

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 remains the only program of its kind in Italy. The work/study program offers an experience as unique and wide-ranging as the Collection itself. The 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 gain simultaneously from in-depth exposure to modern masterpieces and from involvement in Venice's premier cultural environment.



GROWTH

The extension of opening times at the Peggy Guggenheim Collection, the introduction in 1985 of an exhibitions program, and the opening in 1993 of a new wing have expanded the scope of the internship program. The number of students has increased from 6 to as many as 30 students per month. In 2004, of approximately 1000 applicants, 145 were successful from 34 different countries. The program is organized by a staff member, the Coordinator for Education and Visitor Services, 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.

THE COLLECTION



In addition to Peggy Guggenheim's collection of the classical avant-garde, the Collection also presents on permanent display masterpieces from the Gianni Mattioli Collection (Futurism, Modigliani, Morandi) and modern sculpture from the Raymond and Patsy Nasher Collection. The permanent collection is regularly flanked by temporary exhibitions of modern art. Between 2000 and 2004, the museum organized exhibits on post-Minimalist works from the Panza Collection, the Symbolist paintings of Giovanni Segantini, the first exhibition dedicated to the theme of the dance in Gino Severini's futurist period, a show of contemporary British Sculpture organized in collaboration with 'Sculpture at Goodwood,' a collection of Renaissance and Mannerist drawings from the Albertina Museum in Vienna entitled 'The Era of Michelangelo,' the first major exhibition and catalogue dedicated to Peggy Guggenheim and Frederick Kiesler's Art of this Century Gallery, and the first European retrospective of the American Abstract Expressionist painter William Baziotes. In 2005, in addition to the US Pavilion of the Venice Biennale, exhibitions of Brancusi's photography, the sculpture of Giuseppe Spagnolo, Jackson Pollock paintings on paper, the Pietzsch Collection, Berlin, and Pipilotti Rist are being planned.

WHAT DO INTERNS DO?



Interns assist in the daily operation of the museum four days a week. They prepare the galleries prior to opening, guard the rooms, answer questions from the public, sell tickets and catalogs, and close the museum at the end of the day. Interns are assigned to help the 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 oral presentations to visitors and in “Kid’s Day”—guided visits and workshops each Sunday for junior members of the visiting public. These tasks involve considerable daily responsibility. Interns may be involved with projects such as the preparation of catalogues, the installation of exhibitions, conservation and photographic campaigns, and sometimes with the couriering of loaned works of art. A part of the experience is therefore work of a varied nature. In addition, through its ownership of the US Pavilion, the Collection has direct involvement with the American presentation at the Venice Biennale. Consequently, students may have the privilege of assisting in the world's oldest international contemporary art event.

Several times a week the 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 experts. Speakers for 2003-2004 have included artists Jenny Holzer, Fred Wilson (US Pavilion, 50th Venice Biennale), Fabrizio Plessi, Marc Quinn, Charles Seliger and Fernando Scianna, as well as curators such as Susan Davidson and Vivien Greene (both Guggenheim New York), Michael Preble and museum professionals from the Kiesler Foundation, Vienna, the Henry Moore Foundation, Leeds, The International Centre of Photography, New York and Nuova Icona Gallery, Venice. Collection staff speak regularly to the intern group. Visits in and outside Venice are planned twice a month to allow interns to visit exhibitions and cultural and historical sites in various Italian cities. Interns have the exclusive use of the Collection’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 learn of the internship request further information and application forms from the Peggy Guggenheim Collection, or download the required forms from the website: www.guggenheim-venice.it. An application is sent within a deadline for return together with two personal and academic references. The students are selected by a committee of the 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 it is applied art, art history, teaching, gallery or auction professions, museum administration or curatorship. Students may apply for one, two or three months.

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FUNDING THE PROGRAM

The following organizations send sponsored students to the program: Guggenheim UK Charitable Trust; Christie's Education, London; The Jeanette K. Watson Fellowship, New York; Melbourne University, Australia; Sarah Lawrence College, Florence; University of Venice, Cà Foscari; the Architecture University of Venice, IUAV; as well as other Italian universities (Bologna, Padua, CUOA-Vicenza, and others).

Sponsoring a student involves covering the payment of a candidate in order to guarantee a place in the highly competitive internship program. The sponsoring institution selects its own candidates jointly with the Peggy Guggenheim Collection. In addition, the sponsor is named on the website. Sponsoring universities can include this opportunity in their course curriculum. \$1,250 per student per month.

The Peggy Guggenheim Collection also seeks *sponsorship for the program* as a whole. The partner would be offered the opportunity to place his/her/its name on the program which would become "The [NAME] Internships at the Peggy Guggenheim Collection" on all printed materials related to the program and on all relevant Peggy Guggenheim Collection communications. Such patronage would make it possible to increase the benefits and opportunities for the student participants, with additional trips and lectures, and to investigate possibilities for new investment in the Collection's educational offering as a whole, such as an expanded library, a lecture room, and a space for school workshops. The requested investment would be \$250,000 annually for a minimum of three years.

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Peggy Guggenheim Collection Internship Program

Demographic breakdown: 2001 - 2004

Country	2001	2002	2003	2004
Argentina			2	1
Australia	5	5	2	3
Austria		2	3	2
Belgium	3	1	2	1
Brazil			1	1
Canada	4	2	5	4
Chile		1	1	2
Colombia	1			
Croatia	1	1	4	2
Cuba				1
Czech Republic			1	1
Egypt		1	1	
Estonia	1			
Finland	1	3	1	
France	7	6	3	4
Georgia		1		1
Germany	17	9	9	5
Greece	4		1	1
Hungary			1	
Ireland	2	2	1	2
Israel	1	1		1
Italy	3	15	20	31
Japan	1	1	2	1
Korea			1	2
Malaysia		1		
Malta	1	3		
Mexico		1	1	1
Netherlands				1
Norway	1	3	3	1
Poland	1		3	1
Portugal	2			1
Romania		1	1	2
Russia	2		2	
Serbia				1
Spain	14	7	8	11
South Africa			1	1
Sweden	3	2	1	1
Switzerland			1	
Thailand			3	1
UK	17	15	15	9
Uruguay				1
USA	46	53	34	46
Venezuela		1		
Yugoslavia			1	1
Total	138	138	135	145

34 Countries represented in 2004

4 Countries represented for the first time



“Since I had prior museum experience the greatest difference I have noticed from this internship is that here, you actually have the chance to get involved in small or big projects. For example, the installation or re-installation of great works of art. I also feel I have received a Mini-Modern Art education by spending so many hours in the galleries with the sculptures and the paintings!”

Abby Lawler, USA, Intern: July-August 2004

“Great international atmosphere, opens up many possibilities for providing knowledge and experience.”

Marko Stamenkovic, Serbia, Intern: June-July 2004



“The museum is a beautiful and unique place; Venice as well is a huge experience and a big part of the program. Especially for someone young who hasn’t done lots of internships yet, this is a great opportunity.”

Anne Vollenbroker, Germany, Intern: August-September 2004

“I would say it is a wonderful chance to live in a wonderful city, wonderful collection to get acquainted with; and since the museum is so small, you get to participate in more activities than one normally would at an internship.”

Kavior Moon, USA, Intern: June-August 2004



“The Peggy Guggenheim Internship is basically an intensive course in various disciplines. From museology to public relations, you have the daily opportunity to learn in a practical way about things you are generally used to only watch. Works of art, art public, art exhibition, art market: in all its forms, art surrounds the intern’s life, and so does Venice – the perfect scenario. Peggy would have been proud.”

Julia Ariza, Argentina, Intern: March-May 2004



“The time I spent at the Peggy Guggenheim Collection was, without doubt, the most valuable period of intensive work and study that I have had the pleasure to undertake. Immersing myself in one of the most comprehensive collections of modern art in the world enabled me to develop my knowledge of the subject which I, in turn, was thrilled to pass on to the museum visitors. This internship is truly unique. There is no other program which offers such intimate exposure to such an extraordinary collection, balancing both the practical and the academic.”

Stephanie Cripps, UK, Intern January-August 2004