Through the support of the Italian Services Institute, the Faculty of Arts seeks applications from postgraduate students of the University of Melbourne (the University) for the Peggy Guggenheim Internship working with the Peggy Guggenheim Collection, to be held by the successful candidate.

Applicants must be Australian citizens of Italian descent as specified by the donor whose focus is to advance the education of Australian residents who are of Italian descent*.

The museum offers an internship program for Italian and international students who study art, art history or related disciplines who are interested in gaining first-hand experience of how a museum is run. The program is a learning experience for all who take part, immersing interns in the cultural life of the city of Venice, allowing them to gain practical experience of museum operations and familiarity with an important collection of modern art. Activities include managing the galleries during opening hours to the public, assisting visitors, staffing the ticket office, cloakroom and other visitor facilities, supporting the museum office staff in various departments and participation in the educational activities of the museum, including presentations to the public, guided tours and workshops with children. The program includes educational activities such as seminars, conferences, educational trips and guided tours for interns.

* Italian descent is defined as being able to trace Italian ancestry within three generations on at least one side of the family.

1. PEGGY GUGGENHEIM INTERNSHIP

The Internship provides postgraduate 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 Venice.
1.2 Conditions of the Internship

It is stipulated that each intern will —

(i) hold the Internship concurrently with candidature for a 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 their postgraduate 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 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;

(xii) acknowledge the Italian Services Institute (the donor) in any publication, advertisement, lecture, seminar, workshop, performance or exhibition issuing from the Internship.

2. APPLICATION PROCEDURES

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

2.1 Who Can Apply?

The Internship is available to postgraduate students at the University of Melbourne. Applicants must be Australia residents who are of Italian descent. To meet the eligibility requirements for the Internship, students must —

(i) have completed, at a high level of achievement, a tertiary course that is at least equivalent to an Australian four-year honours degree;

(ii) hold candidature for a postgraduate qualification at the University of Melbourne and have maintained satisfactory progress since commencement;

(iii) be enrolled full or part-time;

(iv) be fluent in both written and spoken Italian.
(v) be of Italian descent (defined as being able to trace Italian ancestry within three generations on at least one side of the family)

Preference will be given to applicants in their early postgraduate years and to those 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.

2.2 How Can I Make an Application?

Applications should be prepared by students in consultation with their postgraduate supervisor. Students must complete “The Peggy Guggenheim Internship Program Venice” form provided and the following accompanying information —

(i) completed application form for the Internship which can be downloaded from the Italian Services Institute Peggy Guggenheim Internship on the Faculty website 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;
   (c) two letters of reference (signed). 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 themselves including:
   (a) topic or field of study for their postgraduate qualification (no more than one page);
   (b) details of any other financial support received to assist their studies for the 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 candidacy for the postgraduate 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 they accept the terms and conditions of the Internship.

(v) letter/email of support from the postgraduate supervisor or coursework coordinator including statements about the —
   (a) merit of the student;
   (b) expected benefits to the student’s postgraduate 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 postgraduate supervisor or coursework co-ordinator 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 their postgraduate supervisor or coursework coordinator will not be considered.
2.3 Submission of Application

Two (2) copies of the application are required (original and one copy) to be submitted together to the office listed at the end of this document. These should be printed (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.

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.

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.

2.5 What is the Closing Date for Applications?

The closing date for submission of applications will be 25 April 2016. Applications should be forwarded to the office listed below.

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 (eg applied art, art history, teaching, gallery or auction professions, museum administration or curatorship).

(c) Suitability of the candidate to contribute to the Guggenheim Foundation in terms of their commitment to fully apply themselves to the tasks of the internship program such as visitor services, education and support to assisting various departments of the museum and to have to have an interface with all its staff members, to deal with the visiting public, and to participate in the daily running of the museum.
(d) Fluency in English.
(e) Fluency in both written and 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.
(g) Stage reached in the candidate’s postgraduate studies. Preference will be given to a postgraduate in their early postgraduate years.

(ii) **Desirable**
(a) Ability to speak an additional language.

(iii) **Special conditions**
(a) The funding cannot be used for meals, gifts or spouse/partner/family expenses.

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**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) Proof of approved Student Travel Insurance, which can be applied for online.

(iv) Proof of approved Leave to Study Away (Research) or Study Abroad (Coursework). See hyperlinks for details on applying.

**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.

**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 the postgraduate 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 provided on the [Solomon R Guggenheim](http://www 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.

5.3 Supervision

The postgraduate 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 Italian Services Institute (see Section 1.2.xii).

6. FURTHER INFORMATION

Please submit your two hard copies of the application to:

Janita Westbury
Awards Officer
Faculty of Arts
Old Arts Building
University of Melbourne VIC 3010
Tel: 03 9035 4317
Email: artsprizes-info@unimelb.edu.au

Please address any queries to Janita Westbury at artsprizes-info@unimelb.edu.au
7. ITALIAN SERVICES INSTITUTE

The Internship is funded by the Italian Services Institute. In 2016, the University of Melbourne received from the Italian Services Institute a donation of $8,000 to sponsor an internship at the Peggy Guggenheim Collection in Venice.

8. PEGGY GUGGENHEIM

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 Edmondo 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.