mail checks, cash or send money via Western Union, Money Gram, Postal Money Gram to the Center for Craft's office.

Notification: Notifications of the results will be sent via e-mail by February 18, 2019. The e-mail address listed on the application form will be used to send out notifications. Please be sure that it is a valid account that you check regularly.

Applicants must apply using the online application program SlideRoom at www.craftcreativitydesign.slideroom.com. Please review the application requirements listed below before beginning your application.

All applicants should create a log-in to be able to partially complete the form and return to finish it at a later date. Before submitting your application, you will be directed to a confirmation page where you will be able to review your form and return to edit or delete your uploaded files as needed. Once you submit your

application, you will not be able to access your form again. Applicants will receive a confirmation email once the application form has been successfully submitted.

2019 Windgate Museum Internship - Host Institution

Sample Application

1. Institution Name
2. Institution Website
3. How many full time employees does your institution employ?
4. Name of intern's direct report. Note: Intern's direct report must complete the application.
5. Direct report's title and department
6. Direct report's email
7. Briefly describe your craft related collections and upcoming projects related to these holdings. Please limit to 250 words or less.
8. Provide a brief job or project description for the intern as it relates to your craft collection. Please include individuals the intern will work closely with and identify key professional skills they will develop during the internship. Please limit to 500 words or less
9. Describe your eligibility requirements for the intern. Please limit to 250 words or less.
10. Do you currently offer internships and if so, how do you identify candidates? If not, what are your plans for seeking and identifying an intern? Please limit to 250 words or less.

FAQ

Host Institution F.A.Q.'s

Who is eligible to be a host?

Museums, foundations, and non-profits with craft collections and curatorial staff requiring assistance with engaging projects that will benefit both the host and intern assistance on a craft-focused project. Host Institutions from the most recent grant cycle (2017) may not re-apply in 2018, however, institutions that have participated prior to 2017 may reapply for the 2018 program. The intern's direct report must complete the SlideRoom application.

How will the institutions be selected?

Proposals are evaluated on the educational benefit to the intern, the museum's marketing plan as well as the project's impact on the field of craft.

How do students apply to be interns?

Students will contact the museum or institution directly with their C.V. and letter of interest. The selected museum or institution is responsible for the advertising, review, and choice of the intern.

How are funds disbursed?

Each invited museum or institution will receive \$5,000 when the Center for Craft receives a copy of the C.V. and application letter from the selected student intern, with a copy of the job description and contact information from the curator responsible for oversight of the internship.

This funding is to provide an honorarium that will equal a salary of no less than \$10 an hour to students for the internship. Museums and institutions may deduct from the total required FICA, but no part of the \$5,000 can be used for administration costs.

When do internships take place?

Internships may take place any time from May 2019 – April 2020, with many scheduled for summer between terms.

What are my responsibilities as a host institution?

If selected, the host institution must provide a job description and eligibility criteria for the internship, with staff contact information and an application deadline. The host institution is responsible for the advertising of the internship position as well as application review and selection of the intern.

Institutions agree to provide oversight for a meaningful internship and an evaluation of the program at the end of the internship by both the intern's supervisor and the intern.

What types of projects are funded?

Well-defined projects that allow the intern to work closely with a craft collection and expert curatorial staff are most likely to be considered. Past assignments have

included: research, loan arrangements, cataloging, publication support, exhibition design and installation, assistance with acquisitions, and administrative support.

See a list of past recipients and projects on our website, www.craftcreativitydesign.org/grants.

Intern F.A.Q.'s

How do I apply to be an intern?

Interested students will contact the host museum or institution directly with their C.V., letter of interest, and availability (students must be available for a duration of time between May 2018 and April 2019). Internship opportunities, instructions, and deadlines will be announced in our April e-newsletter and on our website.

Who may apply to be an intern?

Students who are enrolled in an accredited program at the undergraduate or graduate level or who have graduated in the past six months with a focus on studio craft or art/craft history are eligible to apply. All applicants must be able to receive taxable income for the duration of the internship and record the grant as income. Center for Craft employees, contractors, board members or one of their immediate family members ineligible to apply. Individuals who have received a Windgate Museum Internship in the past are not eligible to re-apply.

When do internships take place?

Internships may take place any time between May 2019 to April 2020. Internships may be scheduled for summer between terms.

For other questions about the program, please contact grants@craftcreativitydesign.org or call 828-785-1357.

Meet the 2018 Windgate Museum Interns

Patricia Gomez
Cornering Museum of Glass
Corning, New York

Patricia Gomez is joining the Curatorial department of the Corning Museum of Glass this summer to assist with the organization and research for an international survey exhibition of contemporary glass to be displayed in 2019.

Gomez recently received a Master's in Performance Studies at NYU's Tisch School of the Arts and will begin a PhD at the University of California Berkeley in Performance Studies this fall. She earned her undergraduate degree in both Art History and Gender Studies at the University at Buffalo.

As a writer, student, activist, and aspiring curator, Gomes is interested in the intersections of art, identity, and social activism. She uses Performance Studies as an analytical tool to study art and other forms of cultural production, looking at the body as a site where artistic knowledge is produced and where an artist's practice develops as performance in relation to their medium, such as ceramics or glass. In the past years, Gomes has built up her curatorial experience at places such as the Burchfield Penney Art Center, Albright-Knox Art Gallery, and North Carolina Museum of Art, where she recently completed a fellowship in the department of contemporary art.

Born in Western New York to a newly immigrated family from Brazil, Gomes spent most of her life living in Corning and has developed strong ties to the Glass Museum and international art. She is excited to be involved in curatorial and research projects this summer with the wonderful people of CMOG and the Rakow Library.

Sasha Nixon
Museum of Arts and Design
New York, New York

Sasha Nixon will work with Museum of Arts and Design Assistant Curator Barbara Paris Gifford and Chief Curator Shannon Stratton on the exhibition *Fake News and True Love: Fourteen Stories by Robert Baines*. In addition, Nixon will help with the day-to-day management of the Museum's studio and contemporary jewelry collection.

Nixon is a practicing jeweler and jewelry historian. Her Master's Degree is from Bard Graduate Center in New York City. Her work primarily examines how contemporary jewelry artists are influenced by ancient and historical jewelry styles and techniques.

Nixon will present her paper “Pixels Bejeweled: Modern Media, Contemporary Jewelry, and the Replication of Desire” at the Fashion Institute of Technology’s international symposium Digital Meets Handmade: Jewelry in the 21st Century. She was awarded the Society of North American Goldsmith’s emerging curators grant for her proposed exhibition Statement Jewelry, 1887 BCE – Present: A View from the Jeweler’s Bench. The exhibition will highlight contemporary jewelers who appropriate ancient and historical antecedents, emphasizing the research and technical knowledge that goes into jewelry making.

Kendall DeBoer
Museum of Fine Arts, Houston
Houston, Texas

Kendall DeBoer will participate in the formative stages of planning the installation of craft in the Nancy and Rich Kinder Building, dedicated to modern and contemporary art, scheduled to open early 2020 at the Museum of Fine Arts, Houston. Through this process, DeBoer will collaborate with senior curators on conceptualizing and framing the narrative of studio craft in the new permanent collection galleries.

DeBoer is a first-year PhD student in Visual and Cultural Studies at the University of Rochester. She has three Bachelor of Arts degrees from the University of Texas at Austin (Art History, English, and French), and she synthesizes this interdisciplinary background in her current work. Her interests include conceptions of artifice, ornamentation, excess, decoration, and marginality. She explores these terms in relation to art objects and artists’ identities. Twentieth-century American folk art, self-taught art, outlier art, and craft are the sites of her analysis, since marginality often defines both the artists and their works in academic and popular understandings of these categorizations.

DeBoer’s recent projects include analyses of: iconoclasm in Leonora Carrington’s mature works on wood, wool, silk, and vellum supports; simultaneous high artifice and natural, botanical motifs in American reverse glass tinsel painting; institutional frameworks’ remaining ties to Kantian aesthetics in their presentation of difference (examined through Judith Scott and her fiber sculptures); and material and iconographic metamorphoses in the three-dimensional designs for Florine Stettheimer’s unrealized ballet, Orphée of the Quat-z-arts. These projects overlap

with feminist studies and demonstrate Kendall's exploration of liminality through works that literally or metaphorically incorporate pupae or cocoons.

Sponsors

The Windgate Museum Internship is administered by the Center for Craft and supported by the Windgate Fund at the Community Foundation of WNC.