

THEN FOR NOW

An exhibition of Delfina Studio
Trust alumni-artists in support
of Delfina Foundation

09/10–14/11/15

THEN

FOR

NOW

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AARON CEZAR

As the cost of living in London continues to rise and financial support for the arts becomes increasingly strained, *Then for Now* encapsulates the kind of artistic solidarity that is urgently needed. This fundraising exhibition features 18 of the Delfina Studio Trust’s alumni-artists, including five Turner Prize nominees and winners, who have donated artworks to support the next generation of artists at Delfina Foundation. Selected by alumna-artist Chantal Joffe and curator-critic Sacha Craddock, the artists taking part in *Then for Now* define a specific era of the Studios, one that witnessed a period of radical growth in London’s contemporary art scene. Craddock reflects on this time in her essay [page 7], as well as on the importance of Delfina Studios as a hotbed of creativity.

The Studios held an outstanding record for nurturing the careers of over 400 artists, including more than a dozen Turner Prize nominees, in nearly 20 years. Beginning in Stratford in 1988 then relocating to Bermondsey in 1992, the Studios provided free and subsidised workspaces to young British artists at first, eventually creating opportunities for artists from across the world to live and work in London. As you will read in the artists’ comments, the value of the Studios lay in the creative community that was fostered as much as the vital provision of space.

It is with great pride that Delfina Foundation continues this work. Founded in 2007 in Victoria, we were established to support artistic exchange. With an initial focus on the Middle East and North Africa, over 150 artists and curators from the region came into residency in London. Partnerships were created with UK organisations including the Serpentine Gallery, the Victoria & Albert Museum, and the Institute of Contemporary Arts, to name a few. Through international projects, 25 British and international artists undertook bespoke residencies throughout the Middle East and North Africa.

In January 2014, Delfina Foundation underwent an exciting expansion of our space and programme. Our focus shifted from geographic exchange to knowledge exchange, with the aim of creating artists' 'think tank'. Our programme is now divided into 12-week seasons, often focusing on salient themes that consider the role of the arts in civic society; *The Politics of Food, Public Domain, and Performance as Process* are just some of our areas of interest.

We have also adopted an increasingly interdisciplinary approach, complementing international residencies with an UK Associates programme that addresses overwhelming demand from UK-based artists and practitioners. Through our thematic programmes, we provide opportunities for local artists to undertake research and produce new work. To supplement the thematic programmes, our "open" residencies provide structured activities for a range of emerging and established practitioners through strategic partnerships.

Our public programme offers a platform for artists to present their work, often in partnership with leading institutions such as Tate Modern, Creative Time, The Chisenhale Gallery, Videobrasil and university partners such as SOAS and Goldsmiths College. Such exposure has led to many of Delfina Foundation's artists being acquired by major collections, from the Guggenheim to Tate, and participating in major biennales, from São Paulo to Gwangju. The current Venice Biennale, for example, features 14 alumni-artists from Delfina Foundation, including four artists in the Golden Lion-winning Pavilion of Armenia.

Despite our evolution throughout the years, the sense of community – which at Delfina Foundation we like to call family – remains the same. Once a fortnight, our international residents, UK associate artists, staff and supporters gather with other art professionals, from collectors to curators, to share food and ideas. Relationships are formed, feedback is gained, and knowledge passed between the

experienced and the emerging. In many ways, our 'family lunches' are inspired by the communal table at the Studios, which many alumni-artists remember so fondly and refer to in this publication.

Our founder Delfina Entrecanales has supported more than 550 artists over the last three decades through Delfina Studio Trust and Delfina Foundation. As she approaches the age of 89, the future of artists in London concerns her. While mayoral funds are launched to secure artist studios and Frieze Talks debate the financial feasibility of being an artist in the capital, the importance of our work comes into sharp focus, as well as the importance of private patronage. Delfina Foundation is fortunate to have a wonderful network of support, including the Delfina Family of Supporters, without which we could not continue our work. We thank our Family of Supporters and especially the 18 alumni-artists who have generously donated their works for *Then for Now*.

I now encourage you to follow their lead. By acquiring an artwork from the exhibition – or making a direct donation to us – you will not only become part of our family, but you will help secure the future of the London art scene for generations to come.

DELFINA ENTRECANALES CBE

Founder

Quote

I am touched by this exhibition and so grateful to all the artists who have donated their work. It is humbling.

My only interest when I started Delfina Studio Trust was helping young artists; I never asked for anything in return. I often say I collect artists, not art. Getting to know an artist, talking to them about their work and their life – that is how I enjoy art.

When I think back to when I started in 1988, the art world was a very different place. Some things have gotten better, but I worry about how difficult it still is for young artists in London today.

I am almost 89 years old. That is fucking old. It is the time I enjoy with artists and my grandchildren that keeps me going. To me, they are all family.

I strongly encourage anyone with the time and resources to support and build relationships with artists. It has given me so much pleasure not to mention keeping me young and off the psychiatrist's couch.

CHANTAL JOFFE

Co-curator

Quote

The group of artists we chose were some of the people who were making the most exciting work then and now, as well as some of them being friends I made there and since.

SACHA CRADDOCK

Co-curator

Then for Now

Then for Now, a comprehensible configuration of result, experience and effect, can be seen to characterise a particular formative point in general. Distinct characteristics surround art from any period, and it is possible to say that something is so such and such, so late 1990s/early 2000s, for example. This exhibition brings together work by artists who were together at Delfina Studio Trust at an exciting time in British art. The beginning of the 2000s was not at all long ago, yet artists had a different relation to money and market at the time. The Studios helped support the wave characterised by the works in the exhibition, although what is simplistically called the Young British Artist had long passed by.

Chantal Joffe's portrait of Megan is true. She knows Megan, a poet, very well and has painted her often. The awkwardness felt in *Megan in Spotted Silk Blouse*, however, is palpable; the sense that she does not necessarily want to be seen by us is there just as much as the fact that she is also happily present for the artist – and so, her presence builds up. The angle of the pattern on the studio sofa, distinct blouse and sideways look reveal a real relationship, one built over quite some time. Joffe is brilliant at apparent ease, making paintings that seem complex from afar, yet break down with detail when near, at the same level as everything else. The works have an associative vision and ability with hand that show great intelligence and visual speech/language.

Ishbel Myerscough's delicate painting of Lily also carries an awkwardness with it, but one that is not so much about the relationship between sitter and artist, but about a young woman who sits on her hands, stares out to somewhere else and is seemingly thinking about something outside the space – the future perhaps. Margherita Mazanelli, who is based in Italy but exhibits in London, mainly makes drawings. Her work possesses

DELFINA ENTRECANALES CBE

**CHANTAL JOFFE
SACHA CRADDOCK**

an otherworldly spiritual air. The detailed concentration at the centre of the self-portrait is held within a flow of radiating dots, which reveal levels of surface and endeavour. The constellation surrounds a cerebral, almost medieval-revival, image to show an artist working at different levels of concern.

A self-portrait photograph of Jane and Louise Wilson is interspersed between layers to reflect an existing narrative. Part of a series of prints made by the artists to run alongside a film installation, it is a reflection on our relationship to information. The artists collaboratively filmed and researched the Dubai hotel where Hamas operative Mahmoud Al-Mabhouh was murdered – reputedly by Mossad agents – to make a detailed study based on the CCTV footage of the victim and perpetrators leading up to the incident, which was broadcast to the world on YouTube. The artists, two inactive witnesses to material edited and re-released by the police, are held back by strips of dazzle printed on reflective material.

Mark Wallinger's *Credo 1* in pink and blue ink appears to say it as it is. The eye is not satisfied, however, with seeing this way, but the aid of special stereoscopic glasses implies the possibility of further revelation or truth. Not so much a matter of focus, it is an apparently literal manifestation of many stages of impossibility, a retinal reminder of things that block understanding, as well as our constant and perpetual desire to get past it.

Tacita Dean's *Bubble House* photographs have become icons, or signs, which can be seen to stand in for her work alone. The photograph, taken on a trip to the Cayman Brac in the Cayman Islands whilst Dean was a resident at Delfina Studios, shows a dream made real, and then apparently abandoned. The Bubble House, seen from the beach across scrubby rough land, looks as if it has landed from a much more optimistic future, with its rounded virtuoso coloured surface.

You got the best of my Love, one of a series of macramé nets by Anya Gallaccio made out of gold lamé thread in 2004, is a delicate play on a fixed idea. Here, the object [a simple square], mimics the strength and detail of fishing nets, and becomes the drawing itself. Two dimensions referring to function take on the role of patterned and decorative play, as the piece hangs lightly forward from the wall.

A sticker based on a generic stationary sign is printed over and over to make a frieze to transverse the architecture of the gallery and claim space for itself. Ceal Floyer's & is so poignantly reminiscent of a particular time; a resident at Delfina Studios in 1998, her influence was enormous. Floyer uses the simplest of means to make a gentle claim on physical and conceptual space.

Richard Woods' work is very much about the touch of reality that comes with design and desire, an architectural front perhaps, a pretence at a period hooked onto the front of something else. But his table is real; in Woods' terms, it acts as a tribute to the table around which artists sat every day whilst in residence at Delfina.

The grandiosity of sign and gesture, from the tradition of the Trade Union banner, the shorthand for agitation through to the graphics of the 1990s means that Mark Titchner's printing, and in this case carving, shows an artist dealing the weight of significance beyond meaning, as if it was a physical presence. The effect is touching, and the details lead to the sense, weight, and value of carved wood runes.

The sculpture created by Ian Dawson specifically for this exhibition is a case of inside brought out, by using a method to create technical shadows, as a point of view comes from the angle at which the nozzle is slanted. This literal construction of depth is turned

into a free standing object, with two dimensions modelled out of the negative space blown, thrown, against the surface. The piece is a simple construction of shifting planes.

While Dawson works with light touch to spray around objects to make a sometimes recognisable negative space on the surface, he builds a residue, a palpable shadow. On the other hand, Anna Barriball's *9 hours and 24 minutes* turns the residue of the object, dissipated with uneven and unequal levels of pooled wax in its own real time, into delicate shadow play. Present in the title, time is also in the trace of the differently coloured candles. The reality is of something dissipated.

Each of the three oval paintings by Simon Bill carries within it its own decorative logic. The painting is delicate, the scale vague, and the oval implies that there is plenty more behind. Like a giraffe walking past a window, or an overview of a Mexican hat, the work is funny and desirable, as Bill takes a singular stab, each time, at a language that carries all the pleasure and artifice of a Fabergé egg.

The layers of illusory space and colourful quotation in Danny Rolph's acrylic painting *Carnival NWN* reveal a relationship to graphic imagery, pop art, and lyrical abstraction, that allows a fantastic range of association, with colour and shifts in detail and direction coming together. Everything goes on in the painting, which nonetheless adheres to established formal codes and has a coherent sense of the whole.

Honeymoon by Eva Rothschild is part of a series that she calls her mirror works. The simple sculpture makes a shift by mirroring in three dimensions, which she expands rather than compacts behind a surface. The piece is a mannered expansion of space and idea, with the support a column framing and holding a memory.

A characteristic of the period in which Martin Westwood worked at the Studios is the relevant transformative quality and associative value of material. Westwood's sculpture carries a fantastic sense within it, with detritus from a working office suspended within mucky sticky matter, to turn within a wheel of suggestive logic. Westwood's sculptures always inevitably carry a combination of logical materiality and suggestiveness; he has long made work about the structure of institutions, where the direct use of physical material transforms itself into significance.

Lucy Gunning has been working on series of moving image pieces that really morph the sense, form, and disparate function of everyday layers within and upon a computer screen. Film, graphics, advertising, and the tedium in-between of shifts within structures and systems bring often totally unrelated elements together at a range of pace and point.

The artists taking part in *Then for Now* have contributed works that are generally the result of creative communality, made whilst they were at Delfina Studio Trust and during any time up to and including the present. Encouraged to artistically indulge themselves at the Studios, with a level of concentration reserved today for only the already successful, they were able to make art without the fear and pressure of an enormous studio rent, on top of everything else, and thrived in a communal situation conditioned by generous common sense. Artists worked in an atmosphere different to today, and were protected from market consciousness rather than conditioned by it. The daily meal costing just £1.00 provided a base for interaction, for mutual support and discussion, and the time in Bermondsey Street was so powerful that it established friendships and loyalties that have carried on through to today.

“Having the studio space for two years enabled me to focus exclusively on making my work at a crucial time. Being given the time and space alongside such committed and productive artists was a very special and supportive experience. There was a strong creative atmosphere with lots of studio visits and discussions. At the time of my residency, Digby [Squires] was running the Studios. I had met Delfina on a few occasions before, and I remember her being welcoming, generous, warm and bright.”

Barriball’s work often steps between the parallel languages of drawing and sculpture. She produces objects that combine a minimalistic rigour and the seemingly endless endeavour to make sense of the world of objects by empirical study. Solo exhibitions include The Fruitmarket Gallery, Edinburgh [2012]; and Gasworks, London [2005]; while recent group exhibitions include the Stedelijk Museum voor Actuele Kunst, Ghent [2015]. Her work is in the Tate collection, London; Leeds Museums and Galleries collection, Leeds; and the RISD Museum, Rhode Island.



9 hours and 24 minutes [2002]
Wax on paper, framed
76 x 56 cm
Courtesy the artist and Frith Street Gallery, London

“The atmosphere was very friendly and very competitive. At the time I was there, my contemporaries included [just off the top of my head] Glenn Brown, Anya Gallacio, Urs Fischer, Eva Rothschild, Keith Tyson and Mark Wallinger, among others. I’d been an artist already for some years, but until then, I hadn’t really understood what being a professional artist meant. Basically what I learned there was not to muck about.”

Bill is a contemporary British artist whose distinctive oval paintings are characterised by their thematic diversity, varied styles, and by idiosyncratic choices of media besides paint, such as pasta, silicone, plastic gems and dental floss. Solo exhibitions include BALTIC Centre for Contemporary Art, Gateshead [2014]; Patrick Painter Inc., Santa Monica [2008]; Stuart Shave, London [2006]; Outpost Gallery, Norwich [2006]; and The Cornerhouse, Manchester [2002]. Bill’s work is in the Tate collection, London.



Clockwise from top left
Courtesy the artist

This is Trichromacy [2006]
Oil, PVA and undercoat on MDF
127 × 97 cm

4 Euros [2008]
Oil on ply
127 × 97 cm

Stalin [2009]
Acrylic and charcoal on MDF
127 × 97 cm

“There was a massive creative energy and the exhibition programme, curated by David Gilmour, was genuinely exciting. I created a network of lifelong friends, and I remember the £1.00 meals on the shared table in the restaurant, and Keith Tyson’s show. As a young artist, I was aware of the importance of time and space to experiment with materials and processes.”

Dawson is a mixed-media artist who creates large-scale sculptures, which are often made from mass-produced plastic objects, resin or paper. The use of found object in his work means it is often situated between painting and sculpture. Solo exhibitions include C&C Gallery, London [2014]; Napoleon Gardens, London [2005]; Galerie Xippas, Paris [2004]; and Modern Art, London [2002]. Dawson’s work is in the collections of Saatchi, London; Chaney Family Collection, Houston; Goss Michael Collection, Dallas; ABN Amro Collection, Amsterdam; and Arps, Meager & Flom, New York.



POV.001 [2015]
Aluminium and enamel paint
240 × 120 × 60 cm
Courtesy the artist

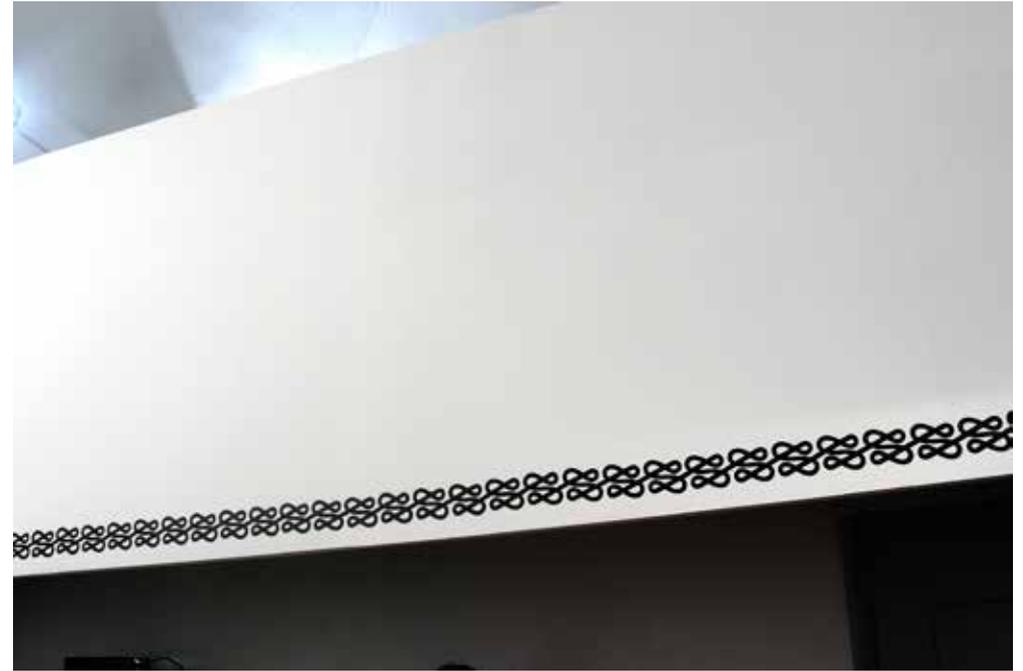
“Delfina Studio Trust was a place of brief safety before you were out in the world again. I loved being there. It was more or less my first proper studio, at least within a community of artists. I think it helped me to develop a studio practice whereby I would go in there to work almost every day rather than working at home: a studio is a very important place even for an artist who appears to have little manual process although I have always made drawings as well as films.

Nowadays there is greater awareness of artists, which I imagine is in direct relationship to a general rise in the value of contemporary art. But when Delfina started the studios, it was pure philanthropy and a genuine love of art.”

Dean works predominantly in film. Her portraits express something that neither painting nor photography can capture – they are purely film. Her art is carried by a sense of history, time and place, light quality and the essence of the film itself. Major commissions include FILM [2011] for Tate Modern’s Turbine Hall. Solo exhibitions include New Museum, New York [2012]; Instituto Moreira Salles, Rio de Janeiro [2013]; and Fundación Botín, Santander [2013]. Her work is in many public collections including Tate, London; MoMA, New York; and Centre Pompidou, Paris.



Bubble House [beach] [1999/2013]
Colour photograph, framed
99 × 147.5 cm [image size]
Edition 3 of 6
Courtesy the artist and Frith Street Gallery, London



“[Being at the Delfina Studio Trust] was instrumental in the shift towards being fledgling ‘practitioner’ to an ‘artist’. [The Studios offered] a casual but critical interaction with other artists, but without jeopardising a singular voice.”

Floyer works with film and installation, reconsidering everyday objects to explore the space between the literal and the imagined. Her conceptual work uncovers the unfamiliar, which often evokes humour. Solo exhibitions include Kunst Werke, Berlin [2015]; and Lisson Gallery, Milan [2014]. Recent group exhibitions include Esther Schipper Gallery, Berlin [2014]; and the Royal Academy, London [2014]. Her work is in many public collections including the San Francisco Museum of Modern Art, California; and Tate, London.

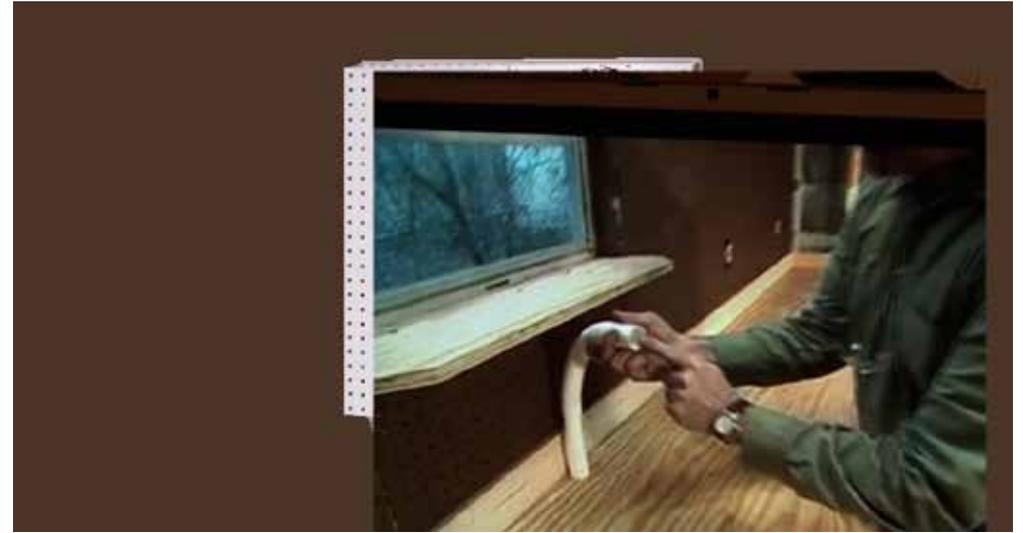
“Whilst everyone had different degrees of success or visibility, everyone had something going on, something to offer, it was initially like an extension of the atmosphere that I had experienced at Goldsmiths’ as we were in and out of each others studios or at the very least sharing ideas or brainstorming at lunch. There was a healthy, productive air of competition, and it was also a moment when a lot of international curators were coming through London, and we would often pass a visitor from one studio to another, which is just as well, as the walls didn’t reach the ceiling so there was not much chance of total privacy.

I was always happy to come back to the studios after doing a show abroad, for the most part I would travel by myself and so sometimes the shows would seem like a blur, that they were in my head, it was very grounding to come back to the £1.00 lunch table and to be greeted with excitement, for people to remember and ask me how it went etc.”

Gallaccio is a Turner Prize-nominated artist who creates site-specific installations, often using organic materials as her medium. Many of her works are ephemeral, disintegrating over time and contemplating the nature of transformation. Solo exhibitions include the Museum of Contemporary Art, San Diego [2015]; the Sculpture Center, New York [2006]; and Tate, London [2003]. Her work is included in numerous public and private collections, including the Tate, London; the Victoria & Albert Museum, London; and the Museum of Contemporary Art, Sydney.



You got the best of my Love [2007]
Gold lame thread fishing net
87 x 59 cm
Edition 2 of 4
Courtesy the artist and Thomas Dane, London



“Delfina provided me with free studio space for a couple of years and then subsidised studio space for the following seven to eight years! It’s a long period of time to sum up with different phases and people, and it was an important time. I was not long out of college and couldn’t afford commercial studio rent. I realised a lot of work there, and the size of the studios enabled me to try things out in the space. There were the artists lunches at this big table at the back of the restaurant, which meant you crossed paths with other artists or friends without having to arrange to do so. I remember there was usually a kind of quick banter over lunch, which was often very funny.”

Gunning trained as a sculptor, although she primarily works with film and video installations, performance and events, which explore space and context, as well as behaviour. Solo exhibitions include Matt’s Gallery, London [2004]; and The Philbrook Museum of Art, Oklahoma [2007]; while group exhibitions include Hayward Gallery, London [2000–01]; Pratt Institute, New York [2011]; and ACCA, Melbourne [2014]. Her work is in various public collections, including the Tate collection, London; the Museum of Modern Art Toyama, Japan; and the Centre George Pompidou, Paris.

Get a little breeze blowing in your shop [2015]
Video 16:9, 2.5 mins approx
Edition of 3
Courtesy the artist and Matt’s Gallery, London

“I remember Delfina as always looking after us; she knew we were all broke so she found jobs for us around the studios. I was a waitress at lunchtime in the restaurant and did clearing up jobs. They made a big difference to me financially. Without the studio, I would have found it hard to carry on with such a high level of concentration. It was such a supportive and stimulating environment, and I have always felt so grateful to Delfina. It was such a beautiful studio with wonderful light and heating, and there were always other artists to show new paintings to, to talk to and go for a drink with.”

Joffe’s paintings reference complex subjects and arresting figures. In 2015, she presented solo exhibitions at the Jewish Museum, New York and the Jerwood Gallery, Hastings, and a two-person exhibition at the National Portrait Gallery, London. She was awarded the Royal Academy Woollaston Prize in 2006. Joffe’s work is included in the collections of Arts Council England, London; The Metropolitan Museum of Art, New York; The Museum of Fine Arts, Boston; and the Fonds National d’Art Contemporain, France.



Megan in Spotted Silk Blouse [2014]
Oil on canvas
182.9 × 121.9 cm
Courtesy the artist and Victoria Miro, London

“[Delfina Studio Trust] was in Bermondsey Street and it was cool. Artists from abroad who came for a residency all lived together in the same place, but shared the studios with the London based artists. Visiting and local long-term residents could meet working. Delfina was not a kind of “all foreigners” enclave and that was nice. I was switching day with night heavily at that time, working mainly during the night.

Staying at Delfina did many precious things for me: I could experiment [in my studio] both night and day, and I created two new large paintings for the Rivoli exhibition which took place soon after my residency. But the most precious gift of all was the impression that at Delfina everything could go smoothly, from the pragmatics of moving paintings to contemplative speculations about the work.”

Manzelli works with painting and drawing, exploring memory and imagination to create enticing yet uncanny figurative pieces. Working predominately with archetypal feminine representations, her work infuses both conceptual ideas and traditional oil painting techniques. Recent solo exhibitions include Kimmerich, Berlin [2014]; and Greengrassi, London [2012]; while group exhibitions include Castello di Rivoli, Rivoli [2014]; Kunsthalle, Krems [2013]; Studio Guenzani, Milan [2012]; and the Thessaloniki Biennale [2011]. Manzelli’s work is included the MoMA collection, New York; and the Collezione Maramotti, Italy.



Untitled [2014]
Graphite and pastel on paper, framed
56 × 77.2 cm
Courtesy the artist and Greengrassi, London

ISHBEL MYERSCOUGH

“I was so thrilled to have a space of my own, a warm, smart studio in an exciting and accessible place. I could cycle to it and it was safe, full of interesting people, a space to breathe, to stop peddling and glide for a while. I remember swish openings, the Elvis Costello quartet playing – or did I dream that? It seems a glamorous world that I had a small corner of.”

Myerscough condenses and simplifies her images to the cleanest forms, whilst simultaneously having an obsession with the smallest and most intricate of details. Solo exhibitions include *Flowers Central*, London [2011]; while recent group exhibitions include *National Gallery*, London [2015] with Chantal Joffe; and *The Metropolitan Pavilion*, New York [2013]. She won the prestigious BP Portrait Award in 1995. Her paintings of Helen Mirren and Sir Willard Wentworth White are in the collection of the National Portrait Gallery, London.



Lily 13 [2010]
Oil on panel
15 × 20 cm
Courtesy the artist and Flowers Gallery,
London and New York

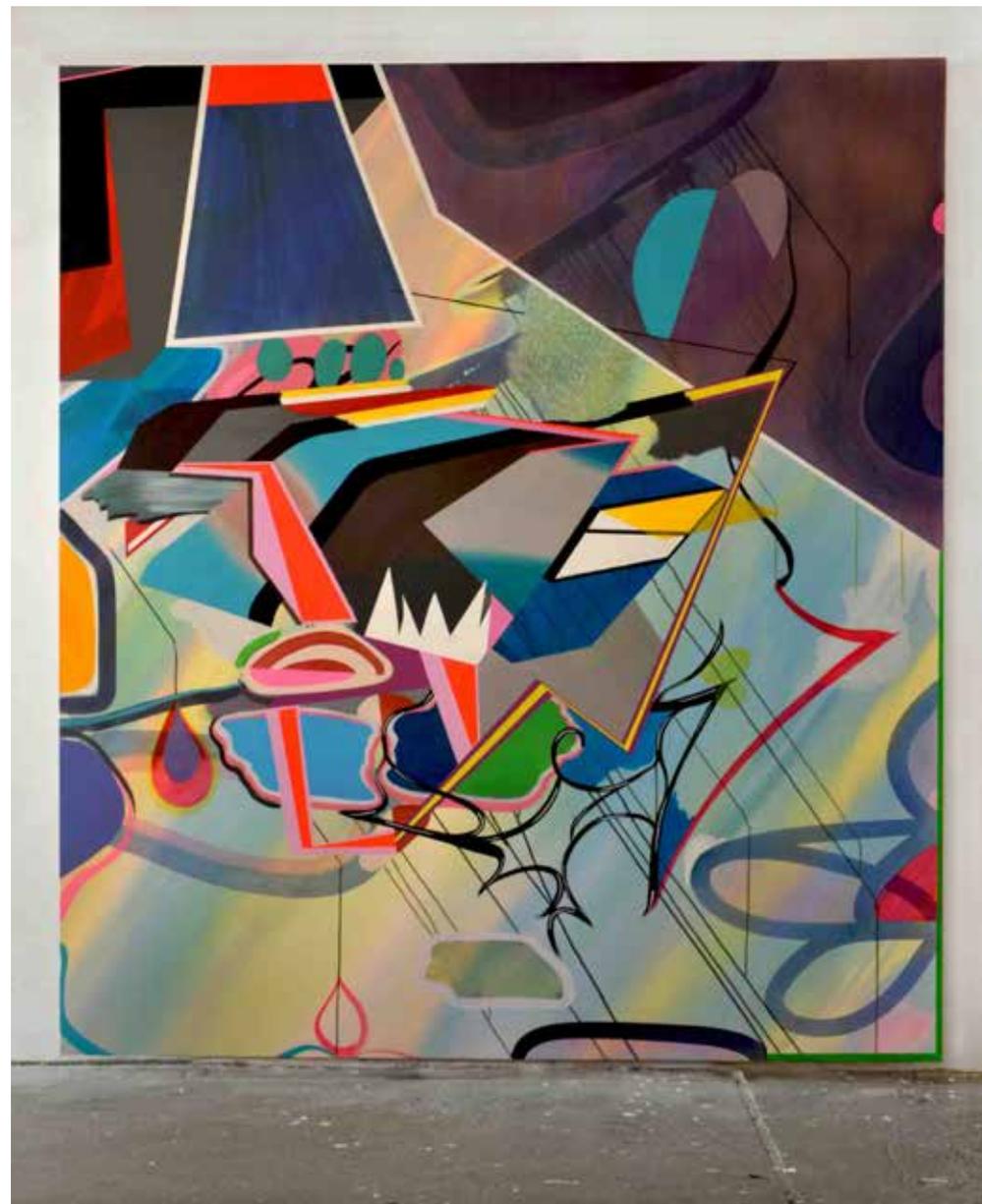
DANNY ROLPH
[b. 1967, London]

In residence from 1994–1996

DANNY ROLPH

“I had a great time and a warm studio. I made a lot of friends and it helped to focus my mind. I remember Delfina as a lovely, warm, kind and generous lady.”

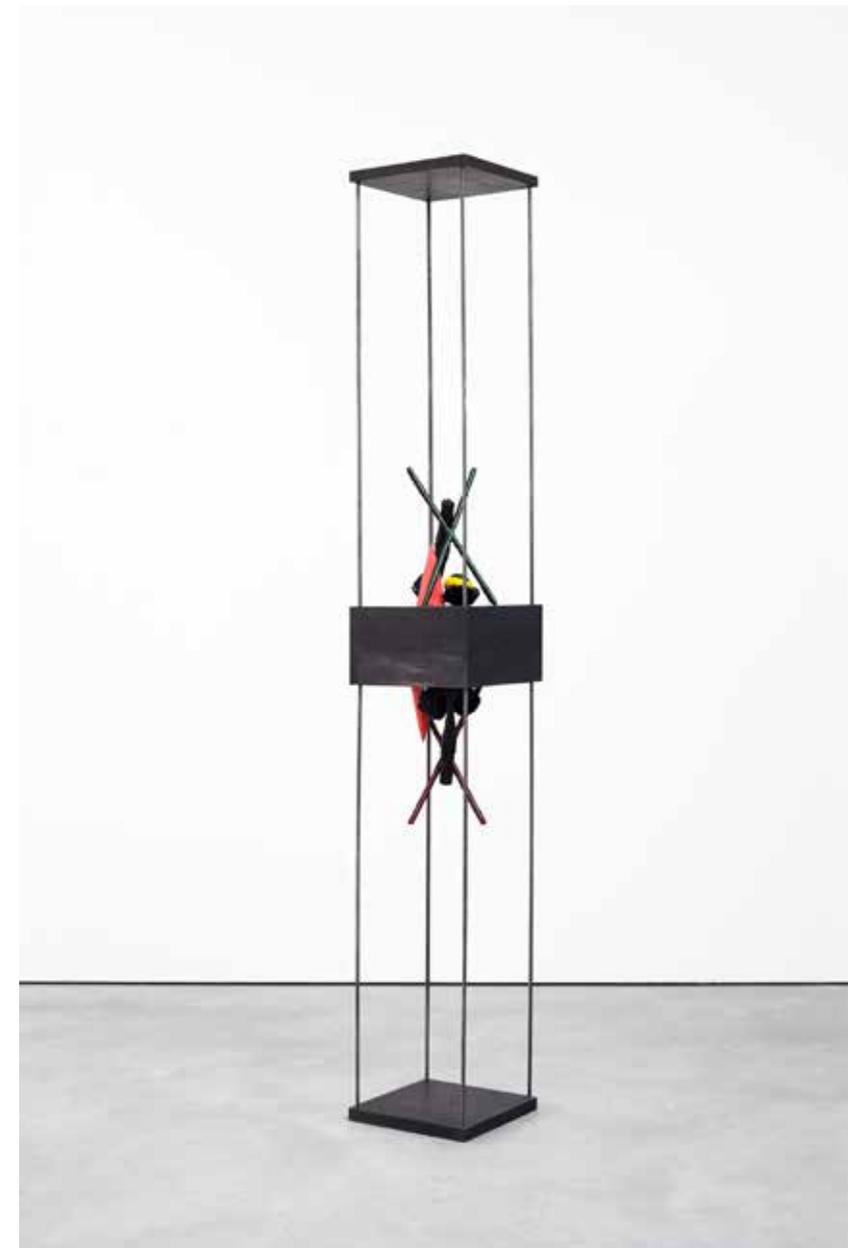
Rolph is best known for his multi-layered Triplewall and canvas paintings. His works construct their grammar of signs through material engagement and unprincipled investigations into the history of the ‘pictorial’, locating endless questions with attitude and visual dexterity. Recent solo exhibitions include 532 Gallery, New York [2015]; Barbara Davis Gallery, Houston [2014]; and E.S.A.D, Valence, France [2013]. Rolph’s work is in many private and public collections including The Metropolitan Museum of Art, New York; and the Tate, London.



Cardinal NWN [2013]
Acrylic on canvas
214 × 183 cm
Courtesy the artist and Barbara Davis Gallery,
Houston and 532 Gallery, New York

“There were so many artists from different countries coming and going, and a very good sense of community. The Studios helped me out immeasurably. I was previously in a space where I could touch the ceiling; the space at Delfina Studio Trust had a high-vaulted ceiling, which allowed me to develop the high and hanging works that have become central to my practice. The security and lack of financial pressure made a huge difference also, as it meant I didn’t have to spend my whole time working elsewhere to pay for the studio. I have so much admiration for what Delfina did and continues to do with this unique and generous approach.”

Rothschild investigates concepts of form and materiality in sculptural works that use leather, wood, perspex and, occasionally, surprising objects such as incense and used tyres. She questions the aesthetics of art, in particular minimalism, but also those of belief in social liberation and spiritual movements. Solo exhibitions include Dublin City Gallery The Hugh Lane, Dublin [2014]; Nasher Sculpture Center, Dallas [2012]; and Hepworth Wakefield, Wakefield [2011]. Her work is in the collections of the Tate, London; IMMA, Dublin; Carnegie Museum Collection, Pittsburgh; and MoMA, New York.



Honeymoon [2014]
Jesmonite, reinforced steel bar, resin, paint
261 × 38.5 × 38.5 cm
Courtesy the artist
and Stuart Shave/Modern Art, London

“The Studios were an amazing, vibrant place with a social atmosphere. There was a constant stream of visiting artists and curators, which was very special and I think this really pushed all the resident artists on. Getting the studio residency at Delfina Studio Trust allowed me to be in the studio full-time for the first time since art school, which made a massive difference to how my work developed. There is nothing like Delfina Studio Trust anymore, which is tragic.”

Titchner works across a number of media including digital print, video, sculpture and installation. His practice explores systems of secular and spiritual belief, often focusing on the marginalised, discredited or forgotten ideologies and objects we place our faith in. Titchner was nominated for the Turner Prize in 2006. Solo exhibitions include the Art Gallery of Ontario [2012]; New Art Gallery, Walsall [2011]; and BALTIC Centre for Contemporary Art, Gateshead [2008]. His work is in the collections of the South London Gallery, London; the Tate, London; and the British Council, London.



Our Knot [2012]
Charred wood
125 × 125 × 10 cm
Courtesy the artist and Vilma Gold, London

“The studio [at Delfina Studio Trust] came at quite an important point in my life and career. I had to get out of a studio building that I had been in for ten years in rather a hurry, so everything got put in storage.

This gave me an opportunity of a fresh start, which I was very grateful for. It was great as I had an empty studio with just the table and a couple of chairs and it was a bit like starting from scratch. I thought I might as well take this opportunity; this is obviously a pause in my life with certain life changes and things like that so it was very valuable for me. I would sit there and if I had half an idea that lasted until the end of the day I wrote it on a bit of paper and pinned it on the wall. I proceeded like that for quite a while before I actually made anything.

Delfina was the presiding spirit of the place and I think everyone really enjoyed their time there. People were serious about their work and put in the hours, but there was also camaraderie.”

Wallinger works across media, his diverse oeuvre explores many themes including sport, science, religion and politics. Recent solo exhibitions include the BALTIC Centre for Contemporary Art, Gateshead [2012]; Museum De Pont, The Netherlands [2011]; and Aargauer Kunsthaus, Switzerland [2007]. He represented Britain at the Venice Biennale in 2001 and was the winner of the Turner Prize in 2007. Among others, his work is in the collections of MoMA, New York; Centre Pompidou, Paris; and the Tate, London.

The eye is
not satisfied
with seeing,
nor the ear
filled with
hearing

Ecclesiastes 1:8

Credo I [2000]
Ink printed on paper, framed
225 × 150 cm
Edition 2 of 5 + AP
Courtesy the artist and Hauser & Wirth

MARTIN WESTWOOD
[b. 1969, Sheffield]

In residence from 1994–1996

MARTIN WESTWOOD

“The Studios provided a lively, productive and stimulating environment with approximately 30 artists working there. Many of us would regularly meet around one large table at lunchtimes and eat award-winning food for £1.00. I was offered a residency in the year I left the Royal College. Being a recent graduate is difficult, and for artists, this is compounded by the necessity of finding a studio, then the means of financing this critical space. Delfina Studio Trust removed those particular difficulties for me. The atmosphere was friendly and the offices where Delfina herself worked were always open for any requests. She was a regular, energetic and dynamic presence through the building.”

Westwood’s practice since the late 1990s has incorporated assemblages of vernacular commerce and bureaucracy, allegorising the material, forms and images of exchange economies in sculptural and pictorial works. Solo exhibitions include Stanley Picker Gallery, London [2011]; and Tate Britain, London [2005]; while recent group exhibitions include Bergen Kunsthalle, Bergen [2015], and ICA, London [2015].



Put Cull Purity A [2007]
Upholstered cylinder, toughened glass, walnut, brass,
lithograph, shredded office stationary, lead
91 x 91 x 52 cm
Courtesy the artist

JANE & LOUISE WILSON

In residence from 1998–2004

[b. 1967, Newcastle upon Tyne]

JANE & LOUISE WILSON

“We felt when we first arrived that it was extraordinary because they had the table where you could have the artist lunch in the Delfina Café downstairs and it was a very unique situation. There isn’t anything we can think of in London that was ever developed in quite the same way or had that kind of foresight. You felt that there was a community of artists, but also you really felt the support from Delfina. It was very much about not ghettoising artists into this remote sense of isolation, as you were very much embraced in the organisation. It was just such a fundamental support, but it was also really somebody who had the foresight to see something like that and it was Delfina.”

Jane and Louise Wilson work with photography, film and installation. Solo exhibitions include the Imperial War Museum, London [2014]; Whitworth Art Gallery, Manchester [2012]; and Calouste Gulbenkian Foundation, Lisbon [2010]. They were nominated for the Turner Prize in 1999 and their work is in the collections of the Guggenheim, New York; the British Council, London; and Tate, London.



***False Positive, False Negative* [2012]**
Screen print on mirrored acrylic, framed
65 × 96.5 cm
Edition 16 of 20
Courtesy the artist and 303 Gallery, New York



“Having a studio at the Delfina Studio Trust was an intense experience, with lots of ambitious artists working cheek by jowl. I think this intensity helps you make decisions about your practice that may take you much longer to resolve in a more isolated environment. There were lots of dinners and drinks and Delfina was always in the thick of it. Trusts like this one are more invaluable than ever as they hopefully fill a little of the vacuum that the collapse of art education has created.”

Woods trained as a sculptor, often producing architectural interventions that are chiefly concerned with the re-surfacing of existing structures. He has been commissioned by major organisations such as Bloomberg, London; Comme des Garçons, Paris; and Paul Smith, London. Solo exhibitions include Eastside Projects, Birmingham [2015]; The Arts Council Commission, Wakefield [2013]; and artclub1563, Seoul [2011]. Woods’ works are held in major collections including Arts Council England, London; The British Museum, London; and Frank Cohen Collection, Manchester/Wolverhampton.

Every year, Delfina Foundation works with over 50 artists, curators and thinkers to create career-defining opportunities.

Our founder Delfina Entrecanales generously provides 45% of our annual operating costs as well as a rent-free space. We raise an additional £300,000 each year to deliver our extensive programme of residencies and public events.

Then for Now is a major part of our fundraising strategy, complementing our work with trusts, foundations, corporations, partnerships, public funding bodies and private individuals via the Delfina Family programme.

JOIN OUR FAMILY OF SUPPORTERS

Delfina Foundation works closely with all of our supporters to create meaningful and lasting relationships.

Buying a work from *Then for Now* is a tremendous way to get involved. However, if you would prefer to support us differently, the Delfina Family, for example, is another great way. This passionate group of individuals provide vital multi-year support to our residency and public programmes and enjoy building personal relationships with both the artists and the team. The family make donations in the region of £500–£25,000. For example, with a gift of £1,000 you could support an artist's travel.

For more information on how you can get involved, please contact Dani Burrows, Director of Strategy – dani@delfinafoundation.com.

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