The Palladio Trust Committee (the Committee) seeks applications from undergraduate and postgraduate students of the University of Melbourne (the University) for the Peggy Guggenheim Internship to be held by the successful candidate during June/July 2017. The closing date for applications is Monday, 10 October 2016 at 5.00 pm.

In 1980, not long after Peggy Guggenheim passed away, Palazzo Venier dei Leoni officially opened its doors to the public for the first time as a branch of the Solomon R Guggenheim Foundation. It is now Italy’s prime modern art museum in Italy, exhibiting European and American art from the first half of the 20th Century. In 2010, the Solomon R Guggenheim Foundation celebrated 30 years of the Peggy Guggenheim Collection, carrying forward the innovative and open spirit which has always distinguished its founder.

1. PEGGY GUGGENHEIM INTERNSHIP

The Internship provides students with financial assistance to travel to Venice, Italy, to participate in an internship program working with the Peggy Guggenheim Collection at the Solomon R Guggenheim Foundation (the Foundation).

1.1 Benefits of the Internship

The Internship aims to provide an opportunity for students to gain practical experience of museology and familiarity with an important collection of modern art. The successful candidate will join a group of interns from different countries who learn together in a creative international atmosphere and acquaint themselves with the life and culture of Venice.

The practical side of the program involves the operation of the museum during opening hours including the preparation of the galleries before opening, guarding the rooms, answering questions from the public, selling tickets and catalogues, closing the museum at the end of the day, and assisting in administrative matters as well as periodic exhibition installation. Seminars are held to discuss aspects of museology and modern art with special reference to the works in the Peggy Guggenheim Collection.

Students have the opportunity to carry out independent research or study programs. Visits are organised to other museums and exhibitions in and outside of Venice.

1.2 Conditions of the Internship

Each intern will —

(i) hold the Internship concurrently with candidature for an undergraduate or postgraduate qualification at the University of Melbourne under conditions specified separately;

(ii) comply with the University of Melbourne policy for off-campus travel;

(iii) complete the Internship in the nominated year. The Internship cannot be deferred beyond the stipulated period;
(iv) spend 80% of their time during the trip undertaking the Internship at the Foundation as specified and agreed with the Committee;

(v) be responsible for making contact with the Foundation with the assistance of an academic supervisor, and making arrangements with the Foundation to take up the Internship;

(vi) be responsible for making their own travel bookings;

(vii) receive a contribution to the airfare and enrolment associated with the Internship program;

(viii) repay the Internship funding in full if the Internship is not completed during the specified period;

(ix) within three (3) months of returning from the Internship, deliver a faculty/departmental/school seminar on the topic of their Internship experience;

(x) provide an Internship report to the Committee within three (3) months of returning from the trip;

(xi) uphold the reputation of the Internship by conducting themselves during their visit to the Foundation as a representative of the University of Melbourne and forerunner of other interns; and

(xii) acknowledge The Palladio Trust in any publication, advertisement, lecture, seminar, workshop, performance or exhibition issuing from the Internship.

2. APPLICATION PROCEDURE

The Internship is awarded by the Committee which reserves the right to seek applications through advertisement or direct solicitation.

2.1 Who Can Apply?

The Internship is available to undergraduate and postgraduate students at the University of Melbourne. They can be citizens of Australia or of any other country. To meet the eligibility requirements, students must —

(i) hold candidature for an undergraduate or postgraduate qualification in art, art history, or a related area at the University of Melbourne and have maintained satisfactory progress since commencement;

(ii) be enrolled full or part-time; and

(iii) be fluent in English and spoken Italian.

Preference will be given to applicants who are at an early point in their careers and who have an interest in Italian art.

Since the annual income of the Fund is small, only limited support can be given to students to help defray the costs.

PLEASE NOTE: For Italian Applicants only

For university students and recent graduates of Italian citizenship the Museum offers internships of one, two or three months. The Peggy Guggenheim Collection has a series of agreements with Italian universities, allowing the internship to be valid for
course credits. The internship program for Italian students is on a voluntary basis and as such is unpaid. To apply please send your CV to internship@guggenheim-venice.it

2.2 How Can I Apply?

Applications should be prepared by students in consultation with an academic supervisor. Students must complete the following:

(i) application form for the Internship which can be downloaded from http://www.guggenheim-venice.it/inglese/education/pdf/internship-form.pdf (please note a passport photo must be attached to the form) plus the requested attachments:

(a) statement of motivation (letter specifying your reasons for wanting to participate in the internship program);
(b) complete curriculum vitae;
(c) university transcripts;
(d) two signed letters of reference. A reference form must be accompanied with each letter of reference. The reference form is at the back of the Internship application form.

(ii) further information about the student including:

(a) topic or field of study for undergraduate or postgraduate qualification (no more than one page);
(b) details of any other financial support received to assist their studies for their undergraduate or postgraduate qualification, e.g. scholarships, grants, faculty/departmental/school funding (please do not attach confirmation letters);
(c) current academic transcript from the University of Melbourne (this will include a statement confirming candidature for the qualification currently underway), plus academic transcript from other institution/s if previous studies were completed elsewhere.

(iii) proposed title of the faculty/departmental/school seminar to be delivered within three (3) months of returning from the Internship;

(iv) confirmation the student accept the terms and conditions of the Internship.

(v) letter/email of support from an academic supervisor including statements about the —

(a) merit of the student;
(b) expected benefits to the student’s qualification received from the Internship;
(c) faculty/department/school’s intention to facilitate the student’s introduction to relevant staff at the Foundation, and organise a departmental/school seminar within three (3) months of the student’s return from the Internship.

PLEASE NOTE: The academic supervisor may be one of the two referees required.

Applications must be submitted either in English or Italian. Applications received from students without a letter/email of support from an academic supervisor will not be considered.

2.3 Submission of Application

The application must be submitted in both hard copy and electronic format.
One hard copy of the original application must be posted to the Committee Secretary listed below. The application should be typed (not hand written), single spaced, single sided and stapled once (not placed in a folder or plastic sleeve). Materials submitted with the application will not be returned.

A copy of the application must also be emailed to the Committee Secretary:

Dr Elizabeth Nelson  
Secretary, Palladio Trust Committee  
Level 7, Raymond Priestley Building  
University of Melbourne  
Tel: 8344 3928  
Email: lnelson@unimelb.edu.au

2.4 Privacy Policy in Relation to Applications  
The information we are asking you to provide will be available to and used by the Committee, administrative staff and where necessary professional advisers in order to assess you as a candidate for the Internship. The University has a comprehensive policy addressing issues related to the responsible use, collection and security of, and access to personal information which can be viewed at the following website: [http://www.unimelb.edu.au/unisec/privacy](http://www.unimelb.edu.au/unisec/privacy).

You are entitled to access personal information held by the University under freedom of information laws as explained on the Privacy Officer’s website at [http://www.unimelb.edu.au/unisec/foi.html](http://www.unimelb.edu.au/unisec/foi.html).

2.5 Closing Date  
The closing date for submission of applications is **Monday, 10 October 2016, by 5.00 pm.** Both the hard copy and electronic version of the application must be received by the Committee Secretary by this date.

3. SELECTION

3.1 Selection Process  
The number of Internships awarded in any year shall be determined by the Committee. The Committee reserves the right not to make awards in any given year if it sees fit. The selection process will be undertaken by members of the Committee. All applicants will be advised in writing of the outcome of their applications.

3.2 Selection Criteria  
The following criteria will be used by the Committee in selecting the successful candidate:

(i) **Essential**

(a) Quality of the candidate, as judged by academic results, references and any publications. The Committee will look for at least one strong, academic reference, preferably from a chair or head of department/school or a museum director.

(b) Likelihood that the successful candidate will pursue a career in museums, the art market, e.g. galleries and auction houses, or
universities, e.g. art history, cultural management, studio art or museology.

(c) Suitability of the candidate to contribute to the Foundation in terms of their personal qualities, e.g. team player, positive-minded, self-starter, efficient, gets things done, level-headed, willingness to do anything, works hard.

(d) Fluency in English.

(e) Fluency in spoken Italian. Short-listed applicants may be required to attend an informal interview conducted in Italian.

(f) Field of study. Preference will be given to those who have an interest in Italian art.

(ii) Desirable

(a) Ability to speak an additional language.

4. INTERNSHIP REQUIREMENTS

4.1 Submission of Documents by Successful Candidate

The successful candidate who is awarded an Internship must provide the Faculty/Department/School with the following documents:

(i) Travel itinerary including departure and return dates, with an airline quote for an economy fare.

(ii) Completed Request for Student Supplier Site Form (F05), which will be included in the formal letter to the successful applicant.

(iii) Completed Student Travel Insurance — Registration Form — please see http://students.unimelb.edu.au/admin/insurance

(iv) Completed Application for Leave to Study Away form — completed online.

Please see the “Step-by-Step Guide for Applying to Study Away” at — http://gradresearch.unimelb.edu.au/being-a-candidate/travel-conferences-fieldwork

4.2 Funding Arrangements

The faculty/department/school will pay the Internship enrolment fees directly to the Foundation, and the funding for the airfare will be deposited into the successful candidate's bank account as a bursary. The successful candidate must undertake the Internship at the Foundation, as specified and agreed with the Committee, during specified period. If the Internship is not completed during this time, the student will be required to repay the Internship funding in full. The Internship cannot be deferred beyond this period of time.

It is required that funding from the Palladio Trust be accurately recorded and appropriately spent for auditing and accountability. The successful candidate will be required to provide the host faculty/department/school with a reconciliation report, including a breakdown of the expenditure items that itemises the expenses for the host faculty/department/school to sign off. If there are any unexpended funds, they must be returned to Palladio Trust.

PLEASE NOTE: The funding cannot be used for meals, gifts or spouse/partner/family expenses.
4.3 Departmental/School Seminar
Within three (3) months of returning from the trip, the Intern must deliver a faculty/departmental/school seminar on the topic of their Internship experience. Details of the seminar should be discussed with an academic supervisor and the Department/School who will assist with making arrangements.

4.4 Providing an Internship Report
The successful candidate must provide a written report within three (3) months of completing the Internship, which should include —
(i) travel undertaken during for the Internship;
(ii) accommodation during the Internship;
(iii) interaction with staff and other interns at the Foundation;
(iv) access to the Peggy Guggenheim Collection and other resources at the Foundation during the Internship;
(v) intern duties/project and any additional activities undertaken during the Internship;
(vi) department/school seminar delivered within three (3) months of returning from the Internship. Please attach a copy of the promotional notice/advertisement for the seminar.

5. FACULTY/DEPARTMENT/SCHOOL OBLIGATIONS

5.1 Administering the Internship
The Internship funding is allocated on the understanding the faculty/department/school will make arrangements in relation to the Internship. Therefore, the faculty/department/school is requested to —
(i) advertise the Internship by —
   (a) updating the faculty/department/school website using the text provided by the Committee, uploading these guidelines onto the faculty/department/school website, and providing a link to the application form provided on the Solomon R Guggenheim website at —
   (b) displaying on faculty/department/school notice boards the Internship flyer provided by the Committee;
   (c) circulating details of the Internship by email;
   (d) any other suitable ways of encouraging applications.

5.2 Funding Arrangements
Since the annual income of the Fund is small, only limited support can be given to students to help defray the costs.
It is required that funding from the Palladio Trust be accurately recorded and appropriately spent for auditing and accountability. The successful candidate will be required to provide the host faculty/department/school with a reconciliation report,
including a breakdown of the expenditure items that itemises the expenses for the host faculty/department/school to sign off. If there are any unexpended funds, they must be returned to Palladio Trust.

5.3 Supervision

The academic supervisor is requested to —

(i) assist the recipient in making introductions to key staff at the Foundation and making arrangements to take up the Internship at the Foundation;

(ii) discuss with the student the work to be accomplished towards their studies while overseas with a view to its presentation at a department/school seminar within three (3) months after their return from overseas.

5.4 Faculty/Department/School Seminar

The faculty/department/school should organise a faculty/department/school seminar by the Intern on the topic of their Internship experience within three (3) months after they return from the trip. The faculty/department/school should book a venue and promote the seminar to encourage peer attendance. The Committee requests that all notices, advertisements and seminar materials acknowledge The Palladio Trust (see Section 1.2.xii).

6. FURTHER INFORMATION

Dr Elizabeth Nelson
Secretary, Palladio Trust Committee
Level 7, Raymond Priestley Building
University of Melbourne

Tel: 8344 3928
Email: Inelson@unimelb.edu.au

7. THE PALLADIO TRUST

The Internship is funded by the Palladio Trust. In 1989, the University of Melbourne received from the Palladio Foundation a donation of $20,000 to establish the Palladio Trust. The capital of the Palladio Trust fund is for the purpose of ‘improving education or training or skill in those areas of interest or activity undertaken from time to time by the University of Melbourne by means of programs of study or training in Italy for Australians or by means of such programs in Australia drawing on visiting teachers from Italy’.

The University entrusted the administration of the Palladio Trust to a Committee under University Trust Record (UTR 7.165). This Committee is made up of representatives of the University of Melbourne and the Palladio Foundation. UTR 7.165 is located at — http://www.unimelb.edu.au/unisec/utr/pdf/utr7165.pdf.
Peggy Guggenheim's career belongs in the history of 20th century art. Peggy used to say that it was her duty to protect the art of her own time, and she dedicated half of her life to this mission, as well as to the creation of the museum that still carries her name.

Peggy Guggenheim was born in New York on 26 August 1898, the daughter of Benjamin Guggenheim and Florette Seligman. Benjamin Guggenheim was one of seven brothers who, with their father, Meyer (of Swiss origin), created a family fortune in the late 19th century from the mining and smelting of metals, especially silver, copper and lead. The Seligmans were a leading banking family. Peggy grew up in New York. In April 1912 her father died heroically on the SS Titanic. (See photograph 1).

In her early 20s, Peggy volunteered for work at a bookshop, the Sunwise Turn, in New York and thanks to this began making friends in intellectual and artistic circles, including the man who was to become her first husband in Paris in 1922, Laurence Vail. Vail was a writer and Dada collagist of great talent. He chronicled his tempestuous life with Peggy in a novel, Murder! Murder! of which Peggy wrote: "It was a sort of satire of our life together and, although it was extremely funny, I took offense at several things he said about me."

In 1921 Peggy Guggenheim travelled to Europe. Thanks to Laurence Vail (the father of her two children Sindbad and Pegeen, the painter), Peggy soon found herself at the heart of Parisian bohème and American ex-patriate society. Many of her acquaintances of the time, such as Constantin Brancusi, Djuna Barnes and Marcel Duchamp, were to become lifelong friends.

Though she remained on good terms with Vail for the rest of his life, she left him in 1928 for an English intellectual, John Holms, who was the greatest love of her life. There is a lengthy description of John Holms, a war hero with writer's block, in chapter five of Edwin Muir's An Autobiography. Muir wrote: "Holms was the most remarkable man I ever met." Unfortunately, Holms died tragically young in 1934.

In 1937, encouraged by her friend Peggy Waldman, Peggy decided to open an art gallery in London. When she opened her Guggenheim Jeune gallery in January 1938, she was beginning, at 39 years old, a career which would significantly affect the course of post-war art. Her friend Samuel Beckett urged her to dedicate herself to contemporary art as it was "a living thing," and Marcel Duchamp introduced her to the artists and taught her, as
she put it, “the difference between abstract and Surrealist art.”

The first show presented works by Jean Cocteau, while the second was the first one-man show of Vasily Kandinsky in England. In 1939, tired of her gallery, Peggy conceived “the idea of opening a modern museum in London,” with her friend Herbert Read as its director (See photograph 2). From the start the museum was to be formed on historical principles, and a list of all the artists that should be represented, drawn up by Read and later revised by Marcel Duchamp and Nellie van Doesburg, was to become the basis of her collection.

In 1939-40, apparently oblivious of the war, Peggy busily acquired works for the future museum, keeping to her resolve to “buy a picture a day.” Some of the masterpieces of her collection, such as works by Francis Picabia, Georges Braque, Salvador Dalí and Piet Mondrian, were bought at that time. She astonished Fernand Léger by buying his Men in the City on the day that Hitler invaded Norway. She acquired Brancusi’s Bird in Space as the Germans approached Paris, and only then decided to flee the city.

In July 1941, Peggy fled Nazi-occupied France and returned to her native New York, together with Max Ernst, who was to become her second husband a few months later (they separated in 1943).

Peggy immediately began looking for a location for her modern art museum, while she continued to acquire works for her collection. In October 1942 she opened her museum/gallery Art of This Century. Designed by the Rumanian-Austrian architect Frederick Kiesler, the gallery was composed of extraordinarily innovative exhibition rooms and soon became the most stimulating venue for contemporary art in New York City (See photograph 3).

Of the opening night, she wrote: “I wore one of my Tanguy earrings and one made by Calder in order to show my impartiality between Surrealist and Abstract Art” (See photograph 4). There Peggy exhibited her collection of Cubist, abstract and Surrealist art, which was already substantially that which we see today in Venice. Peggy produced a remarkable catalogue, edited by André Breton, with a cover design by Max Ernst. She held temporary exhibitions of leading European artists, and of several then unknown young Americans such as Robert Motherwell, William Baziotes, Mark Rothko, David Hare, Janet Sobel, Robert de Niro Sr, Clyfford Still, and Jackson Pollock, the ‘star’ of the gallery, who was given his first show by Peggy late in 1943. From July 1943 Peggy supported Pollock with a monthly stipend and actively promoted and sold his
paintings. She commissioned his largest painting, a *Mural*, which she later gave to the University of Iowa.

Pollock and the others pioneered American Abstract Expressionism. One of the principal sources of this was Surrealism, which the artists encountered at Art of This Century. More important, however, was the encouragement and support that Peggy, together with her friend and assistant Howard Putzel, gave to the members of this nascent New York avant-garde. Peggy and her collection thus played a vital intermediary role in the development of America’s first art movement of international importance.

In 1947 Peggy decided to return in Europe, where her collection was shown for the first time at the 1948 Venice Biennale, in the Greek pavilion (See photograph 5). In this way the works of artists such as Arshile Gorky, Jackson Pollock, and Mark Rothko were exhibited for the first time in Europe. The presence of Cubist, abstract, and Surrealist art made the pavilion the most coherent survey of Modernism yet to have been presented in Italy.

Soon after Peggy bought Palazzo Venier dei Leoni, on the Grand Canal in Venice, where she came to live. In 1949 she held an exhibition of sculptures in the garden (See photograph 6) curated by Giuseppe Marchiori, and from 1951 she opened her collection to the public.

In 1950 Peggy organized the first exhibition of Jackson Pollock in Italy, in the Ala Napoleonica of the Museo Correr in Venice. Her collection was in the meantime exhibited in Florence and Milan, and later in Amsterdam, Brussels, and Zurich. From 1951 Peggy opened her house and her collection to the public annually in the summer months. During her 30-year Venetian life, Peggy Guggenheim continued to collect works of art and to support artists, such as Edmundo Bacci and Tancredi Parmeggiani, whom she met in 1951. In 1962 Peggy Guggenheim was nominated Honorary Citizen of Venice.

In 1969 the Solomon R Guggenheim Museum in New York invited Peggy Guggenheim to show her collection there, and it was on that occasion that she resolved to donate her palace and works of art to the Solomon R Guggenheim Foundation (See photograph 7). The Foundation had been created in 1937 by Peggy Guggenheim’s uncle Solomon, in order to operate his collection and museum which, since 1959, has been housed in Frank Lloyd Wright’s famous spiral structure on 5th Avenue.

Peggy died aged 81 on 23 December 1979. Her ashes are placed in a corner of the garden of Palazzo Venier dei Leoni, next to the place where she customarily buried her
beloved dogs. Since this time, the Guggenheim Foundation has converted and expanded Peggy Guggenheim’s private house into one of the finest small museums of modern art in the world.