Internship Program at the
Peggy Guggenheim Collection

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The Program

Origins

What began in 1980 as an invitation to young persons to assist in the early days of the Peggy Guggenheim Collection, the Italian branch of the Solomon R. Guggenheim Foundation, has developed into a competitive international internship program, involving the operation of Italy’s foremost museum of modern art. It was the first, and still is 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 houses works of art representing the full spectrum of 20th century avant-garde art and is situated in Venice. For young people interested in the arts, an internship at the Peggy Guggenheim Collection provides a unique opportunity to profit both from in-depth exposure to modern masterpieces and from involvement in the premier cultural environment of Venice.
**The Program**

**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 participating in the internship program has increased from the initial 6 to as many as 30 students per month. In 2018, of approximately 800 applicants, 140 from 30 different countries were successful. The program is organized by the Education Department, together with two Intern Coordinators, former interns who are selected to return for a period of approximately 6 months to manage the daily and weekly activities of the group.

The below chart illustrates the provenance of the international students who participated in the program in 2018.

*Number of Students/Nationalities*

Other corresponds to countries with less than two candidates: Argentina, Austria, Brazil, Chile, Finland, Georgia, Hungary, Ireland, Kazakhstan, Mexico, New Zealand, The Netherlands, Portugal, Switzerland, Taiwan, Turkey, Vietnam.
In addition to Peggy Guggenheim’s collection of masterpieces of the historical avant-gardes of the first half of the 20th Century, the museum presents works of the Hannelore B. and Rudolph B. Schulhof Collection of post-war American and European art, donated to the Solomon R. Guggenheim Foundation in 2012 to be housed in Venice, as well as works that are on long term loan to the museum. The museum also organizes temporary exhibitions, and in 2018 the following were on view: *Picasso. On the Beach* (26 August 2017–7 January 2018), curated by Luca Massimo Barbero; *Mystical Symbolism. The Salon de la Rose+Croix in Paris, 1892–1897* (28 October 2017–7 January 2018), curated by Vivien Greene; *Marino Marini: Visual Passions* (27 January 2018–1 May 2018), curated by Barbara Cinelli and Flavio Fergonzi; *Joseph Albers in Mexico* (19 May 2018–3 September 2018), curated by Lauren Hinkson; *1948: The Biennale of Peggy Guggenheim* (25 May 2018–14 January 2019), curated by Gražina Subelytė; *Osvaldo Licini: Let Sheer Folly Sweep Me Away* (22 September 2018–14 January 2019), curated by Luca Massimo Barbero.
What do interns do?

Tasks

Interns assist in the daily operation of the museum four days a week. They prepare galleries prior to opening, guard rooms, answer questions from the public, sell tickets and catalogues, and close the museum at the end of the day. Interns also assist the museum staff of various departments, such as public affairs, media and press, membership, collection curatorial and exhibition management, library and archive, publications, and retail operations. They also act as docents. They may be involved in presentations to visitors and in activities for children, such as Kids Days, guided visits and workshops on Sundays for children aged 4-10. Free guided visits to the museum for local school groups may also be staffed by the interns. Likewise other programs, such as A Scuola di Guggenheim, the outreach program for schools of the Veneto region; Double Meaning: A Tactile Journey through the Peggy Guggenheim Collection, a program for blind and visually impaired visitors; family programs for Family Card members, all benefit from participation of the interns.

In addition, through the Solomon R. Guggenheim Foundation ownership of the U.S. Pavilion at the Venice Biennale, the museum is involved with the U.S. presentations and interns may have the privilege of assisting in the world’s oldest international contemporary art event.

Discussion, Seminars and Staff Talks

Several times a week, interns meet for discussions and seminars on topics relating to art history and museology. These seminars are conducted by the interns themselves as well as by staff members
What do interns do?

or visiting professionals. The presentations given by the museum staff allow interns to gain an insight into the overall management of the museum, as well as into the specific tasks and assignments performed by the staff. Interns may also have access to works of art in storage and valuable documents. In 2018, staff talks included introductions to conservation by Stefano Lanuti, Sculpture Restorer, Luciano Pensabene Buemi, Conservator at the Peggy Guggenheim Collection and had the opportunity to view the conservation studio where works are under restoration. Presentations were delivered by, among others: Gražina Subelytė, Assistant Curator and curator of the exhibition 1948: The Biennale of Peggy Guggenheim; Luca Massimo Barbero, curator of the exhibition Osvaldo Licini: Let Sheer Folly Sweep Me Away; Fanny Liotto, former Corporate Department Coordinator; Chiara Zanandrea, Events Coordinator; Valeria Bottalico, Program Coordinator of Double Meaning; and Sandra Divari, Collection Manager. Interns also met, on a monthly basis, with Karole P. B. Vail, Director of the Peggy Guggenheim Collection. In addition, each intern presented a seminar on a topic related to modern and contemporary art, or on his/her artistic work, or on a research on previous course work or personal interest. Interns had also the opportunity to meet and learn from professionals visiting the museum. Professors Barbara Cinelli and Flavio Fergonzi gave a presentation on their work as curators of the Marino Marini. Visual Passions exhibition, thus introducing interns to the decision-making process involved in curating a traveling of this scale. Lauren Hinkson, Curator, gave a private tour of the exhibition, Joseph Albers in Mexico. Former conservator of the Solomon R. Guggenheim Foundation, Paul Schwartzbaum gave a talk to our students on the history of conservation of the 20th-century paintings, focusing on the conservation history of works of the Peggy Guggenheim Collection, especially on Picasso, Braque, Delaunay, Ernst, Pollock and Magritte.
Services and Trips

Twice a month visits are planned to allow interns to view exhibitions as well as cultural and historical sites in Venice and other Italian locations. In 2018, twelve trips were organized outside of Venice, to other centers of modern and contemporary art, such as Verona, Mantova, Bologna, Ravenna, Vicenza, Florence, Trieste, Padova, among others. Trips included visits to temporary exhibitions such as: *Nascita di una Nazione. Tra Guttuso, Fontana e Schifano*, and Marina Abramović. *The Cleaner* at Palazzo Strozzi in Florence, and *Tiziano/Gerhard Richter. Il Cielo sulla Terra* in Mantova. Interns also visited the Museum of Modern Art (MAMbo) in Bologna, the Scrovegni Chapel in Padova, Palazzo Te in Mantova and the Miramare Castle in Trieste.

The purpose of tours in Venice is to explore lesser-known areas of the city and to visit exhibits organized by prominent art institutions. In 2018 interns visited the exhibitions *Venice: Gianni Berengo Gardin & Sergio Del Pero 55’ 65’* at the Wilmotte Foundation, *Ian Cheng: Emissary Forks at Perfection* at the Espace Louis Vuitton, *Tintoretto 1519-1594* at Palazzo Ducale, *Vatican Chapels* at the 16th Biennale of Architecture, and *Dancing with Myself* at Punta della Dogana.

Visits were also organized to the Gallerie dell’Accademia to see the current restoration of Carcassi’s paintings, the Accademia di Belle Arti and the Fenice Theater. Furthermore, as 2018 coincided with the 16th Biennale of Architecture, interns toured the pavilions of participating countries on several occasions.
Collaborations

Thanks to the collaboration with the Maramotti Collection in Reggio Emilia, three groups of interns were selected to take part in an exchange between the two institutions. On the occasion of the Maramotti exhibitions *Piece-by-Piece* by Sally Ross (March, 2018), *Il Giardino* by Lutz & Guggisberg (April, 2018), and *Field* by Phoebe Unwin (November, 2018), interns were offered the opportunity to preview the exhibitions, interview artists and curators, and attend the exhibition openings.
How to apply

Candidates wishing to apply to the internship program may request information and application forms at the Peggy Guggenheim Collection, or download them from the website. The application must be post-marked by the deadlines indicated and include an application form, an updated CV, a statement of motivation, and two reference letters. Candidates are selected in Venice by a committee of museum staff. Successful applicants tend to be in their early to mid-twenties, speak fluent English and have a solid understanding of the Italian language, are trained in and/or express a desire to pursue a career in the arts—be it applied art, art history, teaching, gallery or auction professions, museum administration or curatorship. Applicants may apply for one, two or three months. The shared language is English.

Applications must be submitted in hard copy to the follow address:

Internship Program
The Solomon R. Guggenheim Foundation
Palazzo Venier dei Leoni
701 Dorsoduro, 30123 Venezia, Italy

For further information, please contact:

Elena Minarelli / Federica Gastaldello
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Fax +39.041.520.6885
internship@guggenheim-venice.it
Funding the program

Sponsoring a student entails funding the position of one or more candidates in order to guarantee a place in the highly competitive program. The following organizations currently sponsor students in the program: Christie’s Education London and New York, Duke University, Guggenheim UK Charitable Trust, Liverpool John Moores University, Sotheby’s Institute of Art London and New York, The University of Auckland, The University of Melbourne, University of Manchester, University of Michigan, Universität für angewandte Kunst Wien, Venice International University, Wellesley College, and Yale-NUS College. The Peggy Guggenheim Collection is generously endowed with five scholarships: The Alice Stone Ilchman Fund, The Frederick Ilchman Fund, The Liesbeth Bollen Fund, The Veronica M. Bulgari Fund, and the Melissa Ulfane Fund. Outstanding candidates are selected each year from amongst the successful applicants to the internship program, and are awarded an augmented stipend.

The Alice Stone Ilchman Fund

As of 2008, the Internship Program at the Peggy Guggenheim Collection offers a scholarship dedicated to the late Alice Stone Ilchman, former director of the Jeanette K. Watson Fellowship. Alice Ilchman was a much valued supporter of the internship program who over the years in her professional roles helped countless young people, supervising them in their professional development. Thanks to a contribution from the Ilchman family, one outstanding international student intern each year is selected for the Alice Stone Ilchman Scholarship.

The Frederick Ilchman Fund

Beginning in 2014, the Internship Program at the Peggy Guggenheim Collection offers the Frederick Ilchman Internship, thanks to a second donation of the Ilchman family. Each year a candidate is selected based on his/her academic record, career goals, and above all, motivation to pursue a career in art history and/or curatorship, vocations strongly supported by Frederick Ilchman himself.
Funding the program

The Liesbeth Bollen Fund

The Internship Program at the Peggy Guggenheim Collection offers a scholarship open to students of all nationalities dedicated to the memory of Liesbeth Bollen, a much-loved member of the staff of the Peggy Guggenheim Collection.

The Veronica M. Bulgari Fund

Thanks to a donation by Natalia Bulgari, the Internship Program at the Peggy Guggenheim Collection offers an intern scholarship at the Peggy Guggenheim Collection in the name of Veronica M. Bulgari, alumna of 1985. This is awarded to one international candidate per year, of any nationality, in recognition of the excellence of his/her application and motivation to pursue a career in the world of art.

The Melissa Ulfane Fund

Beginning in 2014, the Internship Program at the Peggy Guggenheim Collection offers the Melissa Ulfane Scholarship to support applicants from the United Kingdom or South Africa. One candidate per year, for a three-month internship, will be selected from all candidates and will receive a scholarship stipend in the name and thanks to the generosity of Melissa Ulfane.
Testimonials

Ophélie Rodier
(January–April 2018)

I could not be thankful enough for what the Peggy Guggenheim Collection has brought me. This internship has truly been one of the most rewarding experiences of my life. By selling tickets, working in the coatroom, guarding the galleries, I acquired both professional and personal skills. I was immersed in the world of a small private museum and its daily running. I had the opportunity to interact both with visitors and with artworks, allowing me to practice my language skills and get to know one of the most outstanding modern art collections in the world. Giving talks about artworks in the collection and on the life of Peggy Guggenheim felt like giving life to this amazing collection and honoring this exceptional woman and her achievements. I really enjoyed doing in-depth research in the museum’s specialist library about some of my favorite artists, and then presenting my finds in an accessible, didactic and enjoyable way to an ever-changing public. Finally, the internship has been a wonderful opportunity to meet inspiring and motivated people from all over the world, sharing a passion for art, and with many of whom I have built lasting friendships. Living in Venice has been an enchanting experience. I fell in love with this palazzo non finito and wished at times this experience would never stop. Working at the Peggy Guggenheim Collection has taught me so much and brought me such incredible memories that I will eternally be grateful. I can only advise all the students looking for a truly fantastic insight into the daily administration of an internationally renowned museum to apply for this internship program. It will give them confidence in their public speaking skills, stimulating responsibilities and unmatchable knowledge of modern art.

Rada Kratchanova
(April–June 2018)

I believe Venice and Peggy Guggenheim’s palazzo have two fundamental things in common – they are both places of transit and places of art, so it is only natural that the Internship Program at the Peggy Guggenheim Collection carries the same characteristics. During my three months spent in the museum I not only had the opportunity to see first-hand how a museum operates but I had the immense pleasure to meet and work with a team of inspiring, international and young professionals who come from different education backgrounds. I strongly believe that this is the essence of the internship program – it not only gives a strong foundation for a promising career in the art world, but also the opportunity for individuals to thrive in a working environment. The museum staff trusts the interns with big responsibilities, which does not happen often in other institutions, and therefore helps them develop their skills and potential. We were in charge of the opening and closing of the museum, preparing the galleries for the visitors, working at the ticket office and guarding the rooms, which might seem like boring tasks, but actually gave us the chance to spend quality time with some of the best modern art pieces in the world. This time spent in the exhibition spaces, really taught me how to appreciate and analyze art, how to interact with visitors and most importantly how to educate people in terms of visual art – a form of expression that is often neglected by the wider public.

Chiara Mannarino
(June–August 2018)

My three-month internship at the Peggy Guggenheim Collection last summer was one of the most formative experiences I have ever had and showed me that education is a vital thread that runs through and connects all museum operations. Preparing to give talks as part of the free public programming offered to visitors each day and private tours of the collection not only
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expanded and challenged my own mind but also allowed me to influence visitors in the most gratifying way. As I believe an art institution’s most crucial role is to educate the public in a manner accessible to all regardless of backgrounds, identities, and abilities, especially when engaging with contemporary art, I was grateful and excited to have the opportunity to encourage visitors to see artworks from new perspectives and to continue the dialogue we initiated together far beyond the walls of Palazzo Venier dei Leoni. It was even more meaningful to be included in this endeavor at the PGC, where public programming invites anyone and everyone to come together and learn. I myself discovered the history of modern art from a distinct viewpoint, witnessing its evolution right before my very eyes. In addition, my internship taught me how to work collaboratively with a team in order to run the museum’s daily operations. We got the unique opportunity to get an all-encompassing look into how one of the most renowned museums in the world functions, to participate in every facet of the work that goes into making the PGC the magical environment it is. I came to appreciate and fall in love with the collection in a way I could never have predicted beforehand, but now hold close to my heart each and every day. The internship inspired my own personal and academic growth while introducing me to some of the most special people I have ever met. My experience influenced and solidified my career goals and tangibly demonstrated art’s powerful potential to bring people together and evoke change. I am eternally grateful for my summer at the PGC and truly miss it every day. I eagerly await the day I can return to Venice and look fondly on Picasso’s On the Beach once again.

**Emma Boyd**  
(June–August 2018)

It has now been almost two months since I walked the galleries of the Peggy Guggenheim Collection, a place that for a short three months, felt like home. And the further away my experience becomes, the more attached to it I am. One would expect to fall into a routine in any internship experience, with days dissolving into weeks or even months; this is not true at the PGC. Every day brought new excitement into the workplace, whether interfacing with the public at the ticket office or researching in the collection’s incredible library. There are, however, two underlying foundations that stand out to me as cornerstones upon which this internship thrives. The first is knowledge. As an art history student, I welcomed the opportunity to deepen my understanding of 20th-century modern art. I admittedly did not anticipate the immersive experience gained by months spent in immediate proximity to renowned works of art. Through weekly presentations I researched both the collection and Peggy Guggenheim and moreover, acted as the vehicle through which information was disseminated to the museum’s public. The internship likewise afforded hands-on insight into the running of a preeminent museum, providing major career development, as I was fortunate enough to assist both the educational and curatorial departments. Every experience, both within the museum walls and permeating beyond into Venice itself, is one of learning. The second foundation of the internship is the deep connections you are able to forge with your fellow interns. Interns come from incredibly diverse walks of life with a mutual passion for art. Almost immediately, you begin to foster a family, one that knows no cultural or linguistic bounds - the figure of Peggy herself almost acts as your unifying grandmother. It is with utmost gratitude that I thank the PGC for my new and extended family across the globe. As mentioned, all this of course stems from Miss Guggenheim herself, the fantastic and eccentric woman we must thank for this life-changing experience. And though the galleries may change (only slightly!) and the interns will come and go, the legacy of Peggy Guggenheim transcends; her passion and perseverance will remain with you forever.

**Dinko Duancic**  
(August–November 2018)

As one would expect, the internship has both professional and social aspects, but what is making it special is the way they are intertwined. Working in the Peggy Guggenheim Collection, I have developed deeper understanding for the responsibilities and got in touch with various facets of museum’s daily operations. What struck me, though, is that the Peggy Guggenheim
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Collection is not just an inanimate institution, rather it is a place that was created seventy years ago with a sensibility that still remains the driving force of the museum. To the art historian in me, the collection inspired new appreciation of modern art every day. Even the preparations for a new working day always exposed something new, a hidden detail in one of the paintings or sculptures that we would gladly share between ourselves. Working in the museum, I learned about modern art first hand. Things that often elude from the university curriculum were a part of my everyday work, e.g. being in touch with the paintings, seeing the artworks in their full size, understanding the techniques and, most of all, observing the historical and symbolical interplay of artworks that build this unique, comprehensive collection. All of that made the experience of the internship really formative for my professional future.

Claire Borre
Melissa Ulfane Scholarship
(October–December 2018)

My time at the Peggy Guggenheim Collection has truly been one of my most rewarding and enjoyable experiences. In three months, I was able to learn so much about the art and artists in the collection as well as Peggy's exciting life. Working alongside twenty other International interns only made this experience more dynamic and fun. Each of us brought our own passions, backgrounds, and interests, but shared a common love for the Peggy Guggenheim Collection and the work we did each day. We also had the opportunity to travel as a group to Milan, Mantova, and Verona to see both historic sites and contemporary galleries. Although leaving beautiful Venice was hard, it was wonderful to travel together and see more of Italy. Getting to go to work every day surrounded by masterpieces by Picasso, Calder, Mondrian, and Pollock made getting up for morning positions easy, and I know I will miss saying goodnight to each of the works as we put them into their PJs. This internship has confirmed my love for working in museums and I will take what I learned here with me everywhere. I have grown both professionally and personally and want to thank the PGC for everything!

Emily Olsen
Liesbeth Bollen Scholarship
(November 2018–January 2019)

The Peggy Guggenheim Collection internship is an incredible experience. Every day, we have the opportunity to talk to visitors from all over the world about the masterworks of Peggy's collection, and to work with equally international colleagues who share a love of art. Coming from New York University's Visual Arts Administration Master's program, I was used to living in an international city with several prestigious modern art museums. The Peggy Guggenheim Collection internship coordinates interns “on the front lines”, in the day-to-day operations of the museum, which is a great way to actually learn and practice languages as we welcome and engage guests who are just as excited about the artworks as we are. The internship at Peggy Guggenheim Collection also includes a robust series of visits to arts and cultural organizations within Venice as well as in other locations around Italy. These trips are often behind-the-scenes looks at interesting events in the arts, and provide additional insight into the European cultural landscape. The internship also culminates in a brief seminar given to the other interns and colleagues at the museum, which is a fun way to learn from the other international interns about aspects of their studies that they are especially passionate about. I learned so much from this internship, and am so excited for what's next for my cohort and the intern community!
The Peggy Guggenheim Collection Interns Society

In 2010 the Peggy Guggenheim Collection announced the founding of the museum’s interns alumni group: The Peggy Guggenheim Collection Interns Society, a platform for former interns to meet, get back in touch, network and share experiences. After the success of the first event held at the Solomon R. Guggenheim Museum in New York, on October 29, 2010, the following gatherings took place at the Peggy Guggenheim Collection in Venice on June 2, 2011; May 30, 2013; May 8, 2015; and May 12, 2017. Former interns were invited to return to the museum for late evening parties for their enjoyment and networking. Dates are intentionally organized to coincide with the opening days of the Venice Art Biennale, as so many ex-interns are now actively involved in the art world. The reunions are opportunities for many alumni to return ‘home’ after many years.