

DELFINA FOUNDATION

Delfina Foundation (DF) is the largest international residency programme in the UK. DF supports artistic research, exchange and production around common practices, issues and ideas. It offers contemporary artists, curators and thinkers a platform to research, develop ideas, and position their practice within global discourse.

The residency provides participants with opportunities and support to undertake research, present their work to a range of different audiences and to develop a network of contacts within the UK's art scene and internationally.

The structured residency programme can include visits to museums, galleries, not for profit spaces, artist run spaces and studios, as well as trips to organisations outside of London, facilitated peer to peer presentations and critiques and studio visits with external curators. In addition, residents are expected to engage in a programme of targeted fortnightly networking events.

Delfina Foundation is located in two converted Edwardian houses in Victoria, central London, accommodating six to eight international residents at any one time. Residents each have a private room and share a bathroom (one between two), kitchen / dining room and library.

In order to ensure participants get the most out of their time in London, each is required to engage in 3 formal meetings with the DF team. The first takes place before arriving in London over Skype to set out the key aims and ambitions for the residency. The second takes place once they arrive to set specific targets that might include, for example, collections or archives they wish to visit or curators or gallerists they wish to meet. The final meeting happens at the end of the residency to review the experience.

Collecting as Practice

Delfina Foundation's residency model includes periods of open research countered by specific thematic areas of focus. On-going themes include *The Politics of Food*, *The Public Domain*, and *Performance as Process*.

In 2017, DF launches a new thematic residency programme focused on collecting practices. The programme aims to engage artists, individual collectors and institutions that are conceptually and practically expanding the notion of collecting in terms of aesthetics, ethics, conservation, preservation and value. While DF's programme is strongly based in contemporary art, this theme will include other areas of visual culture, and beyond.

Artists and curators whose practice involves inventive approaches to collecting or accumulating, classifying and archiving will be selected, nominated or invited for research or production-based residencies, some in collaboration with institutional partners. Although the

accumulation of materials, knowledge and ideas are inherent to the artistic process, DF is most interested in systematic collecting as a central part of creative practice, where the act of collecting and classifying are intertwined, where the psychology of collecting and the politics of collecting meet.

Furthermore, the programme aims to explore shared philosophical approaches, as well as obsessions, towards collecting by artists, institutions and individual collectors. Individuals who are redefining what constitutes a collection today will be invited to participate in the residency programme for short periods, alongside artists and curators. Recently, DF has hosted a visit and public event with Marc & Josee Gensollen, who acquire ephemeral and performative works, and a week-long residency by Alain Servais who is an avid collector of video art and new media works.

The public programme will include seminars, artist & collector talks, and exhibitions/displays at DF and within public and private collections. It will consider both the growing role of private collecting in the production, reception and preservation of contemporary art practices and of the potential for collections as spaces for cultural histories and public knowledge. It aims to explore the collection as a living site of accumulated knowledge with the potential for critical and active engagement in the development of cultural identity, revisionist histories, and new narratives.

Moving beyond a focus on the accumulation of individual art works, Collecting as Practice wishes to energise conversations around intimacy and economics, communal ownership and cultural memory and the futures of critical discourse and social responsibility in a global context.

www.delfinafoundation.com