

# 2026 Open Call Brooks International Fellowship Programme



Tate, in collaboration with Delfina Foundation, invites applications for the Brooks International Fellowship Programme 2026. Now in its twelfth year, this highly successful programme enables international visual arts professionals to work with Tate colleagues for six months, complemented by a residency at Delfina Foundation.

## 2026 Programme

In 2026, there will be two Brooks International Fellows, hosted from 22 June – 6 December 2026:

- Fellow in the **Tate Modern Curatorial Division: Gender and Queer Ecologies**
- Fellow in the **Tate Modern Curatorial Division: Ecology of Migrating Identities**

During this time, **the Fellow will be part of a Tate team**, actively participating in gallery projects and discussions, with special access to Tate's programme, collection, staff and wider networks.

Tate is proud to partner with the **Delfina Foundation**, who offer a London-based residency for the Fellowship. Brooks International Fellows benefit from the Foundation's international residency programme, contributing to its programme by presenting on their research or practice to a range of audiences.

Fully-funded Brooks International Fellowships are made possible by the generous support of the **Rory and Elizabeth Brooks Foundation**.

## Programme Background

Since 2014, Tate and Delfina Foundation have hosted **24 Brooks International Fellows** from Aotearoa New Zealand, Argentina, Barbados, Brazil, Canada, France, Germany, India, Mexico, Netherlands, Pakistan, Portugal, South Korea, Thailand, Turkey, and the USA.

The Brooks International Fellowship Programme supports **research Fellows to work with Tate host teams in a range of disciplines across the museum**. These have included curatorial, learning, community and partnerships, collection care, research and interpretation, digital practice and visitor communications.

**The Fellowship is envisaged as a mutually beneficial cultural and professional exchange**. It allows the Fellows, who are established practitioners, to bring their expertise of working in other regions to Tate, whilst also giving them the opportunity to learn from the cultural sector in the UK.

*More information about the Fellowship Programme and former Fellows can be found at <https://www.tate.org.uk/research/brooks-international-fellowship-programme>*

## About the Rory and Elizabeth Brooks Foundation

The Rory and Elizabeth Brooks Foundation is a **private, philanthropic foundation** created in 2006 to provide a structure for Elizabeth and Rory's ongoing philanthropy. Elizabeth serves as co-Chair of Tate's Photography Acquisition Committee, and Rory and Elizabeth are members of the International Council.

*More information about the Rory and Elizabeth Brooks Foundation can be found at [www.rebrooksfoundation.org.uk](http://www.rebrooksfoundation.org.uk)*

## About Tate

Tate's vision is to serve as **artistically adventurous and culturally inclusive art museums for the UK and the world**. We deliver this through activities in our four galleries across the UK (**Tate Liverpool, Tate St Ives, Tate Britain and Tate Modern**), **our digital platforms and collaborations with our national and international partners**. At the heart of Tate is our **collection of art**, which includes the national collection of British art from the 16th century to the present day, and international modern and contemporary art from 1900 to the present day, spanning all continents. We seek to expand access to the collection and deepen understanding of art in all its diversity.

**Tate is a leading global institution**, and we influence critical thinking about art practice. Tate is committed to maintaining free entry for audiences to our collections. We see **access to art for everyone as a universal human right** and we see our galleries as sites of creative learning. We want to champion the importance of making art and encourage people to explore the many ways in which art is created and develop their own creative potential.

We want to **welcome audiences that better reflect the towns and cities in our nation and attract a diverse international public**. Our reach is already powerful. We intend to increase its impact across society, with **art that resonates around the world**.

Everyone who works at Tate has a role to play in achieving these goals. We offer **exciting work built around our love for art**, and have a **strong commitment to equality, diversity and inclusion**, with **the aim to have our workforce and audience as diverse as the communities we serve**. And everything we do is only possible thanks to our fantastic colleagues, who really know their stuff, support each other and want to do the best for our audiences.

*More information about Tate can be found at [www.tate.org.uk](http://www.tate.org.uk)*

### Tate for all

#### Diversity and Inclusion

Our jobs are like our galleries, open to all.

Our aim is to become a truly inclusive organisation with a workforce and audience as diverse as the communities we serve. This is fundamental to Tate's future success and our ability to continue to contribute to culture and society in the UK.

We want our workforce to be more representative of all sections of society at all levels in the organisation. The range of perspectives and experience diversity brings is an asset to our organisation and we want to create an inclusive, welcoming environment for visitors, artists and all those who work at Tate. Tate expects all employees to contribute to this aim as part of their role. More information about diversity and inclusion at Tate can be found on our website: <https://www.tate.org.uk/about-us/working-at-tate/diversity-inclusion>

## Our Values

- **Open:** we're welcoming, generous-spirited and inquisitive, with an open-source attitude that thrives on collaboration.
- **Bold:** we have the courage of our convictions, we're willing to take imaginative risks: we aren't afraid of failure - so long as we learn from it.
- **Rigorous:** we'll win people's trust if we're accountable for our actions and excellence underpins everything we do.
- **Kind:** we value and respect each other, our partners, and our visitors, striving to make every encounter memorable and enriching.

## About Delfina Foundation

Based in the heart of London, Delfina Foundation is a non-profit organisation **dedicated to facilitating artistic exchange and developing creative practice** through residencies, partnerships and public programming. Alongside time and space for the Fellowship at Tate, Delfina Foundation residencies offer a programme that includes:

- **Guided visits** to museums, galleries, non-profits, artist-run spaces and studios, as well as trips to institutions outside London;
- Opportunities to **meet and engage** with artists, curators, academics and researchers through organised presentations, studio visits, events and meals;
- **Professional development activities** including presentations and crits, portfolio reviews, and mentoring activities to strengthen the artistic practice; and
- **Collaborative exchange** between residents through informal gatherings and meals.

*More information about Delfina Foundation can be found at [www.delfinafoundation.com](http://www.delfinafoundation.com)*

*A one-minute introduction video to Delfina Foundation can be watched here:*

*<https://www.delfinafoundation.com/about/mission/>*

# 2026 Brooks International Fellowship Opportunities

The successful candidates will receive:

- A **six-month Fellowship at Tate Modern Curatorial**, with supported travel to the other Tate galleries across the UK (Tate Britain, Tate Liverpool and Tate St Ives) and other UK cultural institutions.
- Participation in the **residency programme at Delfina Foundation**, with **funding** in the form of:
  - A return economy-class flight
  - Airport transfers in the UK
  - Reimbursement of visa fee (if required) - successful candidates will be supported through the process of obtaining the visa
  - A living allowance bursary of £40 per day
  - Local travel pass for London Underground and buses
  - A single bedroom at Delfina Foundation – a house which hosts up to 8 residents with shared facilities, including: bathrooms, laundry rooms, a kitchen, library and dining room.
- Access to **Tate's collection, archive, staff and networks**.
- **Opportunities to present on the Fellow's practice** at Tate and Delfina Foundation events and contribute to wider activities at both organisations.
- **Opportunities to collaborate and convene** with Tate and Delfina Foundation colleagues and exchange with wider UK partners in the British art sector.

## Who is the Brooks International Fellowship for?

- The programme is for **international practitioners** who have expertise in the visual arts or subject areas relevant to the Fellowship.
- It is aimed at candidates **based outside of the UK**, so that they can **bring their expertise of working in other regions** to Tate and to allow them to **learn from the cultural sector in the UK**.
- Candidates should undertake the Fellowship in the spirit of a **mutually beneficial cultural and professional exchange** with Tate.
- Candidates are **not expected to have experience in academic research**. They may hold or be studying for Masters degrees or PhDs, but this is not a requirement to qualify for the programme.
- We encourage applications from candidates who are **established and experienced mid-career researchers/ practitioners**.
- Candidates should have a **proactive, self-starting attitude to undertaking the research**. Though Fellows are guided and supported by their Hosts, they should be able to progress the research independently when required.
- Candidates should **have an interest in undertaking research in museums**.
- Candidates should be open to working alongside colleagues in a **complex, busy institution with multiple sites** (as of 31 March 2023, Tate employed 915 people across all sites).

# Frequently Asked Questions about the Brooks International Fellowship

## **What is meant by 'international practitioner'?**

International identity can be complex and therefore, to take into account individual circumstances, we have not tried to closely define 'international practitioner'.

The Fellowship is less about citizenship and more about having experience of professional practice within cultural sectors outside of the UK. The aim is that the Fellow brings their expertise of working in other regions to Tate, and that they also learn from the cultural sector in the UK. This is why we state that the Fellowship is aimed at individuals based outside of the UK.

If candidates are already familiar with and already embedded in the cultural sector within the UK, they will not gain as much from the Fellowship. However, if their professional practice within the research area of the Fellowship locates them mostly in areas beyond the UK, then they may find this opportunity suitable.

## **Is this an internship, an artist residency or a job with a salary?**

The Fellowship is a short-term professional development opportunity to allow international practitioners to spend 6 months focused on a research project within the UK. It is a role for established professionals with expertise in the relevant field of research, rather than an internship or work shadowing opportunity. It is also not an artist residency, though artists are very welcome to apply if they also have research experience in the relevant theme.

The opportunity is not a salaried position. Fellows receive £40 per day a living allowance bursary and their other living costs including travel and accommodation through their residency at Delfina Foundation (please see 'The successful candidates will receive' section above for full details).

## **How much previous experience do I need to be an 'established professional'?**

The guiding principle of the programme is that the relationship between Fellow and Tate staff is a mutual exchange of knowledge and learning, rather than a Tate as mentor/ Fellow as mentee dynamic. The level of expertise and knowledge required for this Fellowship is therefore generally only gained through the Fellow having experienced a substantial period of study/ work in the research area and established themselves as an expert. To give an indication, previous Fellows have included PhD students; academic tutors; art historians; art writers, and professionals working as curators, archivists, registrars and user experience experts. However, this is not to exclude applicants who might be at a relatively early stage of their career, yet are able to demonstrate specific and significant experience related to the relevant Fellowship theme.

## **Is the Brooks Fellowship full time? Can I continue to study/ work part time?**

The Fellowship is a full-time role (36 hours per week) for six months, split between Tate and Delfina Foundation. Fellows will be expected to work on research and contribute as part of a Tate team throughout the working week, and additionally contribute to the programme at Delfina Foundation. To give an indication, time is broadly balanced between 4 days of Tate and 1 day of Delfina Foundation activity per week. Fellows have a very busy and full schedule which is not compatible with study or continuing to work remotely. Therefore, a job or academic studies such as an MA, MSc or PhD, would need to be formally paused or deferred for the duration of the Fellowship.

### **I have a research specialism or idea not listed in the open call but would like to apply to the Brooks International Fellowship – can I?**

The Brooks Fellowship allows practitioners to research specific themes which have been selected by Tate. Researchers are advised not to apply with a speculative application on another subject, as this will not be considered. For 2026, the themes are both within Tate Modern Curatorial and specifically relate to classical modernist histories of our international collection. One Fellow will focus on gender and queer ecologies and the other Fellow on the ecology of migrating identities. Therefore, if candidates' research specialisms or ideas do not fit with either of these themes, unfortunately this opportunity is not suitable for them. Please see full details of the opportunities on page 6.

### **Can I apply for both Fellowship roles?**

If candidates have interest and expertise in both themes, they're welcome to apply for both Fellowship roles, but must provide evidence to demonstrate their research expertise in both themes. If a candidate who has applied to both roles is offered one role, they must be willing to accept the role offered. A candidate will only be able to undertake one Fellowship – the two Fellowships will not be rolled into one position. If you're applying for both roles, please complete each Application Form in full, including all personal details and the Diversity Monitoring Information Form. Each form will be considered separately by our selection panel.

### **Frequently Asked Questions about Delfina Foundation**

#### **Can the partners, children, dependents or pets of international residents be accommodated?**

Delfina Foundation is a communal residence with limited space. Over the years we have discovered that the nature of our accommodation, as well as our intensive programmes, does not suit non-participants or pets/Emotional Support Animals being resident on-site. If it is essential that a selected Fellow be accompanied for part or all of the residency they will need to organise their own accommodation during this time.

#### **How can specific access support be attained?**

Delfina Foundation has always welcomed applicants from all backgrounds, including D/deaf, disabled and neurodivergent artists and others who have specific needs. We are open to discussing how our residencies can be adapted to meet the needs of the applicants that have been selected for a residency. If you have any access requirements regarding Delfina House, where residents live, please indicate this in the application form in the 'Additional Information' section.

If your query is not answered here, please email [international.fellowships@tate.org.uk](mailto:international.fellowships@tate.org.uk)

# 2026 Brooks International Fellowships in Tate Modern Curatorial

The Brooks International Fellowship Programme is offering an exciting opportunity for two Fellows to work alongside Dr Natalia Sidlina (Curator, International Art), Elsa Collinson (Assistant Curator, International Art), Carla Flack (Sculpture & Installation Conservator), and colleagues in the Painting Conservation team led by Jane McCree.

The work will provide a critical reassessment of classical modernist histories of our international collection. Two groups of artworks focused on two issues will be spotlighted by the research: 1) gender and queer ecologies; and 2) ecology of migrating identities.

The early 20th-century international segment of Tate's collection is integral to its programming. Artworks from the early modernist period are showcased across all four Tate sites through displays and special exhibitions. They feature in touring collection exhibitions as well as being made available for national and international borrowing.

Since the opening of Tate Modern in 2000, a new and diverse strategy for collection development has been implemented, enabling Tate to build a significant transnational collection, including works from the modernist period. This approach has been informed by recent research in contemporary art history, which has guided Tate's cataloguing methods.

However, for the international modernist works acquired in the 20th century, the last major academic research and cataloguing was conducted in the 1970s. During this period, Ronald Alley compiled a substantial body of research. He emphasised history, provenance, publications and exhibition history, while providing art-historical analysis, in his seminal publication *Catalogue of the Gallery's Collection of Modern Art Other than Works by British Artists* (1981). This cataloguing effort was later incorporated into Tate's online catalogue, which remains a widely used resource for ongoing research, interpretation, and publication reference. Recent projects have revealed that some of this information is outdated, with certain terminologies and approaches reflecting art-historical paradigms that were prevalent almost five decades ago.

The two Fellows will conduct research on Tate's collection of works from the period 1860–1945 which were acquired prior to 2000. They will also work on associated archival, gallery, and conservation records. Each Fellow will focus on a specific group of works:

## **Fellow 1: Gender and Queer Ecologies**

**Hosts:** Dr Natalia Sidlina (Curator, International Art); Elsa Collinson (Assistant Curator, International Art); Paintings Conservator

The first Fellow will concentrate on highlighting works that engage with themes surrounding gender and queer ecologies. This research will emphasise works that have been overlooked in recent scholarship, or on artists whose works offer new interpretative perspectives. The Fellow will begin with works already identified in the current [Monsieur Vénus](#) display at Tate Modern. They will expand the selection to include additional works that explore the body's capacity to challenge and deconstruct traditional hierarchies and gender categories.



## **Fellow 2: Ecology of Migrating Identities**

**Hosts:** Dr Natalia Sidlina (Curator, International Art); Carla Flack (Sculpture & Installation Conservator); Paintings Conservator

The second Fellow will focus on works relevant to the sensibility of the ecology of migrating identities. The Fellow will explore the concept of transculturalism, while revisiting the previously common terminology of 'émigré artists.' Their research will begin with works featured in recent exhibitions at Tate and internationally, such as [Natalia Goncharova](#) (2019), [Expressionists: Kandinsky, Münter and the Blue Rider](#) (2024), and [Theatre Picasso](#) (2025). The Fellow will expand to include other works that address the lived experiences of migration. Access to conservation records and insights from Conservation co-hosts will allow the Fellow to explore the materiality of migratory experiences, such as the choice of artwork medium. The goal is to enhance the understanding of displacement, broadening the framework for discerning the diversity of experiences linked to migration and identity.

### **Both Fellows**

For both Fellows, the goal is to use the research of smaller focused case study groupings to inform the gradual process of collection revaluation that will reflect recent scholarship. This will contribute to greater public understanding and enjoyment of Tate's collection.

In collaboration with colleagues across Curatorial, Interpretation, Research, Archives, Collection Care, and Conservation departments, the Fellows will leverage their academic networks, helping to activate expertise in a number of areas, including art-historical research, provenance studies, gender and queer theory, as well as decolonial discourse. They will each select a group of works to serve as case studies for reshaping current interpretations.

This new research will offer a richer, more nuanced view of early modernist art by bridging the worlds of academia and the museum. By integrating academic scholarship with collection research, the project will produce entries that enhance our understanding of the dynamic and evolving ways in which we engage with art collections. Both Fellows will have the opportunity to present their findings at seminars and through online publications.

## **APPLICATION REQUIREMENTS**

- Demonstrable specific interest and experience related to the relevant Fellowship theme, of either **Fellow 1: Gender and Queer Ecologies** or **Fellow 2: Ecology of Migrating Identities**
- Understanding of the broader landscape of international museum and curatorial practices
- Ongoing research and/or practice relevant to the Fellowship theme including provenance research and archival research as well as academic writing
- Be open to working alongside colleagues in a busy museum environment
- Proven ability and willingness to work collaboratively
- Good working knowledge of English
- In addition, reading comprehension in French, Italian or Spanish would be useful, although not essential
- Ability to commit to being in London from Monday 22 June – Sunday 6 December 2026.



# Timetable

## Application process

- **Closing date for applications:** Thursday 8 January 2026, 5pm GMT
- **Shortlisted candidates contacted to be invited for interview:** By Wednesday 21 January 2026
- **Zoom interviews with shortlisted candidates:** Two stages of interview, to be scheduled for times between Wednesday 28 January and Friday 20 February 2026. Interview questions will be shared with those shortlisted for interview a week before the interviews take place.
- **Successful candidates notified:** By Monday 2 March 2026

## Fellowship Dates

- Monday 22 June - Sunday 6 December 2026

## How to Apply

Please read the below instructions carefully to ensure that we're able to accept your application.

1. Please complete the **Application Form and Diversity Monitoring Information Form** found on the **Working at Tate page** for this opportunity.

*Please ensure that you complete the correct Application Form for either*

- **Fellow 1: Tate Modern Curatorial, Gender and Queer Ecologies**
- **Fellow 2: Tate Modern Curatorial, Ecology of Migrating Identities**

### Can I apply for both Fellowship roles?

If candidates have interest and expertise in both themes, they're welcome to apply for both Fellowship roles, but must provide evidence to demonstrate their research expertise in both themes. If a candidate who has applied to both roles is offered one role, they must be willing to accept the role offered. A candidate will only be able to undertake one Fellowship – the two Fellowships will not be rolled into one position.

If you're applying for both roles, please complete each Application Form in full, including all personal details and the Diversity Monitoring Information Form. Each form will be considered separately by our selection panel.

2. **Please DO NOT save your Application Form and Diversity Monitoring Information Form as a PDF - please leave it in its existing format as a Word document.**  
This is to ensure that identifying information can be easily removed from the end of the document before the anonymised application forms are sent to those who will be shortlisting.
3. **Only the Application Form will be sent to the shortlisting panel.**  
Do not attach a CV or any other material to your email or to the Application Form as these will not be seen by the shortlisting panel.
4. Tools like ChatGPT can be useful for exploring thoughts, but we ask that the words you share with us are your own. Responses that feel overly generic or artificially generated may not reflect the individuality we value—and could affect how your application is received or result in it being rejected.
5. **Email your completed form to [international.fellowships@tate.org.uk](mailto:international.fellowships@tate.org.uk) by 5pm GMT, Thursday 8 January 2026.**

**We will not be able to accept any applications after this time.**

### Alternative Format Options for Applying

We understand that everyone has different ways of communicating. If you prefer to submit your responses in an alternative format rather than writing, please choose one of the following options, making it clear whether you're applying for the role of **Fellow 1: Tate Modern Curatorial, Gender and Queer Ecologies** or **Fellow 2: Tate Modern Curatorial, Ecology of Migrating Identities**

#### 1. Video Format:

Record a video file (e.g., MP4) in which you provide your answers to the information required and the answers to the questions. Please ensure that you keep to the maximum number of words for each question.

### Audio Format:

2. Record an audio file ((e.g., Wav, MP3, MP4, M4A) in which you provide your answers to the information required and the answers to the questions. Please ensure that you keep to the maximum number of words for each question.

When you have completed the recording, please email [international.fellowships@tate.org.uk](mailto:international.fellowships@tate.org.uk) and we will advise you on next steps for sending us the video or audio file.

### Other Accessibility Needs

If you require additional accommodations or need a different format to complete your application, please email [international.fellowships@tate.org.uk](mailto:international.fellowships@tate.org.uk). We are happy to discuss how we can support you.

