

INTERNSHIP PROGRAM  
AT THE PEGGY  
GUGGENHEIM COLLECTION



interns

# INTERNSHIPS AT THE PEGGY GUGGENHEIM COLLECTION

## ORIGINS

What began in 1980 as an invitation to young people to assist operations in the early days of the Peggy Guggenheim Collection has developed into a competitive international internship program, involving the operation of Italy's foremost modern art museum. It is the first and still the only program of its kind in Italy. The work-study program offers an experience as unique and wide-ranging as the museum itself. The Peggy Guggenheim Collection, endowed with art of the full high Modernist spectrum, is situated in Venice. For young people interested in the arts, a Peggy Guggenheim Collection internship is an opportunity to profit simultaneously from in-depth exposure to modern masterpieces and from involvement in Venice's premier cultural environment.

## GROWTH

The steady expansion of the Peggy Guggenheim Collection from 1980 to today parallels a comparable growth in the internship program. The number of students has increased from 6 to as many as 30 students per month. In 2009 of approximately 1,200 applicants, 146 were successful from 37 different countries. The program is organized by the Manager of Education, Grants and Special Programs, together with two former interns who are selected to return for a period of approximately 6 months to manage the daily and weekly activities of the group.



# interns

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## THE COLLECTION

In addition to Peggy Guggenheim's collection of the classical avant-garde, the museum also presents masterpieces from the Gianni Mattioli Collection (Futurism, Modigliani, Morandi) and other long term loans from collectors, galleries and artists' estates.

The permanent collection is flanked by temporary exhibitions. In 2009 the Peggy Guggenheim Collection held the following exhibitions: *Masterpieces of Futurism at the Peggy Guggenheim Collection*, an exhibition which celebrated the centenary year of the publication of the Futurist Manifesto; *Themes & Variations. From the Mark to Zero, Jason Martin. Vigil*, the exhibition which explored the variations of the mark as a visual language and charted the progress of the pictorial mark chronologically and thematically, focusing on typography and collage, letters and numbers, the iteration of gesture, signs, and monochrome; *Robert Rauschenberg: Gluts* celebrated the memory of the artist a year after his death. Comprised of approximately forty works, the exhibition presented a little known body of Rauschenberg's work in metal; and *Prendergast in Italy*, an exhibition which for the first time assembled works by American artist, Maurice Prendergast, painted during two trips to Italy (1898-99 and 1911-12). On view through January 10, 2010.

During the 53rd Venice Art Biennale, the Peggy Guggenheim Collection also presented Belgian artist Wim Delvoye's work, *Torre*, a corten steel tower, with ogival windows, tracery and turrets in the International Gothic style. *Torre* was exhibited on the terrace of Palazzo Venier dei Leoni overlooking the Grand Canal.

Exhibitions *Utopia Matters: From Brotherhoods to Bauhaus* and *Adolph Gottlieb* are planned for 2010.



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## WHAT DO INTERNS DO?

Interns assist in the daily operation of the museum four days a week. They prepare galleries prior to opening, guard the rooms, answer questions from the public, sell tickets and catalogues, and close the museum at the end of the day. Interns are assigned to help staff in the offices (administration, public affairs, press, library, publications, registrar research, retail operations). They also act as docents. In particular, they may be involved in presentations to visitors and in KIDS DAY—guided visits and workshops on Sundays for junior members of the visiting public. These tasks involve considerable daily responsibility. Part of the experience is, therefore, work of a varied nature. In addition, through its ownership of the US Pavilion, the museum has direct involvement with the US presentations at the Venice Biennale. Consequently interns may have the privilege of assisting in the world's oldest international contemporary art event.

Several times a week interns meet for discussions and seminars on art historical or museological issues. These seminars are conducted by the interns themselves as well as by staff members or visiting professionals. Speakers in 2007-2009 included: artists Lawrence Carroll, Jason Martin, Catherine Opie and Fred Wilson; Sculpture conservator Stefano Lanuti; Luca Massimo Barbero (Director, MACRO, Rome, on *Carlo Cardazzo: A New Vision for Art* exhibition); Nancy Spector (Chief Curator, Solomon R. Guggenheim Museum, New York; on *Felix Gonzalez-Torres* exhibition, 2007 Visual Arts Biennale); Christopher Rauschenberg and Susan Davidson (Senior Curator, Solomon R. Guggenheim Museum, New York; on *Robert Rauschenberg: Gluts* exhibition), Andrew Gibbon-Williams (Critic, The Sunday Times); and respected art historians such as Gail Levin, Robert Hewison, Sharon Hecker and Flavio Fergonzi.

Museum staff members speak regularly to the interns about their role in the museum and upcoming projects. Visits in and outside Venice are planned twice a month to allow interns to view exhibitions and cultural and historical sites in various Italian cities. Interns have the exclusive use of the museum's library of modern and contemporary art and enjoy enough free time to study privately, attend language courses and lectures, and take trips around Venice and elsewhere in Italy.



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## HOW TO APPLY

Candidates who wish to apply for the internship, should request further information and application forms from the Peggy Guggenheim Collection, or download the required forms from the website: [www.guggenheim-venice.it](http://www.guggenheim-venice.it).

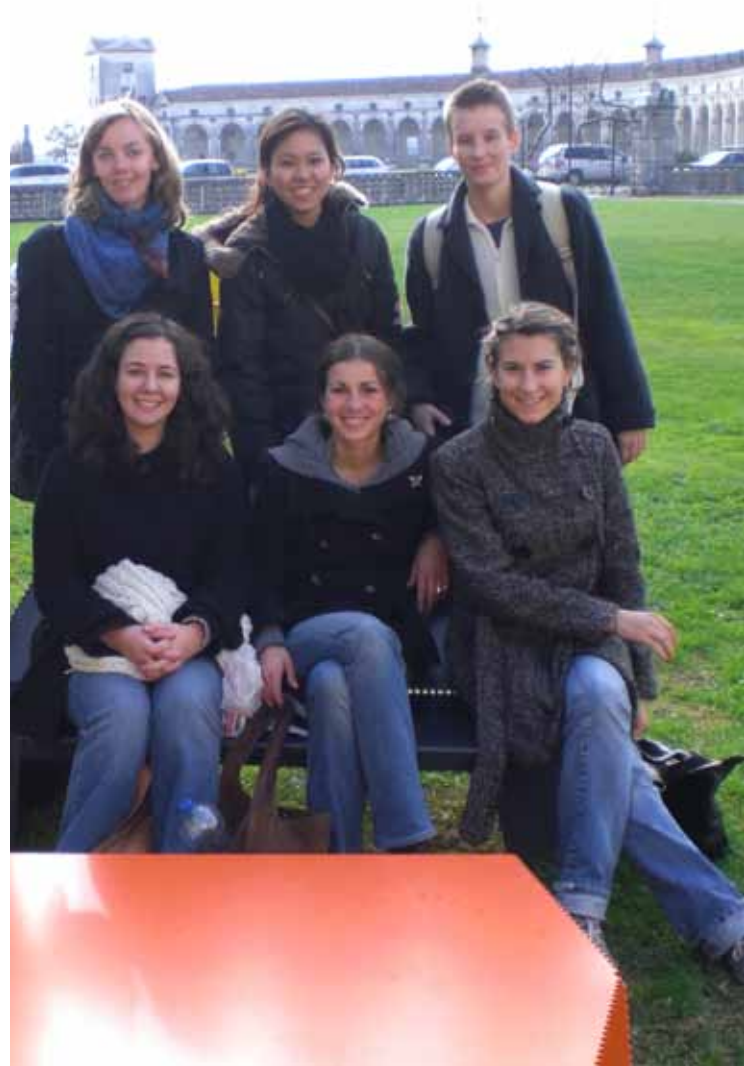
The application should be filed by the deadline together with two personal and academic references. Candidates are selected by a committee of museum staff in Venice.

The shared language is English. Successful applicants tend to be in their early- to mid-twenties, with fluent English and a knowledge of the Italian language, who are trained in and express a desire to pursue a career in the arts—whether applied art, art history, teaching, gallery or auction professions, museum administration or curatorship. Students may apply for one, two or three months.

## PEGGY GUGGENHEIM COLLECTION

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# interns

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## FUNDING THE PROGRAM

Sponsoring a student entails payment of a position of one or more candidates in order to guarantee a place in the highly competitive internship program.

The following organizations sponsor students to the program: Art Dubai; Christie's Education, London; Guggenheim UK Charitable Trust; Kanton Aargau and Universität Basel; Liverpool John Moores University; Sarah Lawrence College; Sotheby's Institute of Art, London; The Ruskin School of Drawing & Fine Art, University of Oxford; Universität für angewandte Kunst Wien; University of Auckland; Wellesley College as well as many other Italian universities.

Over the last two years the internship program has evolved and changed in parallel with the ever-changing needs of the museum, in order to offer a range of different opportunities to interns. Therefore, new intern opportunities have been initiated in various museum departments. For the most part, these opportunities are offered to recent graduates who have had previous work experience in the area of the department to which they are assigned. Senior interns work closely with the head of department, assisting with official duties and on-going and upcoming projects. The region of Kanton Aargau, Switzerland, and the University of Basel agreed to sponsor a graduate to undertake a senior internship for two months. The Peggy Guggenheim Collection is ready to initiate similar institutional collaborations with universities, local councils, charitable and/or philanthropic organizations.

Two outstanding candidates are selected each year as the Liesbeth Bollen intern and the Alice Stone Ilchman intern, each with an augmented stipend provided by dedicated endowments.



# interns

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Country	2004	2005	2006	2007	2008	2009
Argentina	1	3	1	1	4	2
Australia	3	3	5	6	3	5
Austria	2		1	1	1	1
Belgium	1	2	1	1		
Bolivia			1			
Bosnia & Herzegovina			1	1		
Brazil	1	1	2	1	1	
Bulgaria		1			1	1
Canada	4	2	5	8	7	5
Chile	2	1	2	4	1	2
China				1		
Colombia		1				1
Croatia	2	3	3	1	7	2
Cuba	1				1	1
Czech Republic	1	1	1	1	1	
Egypt						
Finland		1	1	2	1	
France	4	3	6	5	3	4
Georgia	1		1			
Germany	5	12	8	7	6	9
Greece	1	4	1	1	2	1
Guatemala		1				
Hungary			4	2	2	2
India		1				
Iran						1
Ireland	2	2	1	1	1	2
Israel	1		2			1
Italy	31	47	48	42	37	37
Japan	1	1				1
Korea	2					
Lithuania				1	1	1
Malta		2	1		1	1
Mexico	1	1	4	2	2	2
Namibia			1			
Netherlands	1	1	2	1	1	1
New Zealand		1	1	1	1	3
Norway	1			2		
Peru			1			
Philippines				1		1
Poland	1	2	4	1	4	
Portugal	1			1		1
Romania	2		1			1
Russia		2		2	1	1
Serbia	1				1	2
Slovakia			1	2		
Slovenia				2		
South Africa	1	1	1		2	2
South Korea			1			
Spain	11	8	10	10	9	6
Sweden	1			1		1
Switzerland		1		3	2	2
Thailand	1	1		1	1	
Turkey						1
UK	9	14	11	11	13	12
Ukraine						1
United Arab Emirates						2
Uruguay	1	2				
USA	46	31	37	33	30	27
<b>TOTAL</b>	<b>145</b>	<b>157</b>	<b>171</b>	<b>161</b>	<b>148</b>	<b>146</b>

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## THE EXPERIENCE

“Many strengths of the Peggy Guggenheim Collection internship program are readily apparent to potential applicants: 1) the first-class collection of modern art; 2) the opportunity to live and learn in Venice; and 3) the experience of working at one of the top museum facilities in the world. Yet, the program’s more subtle strengths were more affecting. The PGC frequently invokes the phrase “the Guggenheim family” for good reason, as my fellow interns and capi were instrumental in the development of my global perspective, and more importantly, have become lifelong friends. The program also allowed me time for my outside research and thoroughly supported these efforts. I cannot thank the Peggy Guggenheim Collection staff and community enough for this opportunity.”

*Read McFaddin, USA, Intern: October-November 2009*

“The PGC experience was nothing short of amazing. Venice was a beautiful and charming city to live in, even on days when the canal waters flooded the streets... At the museum, each day presented new challenges we faced together. My fellow interns were the best and brightest from all over the world, making for many unforgettable adventures. I am forever grateful to the PGC and Peggy herself for one of the best times of my life.”

*Nancy Lee, USA, Intern: February-May 2009*

“To my extraordinary friends at PGC,  
I can in no way express my enormous gratitude to you for being here to share and give me one of my life’s greatest and most valuable experiences. I will without exception remember you all and will smile when thinking of my dream-life here. Know that I, in return, will be there for any of you should you need me.”

*Simon Bejer, Australia, Intern: October-December 2008*



# interns