

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

References and Copyright

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

an [Attribution-Share Alike Creative Commons License](#).

- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.



Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period

The Painting War: Michelangelo versus Leonardo – based on *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*

London Galleries

Wallace

British Museum

Hayward

National Gallery

National Portrait Gallery

White Cube

Serpentine

Tate Britain

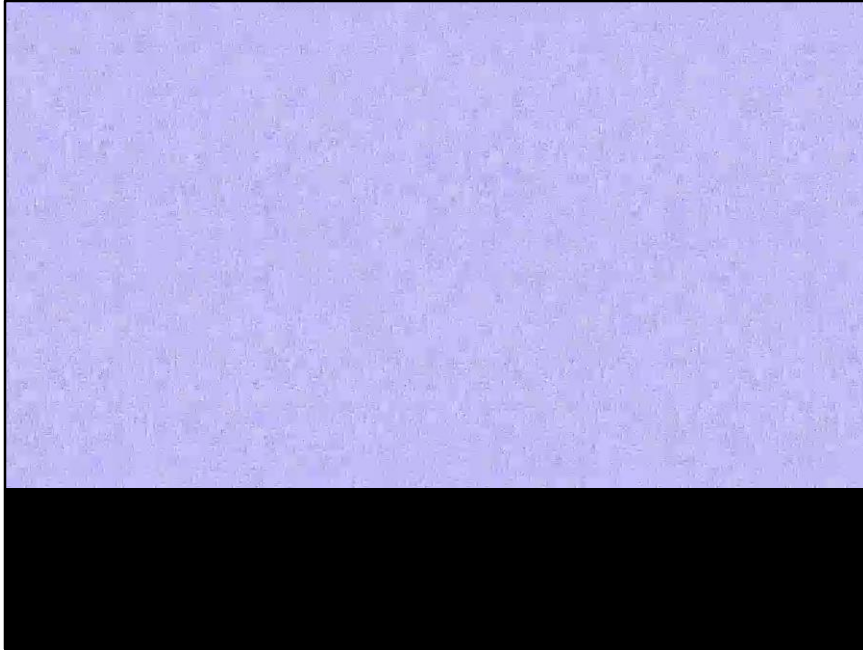
Tate Modern

Royal Academy

Estorick



- Let us begin with the latest promotional video of the prize ...



- The Turner Prize 1984
- A number of past winners are flashed in front of us including Tracey Emin's *My Bed* (1998), Damien Hirst's *The Physical Impossibility of Death in the Mind of Someone Living* (1991), Gillian Wearing's *60 minutes of Silence* (1996), Mark Wallinger's *Sleeper* (2004) with Waldemar Januszczak's voiceover. We hear **'Is this really the future of art. Heaven help us'** (Daily Telegraph), **'I think art should be like when you go to the cinema, a lot of impact', 'The Turner Prize is all about having an opinion',** 'One of the best and most demanding in the exhibition's history' (The Guardian), **'Artists are clowns in many ways the Turner Prize is a circus'** and we see Madonna swearing (**'I would also like to say. right on motherfucker, everyone is a winner'**) in 2004.
- The Tate is clearly playing up the controversy and enjoying the publicity. The Turner Prize often gets a lot of press and it brings contemporary art to everyone's attention if only for a brief period.

Note

- The Daily Telegraph quote is the headline for an article by Mark Hudson that is more positive than the headline suggests, although he regards the nominees work as generally weak and the article ends 'If the future of art is going to be all about

watching videos in darkened rooms, God help us.' He feels video is too clinical and is nostalgic for good old-fashioned paint, clay and plaster.

THE TURNER PRIZE

- Tate created the annual Prize in 1984 named after J. M. W. Turner
- It is the most prestigious yet controversial art prize in the UK
- As of 2004, the monetary award was increased to £40,000
- From 1991 to 2017, artists had to be under the age of 50
- “the greatest contribution to art in Britain”

The Turner Prize is awarded annually to an artist born, living or working in Britain, for an outstanding exhibition or public presentation of their work anywhere in the world in the previous year.

- So, what is the Turner Prize?
- It started in **1984** and so has been running every year (except for 1990) for **35 years**. It has evolved from a small event at Tate Britain into a **national icon**. The annual event has provided the tabloid press with the opportunity to stir up **instant outrage** although a lot of the coverage is well informed.
- It is awarded annually to an artist born, living or working in Britain, for an outstanding exhibition or public presentation of their work anywhere in the world in the previous year.
- The Turner Prize is ‘**an award for the person who, in the opinion of the Jury, has made the greatest contribution to art in Britain in the previous 12 months**’.
- It was founded by a group called the Patrons of New Art under the directorship of Alan Bowness, a director of the Tate. They formed to encourage wider interest in contemporary art and assist Tate in acquiring new works. They felt that Britain should have its own award for visual arts, an equivalent to the Booker Prize.
- Tate selects a new selection panel every year. The panel includes gallery directors, curators, critics and writers. At least one member is from abroad. This balances those who focus on British art or who work in Britain with those who see British art in a broader context. The jury isn't paid but get a small amount to cover expenses.

- *The Daily Star* had a well informed article on the nominees for the 2018 Turner prize. 'An organization which recreated the inside of a Syrian prison in harrowing 3-D detail was among the four nominees for Britain's Turner Prize for contemporary art, announced Thursday. London-based Forensic Architecture ... The others include Luke Willis Thompson, who made a black-and-white silent film portrait of Diamond Reynolds, a woman who live-streamed the immediate aftermath of her African American boyfriend's death during a traffic stop in the U.S. Glasgow-based artist Charlotte Prodger was praised by jurors for "the nuanced way in which she deals with identity politics, particularly from a queer perspective." The jury said films made by the fourth nominee, Naeem Mohaiemen, "explore post-colonial identity, migration, exile and refuge.'"

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize/timeline>

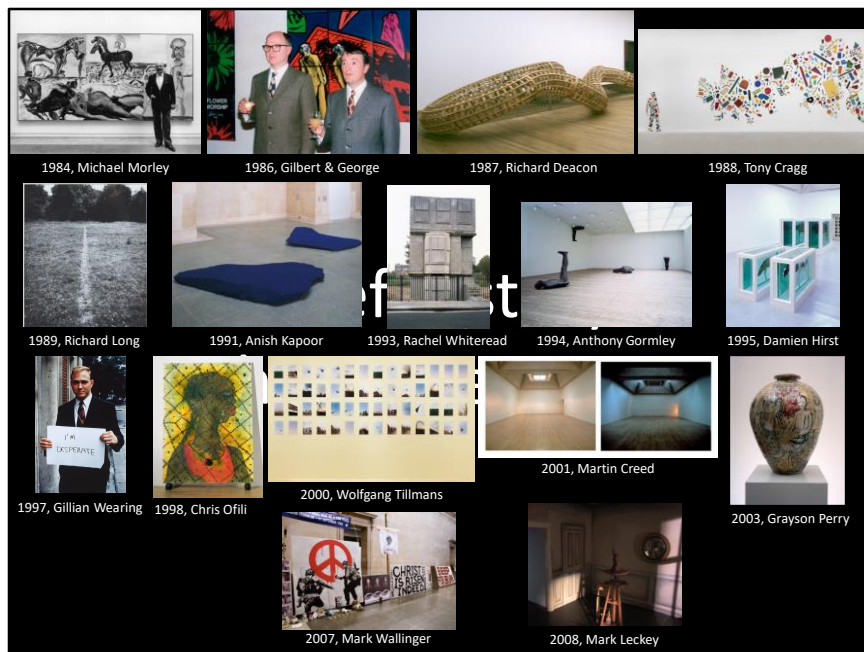
<https://www.tate.org.uk/context-comment/articles/turner-prize-everyone-a-winner>



MODERN ART

- Reflects the modern world with its change and uncertainty
- Rejects traditional styles and conventional values
- Shows the unmentionable
- Disrupts assumptions, beliefs, values and conventions
- Responds to personal feelings and psychological states
- Raises questions about our place in the world

- The Turner Prize jury looks for art that is making a difference to the future of art. We can loosely categorize this as modern art.
- Modern art is characterized by the artist's intent to portray a subject as it exists in the world, according to his or her unique perspective and is typified by a rejection of accepted or traditional styles and values.
- **Modern art is ambiguous, suggestive, though provoking, provocative, funny, challenging and stimulating but it does not have any single, simple meaning that we are expected to work out.** So, never ask 'What does it mean?'. Having said that, it does help with many works to know about the artist and the background to the art work.
- More next term when I discuss 'What is Modern Art'



- The Turner Prize, named after the English painter J. M. W. Turner, is an annual prize presented to a British visual artist. From 1991 to 2016 the prize had an age limit of 50 to encourage young artists. Awarding the prize is organised by the Tate Gallery and staged at Tate Britain. Since its beginnings in 1984 it has become the UK's most publicised art award. The award represents all media.
- As of 2004, the monetary award was established at £40,000, £25,000 for the winner and £5,000 for each of the three runners up. There have been different sponsors, including Channel 4 television and Gordon's Gin. A prominent event in British culture, the prize has been awarded by various distinguished celebrities: in 2006 this was Yoko Ono, and in 2012 it was presented by Jude Law.
- **It is a controversial event**, mainly for the exhibits, such as *The Physical Impossibility of Death in the Mind of Someone Living* – a **shark in formaldehyde by Damien Hirst** – and *My Bed*, a **dishevelled bed by Tracey Emin**. Controversy has also come from other directions, including a **Culture Minister (Kim Howells) criticising exhibits**, a guest of honour, **Madonna swearing**, a prize judge (Lynn Barber) writing in the press, and a speech by Sir Nicholas Serota (about the purchase of a trustee's work).

History of Turner Prize Winners

- **1984**, the first Turner Prize was awarded to **Malcolm Morley**, an English artist living in the United States. Other nominees included sculptor Richard Deacon, graphic-styled collaborative duo Gilbert & George, abstract painter Howard Hodgkin and sculpture/installation artist Richard Long.
- **1985**, **Howard Hodgkin** is awarded the Turner Prize for *A Small Thing But My Own*. Other nominees included Terry Atkinson, sculptor Tony Cragg, Ian Hamilton Finlay, Milena Kalinovska and painting/printing artist John Walker. The prize was awarded by celebrity presenter Sir Richard Attenborough.
- **1986**, the controversial art duo **Gilbert & George** were awarded after a previous nomination in 1984. Other nominees included Art & Language (collaborative group composed of Michael Baldwin and Mel Ramsden), sculpture/printing artist Victor Burgin, painter Derek Jarman, painter Stephen McKenna and sculptor Bill Woodrow.
- **1987**, sculpture artist **Richard Deacon** is awarded. Other nominees included graphic-style painter/printer Patrick Caulfield, Helen Chadwick, Richard Long, Declan McGonagle and Thérèse Oulton. The prize was presented by George Melly.
- **1988**, sculpture artist **Tony Cragg** is awarded. Other nominees included figurative/portrait painter Lucian Freud, Pop artist Richard Hamilton, Richard Long, David Mach (graduate of Duncan of Jordanstone College of Art), printer Boyd Webb, sculptor Alison Wilding and Richard Wilson. The appointment of Tate Director, Nicholas Serota, led to many changes such as the introduction of an annual rehang of the Collection and giving priority to modern and contemporary art. During this period the future of the Prize was uncertain. The Turner Prize was modified to be an artist-only prize without a published shortlist and a solo exhibition was awarded to the winner, Tony Cragg.
- **1989**, sculpture and installation artist **Richard Long** is presented the prize after three previous nominations. Controversially, Long is awarded for his lifetime body of work rather than an exhibition of work in 1989. Other nominees included painter Gillian Ayres, figurative painter Lucian Freud, Italian-born sculptor Giuseppe Penone, painter Paula Rego, abstract painter Sean Scully and Richard Wilson.
- **1990**, **no prize** due to lack of sponsorship. Under Tate Director and Turner Prize chairman Nicholas Serota, changes are made to involve the public in the viewing of the nominated artist such as a published shortlist, a nomination of four shortlisted artists and an individual exhibition of nominated work within the Tate.
- **1991**, **Anish Kapoor** received the prize for an untitled piece in sandstone and pigment. Other nominees included abstract painters Ian Davenport, Fiona Rae and sculptor Rachel Whiteread.
- **1992**, **Grenville Davey** received the prize for HAL, a work consisting of two abstract steel objects, each measuring 244 x 122 cm (96 x 48 in). Other nominees included the Young British Artist (yBA) Damien Hirst for his installations, photographer David Tremlett and sculptor Alison Wilding.

- **1993, Rachel Whiteread** was the winner for *House*, a concrete cast of a house on the corner of Grove Road and Roman Road, London E3. Jimmy Cauty and Bill Drummond of the K Foundation received media coverage for the award of the "Anti-Turner Prize", £40,000 to be given to the "worst artist in Britain", voted from the real Turner Prize's short-list. Rachel Whiteread was awarded their prize. She refused to accept the money at first, but changed her mind when she heard the cash was to be burned instead, and gave £30,000 of it to artists in financial need and the other £10,000 to the housing charity, Shelter. The K Foundation went on to make a film in which they burned £1 million of their own money (Watch the K Foundation Burn a Million Quid). Other nominees included painter Sean Scully, Laotian-born Vong Phaophanit and printer Hannah Collins.
- **1994**, popular sculptor **Antony Gormley** was awarded the 1994 Turner Prize. Other nominees included video artist Northern Irish-born Willie Doherty, whose work *The Only Good One Is A Dead One* was the first video piece to be nominated for the prize, painter Peter Doig and multi-media Shirazeh Houshiary.
- **1995, Damien Hirst** is awarded the 1995 Turner Prize, which included his notorious sculpture *Mother and Child, Divided*. Other nominees included Lebanese-born installation/video artist Mona Hatoum, abstract painter Callum Innes and multi-media artist Mark Wallinger.
- **1996, Douglas Gordon** becomes the first video artist to win the Turner Prize. Other nominees included photographer Craigie Horsfield, painter Gary Hume and installation artist Simon Patterson.
- **1997**, the winner, **Gillian Wearing**, showed a video *60 minutes of Silence* (1996), where a group of actors were dressed in police uniforms and had to stand still for an hour (occasional surreptitious scratching could be observed). A drunken Tracey Emin walked out of a live Channel 4 discussion programme, presented as part of the coverage of the award. The discussion was chaired by Tim Marlow and also included Roger Scruton, Waldemar Januszczak, Richard Cork, David Sylvester and Norman Rosenthal. Emin 'wrote' about the incident in her 2005 book *Strangeland*, describing her shock at reading The Guardian writeup the following day. This was the only time in history with an all-female shortlist including sculptor Christine Borland, Angela Bulloch and sculptor Cornelia Parker.
- **1998**, the talking point was **Chris Ofili's** use of balls of elephant dung attached to his mixed media images on canvas, as well as being used as supports on the floor to prop them up. An illustrator deposited dung on the steps in protest against his work. Ofili won the prize and it was the first time in twelve years that a painter had done so; it was presented by French fashion designer agnès b. Ofili joked, "Oh man. Thank God! Where's my cheque?" and said: "I don't know what to say. I am just really happy. I can't believe it. It feels like a film and I will watch the tape when I get home." One of Ofili's works, *No Woman No Cry* is based on the murder of Stephen Lawrence, killed in a race attack. The jury included musician Neil Tennant, author Marina Warner, curator Fumio Nanjo and British Council officer Ann

Gallagher, chaired by Nicholas Serota. Other nominees included installation artist Tacita Dean, sculptor Cathy de Monchaux and video artist Sam Taylor-Wood. Ofili became the first painter to win the Turner Prize since Howard Hodgkin in 1985.

- **1999**, the Prize was given to **Steve McQueen** for his video based on a Buster Keaton film. Some media attention was given to **Tracey Emin's exhibit *My Bed***, which was a double bed in a dishevelled state with stained sheets, surrounded by detritus such as soiled underwear, condoms, slippers and empty drink bottles. Two artists, Yuan Chai and Jian Jun Xi, jumped onto the bed, stripped to their underwear, and had a pillow fight. Police detained the two, who called their performance *Two Naked Men Jump into Tracey's Bed*. Other nominees included Steven Pippin and collaborative sibling duo Jane and Louise Wilson.
- **2000** the prize was won by **Wolfgang Tillmans**. Other entries included a large painting by Glenn Brown based very closely on a science fiction illustration published some years previously. Michael Raedecker and Tomoko Takahashi were also nominated. The Stuckist art group staged their first demonstration against the prize, dressed as clowns, describing it as an "ongoing national joke" and "a state-funded advertising agency for Charles Saatchi", adding "the only artist who wouldn't be in danger of winning the Turner Prize is Turner", and concluding that it "should be re-named The Duchamp Award for the destruction of artistic integrity". The Guardian announced the winner of Turner Prize with the headline "Turner Winner Riles the Stuckists".
- **2001**, Controversy was caused by winner **Martin Creed's** installation *Work No. 227: the lights going on and off* consisting of an empty room whose lighting periodically came on and went off. Artist Jacqueline Crofton threw eggs at the walls of the room containing Creed's work as a protest. At the prize ceremony, Madonna gave him the prize and said, "At a time when political correctness is valued over honesty I would also like to say "Right on, motherfuckers!". This was on live TV before the 9 pm watershed and an attempt to "bleep" it out was too late. Channel 4 were subsequently given an official rebuke by the Independent Television Commission. Other nominees included photographer Richard Billingham, video/installation artist (and now film director) Isaac Julien and installation artist Mike Nelson.
- **2002**, The media focused on a large display by Fiona Banner whose wall-size text piece, *Arsewoman in Wonderland*, described a pornographic film in detail. The Guardian asked, "It's art. But is it porn?" calling in "Britain's biggest porn star", Ben Dover, to comment. Culture Minister Kim Howells made a scathing criticism of the exhibits as "conceptual bullshit". Prince Charles wrote to him: "It's good to hear your refreshing common sense about the dreaded Turner prize. It has contaminated the art establishment for so long." Graffiti artist Banksy stencilled "Mind the crap" on the steps of the Tate, who called in emergency cleaners to remove it. The prize was won by **Keith Tyson**. Other nominees included Liam Gillick and Catherine Yass.
- **2003**, **Grayson Perry**, winner in 2003. Jake and Dinos Chapman caused press

attention for a sculpture, *Death*, that appeared to be two cheap plastic blow-up sex dolls with a dildo. It was in fact made of bronze, painted to look like plastic. Attention was also given to Grayson Perry who exhibited pots decorated with sexual imagery, and was the prize winner. He wore a flouncy skirt to collect the prize, announced by Sir Peter Blake, who said, after being introduced by Sir Nicholas Serota, "Thank you very much Nick. I'm quite surprised to be here tonight, because two days ago I had a phone call asking if I would be a judge for the Not the Turner Prize. And two years ago I was asked by the Stuckists to dress as a clown and come and be on the steps outside, so I am thrilled and slightly surprised to be here." Other nominees included Willie Doherty (his second nomination since 1994) and Anya Gallaccio.

- **2004**, The media focused on a large computer simulation of a former hideout of Osama bin Laden by Ben Langlands and Nikki Bell, as well as the fact that one of their exhibits, a film in a Kabul courtroom was withdrawn as it related to an ongoing trial of a suspected Afghan warlord. Betting favourite **Jeremy Deller** won the prize with his film *Memory Bucket*, documenting both George W. Bush's hometown Crawford, Texas – and the siege in Waco nearby. The prize money was increased this year with £25,000 to the winner, and, for the first time, other nominees were rewarded (with £5,000 each). Other nominees included Kutluğ Ataman and installation/photograph/sculpture artist Yinka Shonibare, who was tipped as the public's favourite among the other nominees.
- **2005** Isabella Blow arrives as a guest at the 2005 Prize. A great deal was made in the press about the winning entry by **Simon Starling**, which was a shed that he had converted into a boat, sailed down the River Rhine and turned back into a shed again. Two newspapers bought sheds and floated them to parody the work. The prize was presented by Culture Minister, David Lammy. Before introducing him, Sir Nicholas Serota, in an "unusual, possibly unprecedented" move, took the opportunity to make "an angry defence" of the Tate's purchase of The Upper Room.
- **2006**, the nominees were announced on 16 May 2006. The exhibition of nominees' work opened at Tate Britain on 3 October. Yoko Ono, the celebrity announcer chosen for the year, declared **Tomma Abts** the winner on 4 December during a live Channel 4 broadcast, although this was part of the evening news broadcast, rather than in a dedicated programme as in recent years. The total prize money was £40,000. £25,000 awarded to the winner and £5,000 to each of the other 3 nominees. The prize was sponsored by the makers of Gordon's Gin. Under the Freedom of Information Act, The Sunday Telegraph obtained emails between the Tate and judge Lynn Barber, which revealed that the judges had been sent a list of shows by artists too late to be able to see them and instead were being supplied with catalogues and photographs of work. More controversy ensued when Barber wrote in The Observer about her troubles as a judge, even asking, "Is it all a fix?", a comment subsequently displayed on a Stuckist demonstration placard, much to

her chagrin. The Judges were: Lynn Barber, journalist, The Observer, Margot Heller, director, South London Gallery, Matthew Higgs, Director and Chief Curator, White Columns, New York, Andrew Renton, writer and Director of Curating, Goldsmiths College, Nicholas Serota, director, Tate and Chairman of the Jury

- **2007**, the winner of the £25,000 Prize was **Mark Wallinger**. His display at the Turner Prize show was *Sleeper*, a film of him dressed in a bear costume wandering around an empty museum, but the prize was officially given for *State Britain*, which recreated all the objects in Brian Haw's anti-war display in Parliament Square, London. The judges commended Wallinger's work for its "immediacy, visceral intensity and historic importance", and called it "a bold political statement with art's ability to articulate fundamental human truths." The prize was presented by Dennis Hopper. For the first time in its 23-year history, the Turner Prize was held outside London, in Tate Liverpool (in support of Liverpool being the European Capital of Culture in 2008). Concurrently there was an exhibition of previous winners at Tate Britain in London. Unlike recent years, Sir Nicholas Serota was not the jury chairman; instead, the chairman was Christoph Grunenberg, the Director of Tate Liverpool. The panel was: Fiona Bradley, Director of the Fruitmarket Gallery, Edinburgh, Michael Bracewell, critic and writer, Thelma Golden, Director and Chief Curator of the Studio Museum, Harlem, Miranda Sawyer, writer and broadcaster, Christoph Grunenberg, Director of Tate Liverpool (Chairman of the Jury). The nominees were: Mark Wallinger for his Tate Britain installation, *State Britain*, Nathan Coley, a Glasgow artist, who makes installations based on buildings, Zarina Bhimji, a Ugandan Asian photographer and filmmaker, Mike Nelson, an installation artist. Nelson and Wallinger had both previously been nominated for the prize. The Stuckists announced that they were not demonstrating for the first time since 2000, because of "the lameness of this year's show, which does not merit the accolade of the traditional demo". Instead, art group AAS re-enacted previous Stuckist demonstrations in protest against their own practice at the Royal Standard Turner Prize Extravaganza.
- **2008**, **Mark Leckey** was the winner of the Turner Prize of 2008. For the second year running, Sir Nicholas Serota did not chair the Turner Prize jury; instead Stephen Deuchar, director of Tate Britain, was the chair. The other members were Jennifer Higgie, editor of *frieze*, Daniel Birnbaum, rector of the Städelschule international art academy, Frankfurt, architect David Adjaye, and Suzanne Cotter, senior curator, Modern Art Oxford. The prize winner received £25,000 and the other three nominees £5,000 each. In recent years the prize has attracted commercial sponsorship, but did not have any during the 2008 events. The nominees were Runa Islam, Mark Leckey, Goshka Macuga, and Cathy Wilkes; the Prize exhibition opened at Tate Britain on 30 September and the winner was announced on 1 December.
- **2009**, the winner of the £25,000 Prize was **Richard Wright**. Stephen Deuchar again chaired the jury. The other shortlisted artists were Enrico David, Roger Hiorns and

Lucy Skaer.

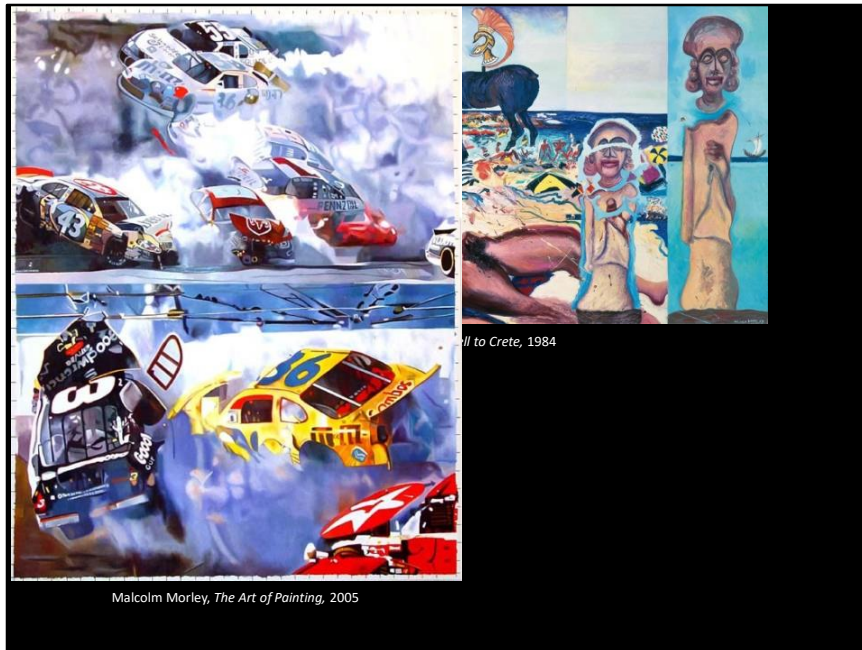
- **2010**, the winner was **Susan Philipsz** who graduated from Duncan of Jordanstone College of Art & Design in Dundee. She was the first artist ever to win with a purely aural work, having made an installation under three bridges in Glasgow in which she sang folklorised versions of the sea shanty "Lowlands Away". For the Turner Prize, the work consisted simply of loudspeakers installed along the walls in a gallery room. The other artists nominated were Dexter Dalwood, Angela de la Cruz, and the Otolith Group.
- **2011**, the 2011 Turner Prize took place in Gateshead at the Baltic Centre for Contemporary Art, away from the Tate in London for the first time since 2007. The winner was **Martin Boyce**. The other nominees were Karla Black, Hilary Lloyd and George Shaw. The prize ceremony was interrupted by the international stalker Mark Roberts who was hired by the artist Benedikt Dichgans. 149,770 people visited the exhibition in Gateshead making it the most visited Turner Prize exhibition ever.
- **2012**, the nominees for the 2012 prize were Spartacus Chetwynd, Luke Fowler (graduate of Duncan of Jordanstone College of Art), Paul Noble and Elizabeth Price. Former Talulah Gosh member **Elizabeth Price** was awarded the £25,000 prize.
- **2013**, the 2013 Turner Prize were held at Ebrington in Derry, Londonderry, the first-time the prize was awarded outside England, as part of the UK City of Culture celebrations. The prize jury was chaired by Penelope Curtis, Director of Tate Britain. The nominees for the 2013 award were Laure Prouvost, Tino Sehgal, David Shrigley, and Lynette Yiadom-Boakye. The winner of the 2013 prize was **Laure Prouvost**.
- **2014**, the nominees for the 2014 award were Duncan Campbell, Ciara Phillips, James Richards and Tris Vonna-Michell. The winner of the 2014 prize was **Duncan Campbell**.
- **2015**, the nominees for the 2015 award were Bonnie Camplin, Janice Kerbel, Nicole Wermers, and Assemble. The winner of the 2015 prize was **Assemble**. The exhibition was held in Glasgow, Scotland, in the Tramway, a contemporary art, theatre and dance space.
- **2016**, the nominees for the 2016 award were Michael Dean, Anthea Hamilton, Helen Marten, and Josephine Pryde. Helen Marten was announced as the winner of the 2016 prize on 5th December.



First Turner Prize Exhibition in 1984
Gilbert & George, Richard Deacon, Richard Long and
Malcom Morley (left to right)

The first Turner Prize exhibition featured works by (left to right) Gilbert & George, Richard Deacon, Richard Long and Malcom Morley. Howard Hodgkin was also exhibited.

- **1984**, the first Turner Prize was awarded to **Malcolm Morley**, an English artist living in the United States. Here we see the Duveen Gallery at Tate Britain with the first Turner prize shortlist on display.



Malcolm Morley (1931-2018), *Farewell to Crete*, 1984
 Malcolm Morley, *The Art of Painting*, 2005

- **1984**, the first Turner Prize was awarded to **Malcolm Morley**, an English artist living in the United States. Other nominees included sculptor Richard Deacon, graphic-styled collaborative duo Gilbert & George, abstract painter Howard Hodgkin and sculpture/installation artist Richard Long.
- The prize appealed immediately to the media and up to **two million people watched** the award ceremony on BBC's Omnibus. However, the press questioned Malcolm Morley's relevance to British art, since he had lived in New York for the past twenty years.
- To the outrage of critics, commentators and the arts minister, Lord Gowrie, **Morley failed to turn up** for the event. Handing out the £10,000 cheque, stumped up by an anonymous donor, Gowrie stated his preference for the land art of Richard Long, who will be shortlisted three times before finally winning.
- Malcolm Morley. The dark horse of the group. **Clearly has no chance.** Largely because he's been living in America for the past 20 years and hardly qualifies as a British artist.", Waldemar Januszczak, the *Guardian*, November 1984
- Morley describes himself as a **traditionalist** and cites artists as various as

Velasquez, Manet, Cézanne, and Picasso. He found it **difficult to paint until he tried copying a photograph** and he became one of the **founders of hyperrealism** or what he calls super-realism.

- 'In the centre of Morley's painting, a nightmarish equine statue tramples across a busy beach with a Cretan war bonnet attached to its back. To the left, a bunch of bronzed sun-seekers shimmy away from a vast ceramic donkey, dodging the blood pouring from its stubby nose. Across the sands, a couple of Cycladic statues smile impassively, oblivious to the flabby tourists holidaying in the ruins of their civilisation. While Morley's canvas is a playful response to the Disneyfication of classical culture, ... Overloaded with allegorical figures and art-historical allusions, it's a desperate attempt to plug painting back into the Western tradition. Both works, however, probe the value of the past in a postmodern world. For Malcolm Morley, history is a holiday resort'. (Tate website)

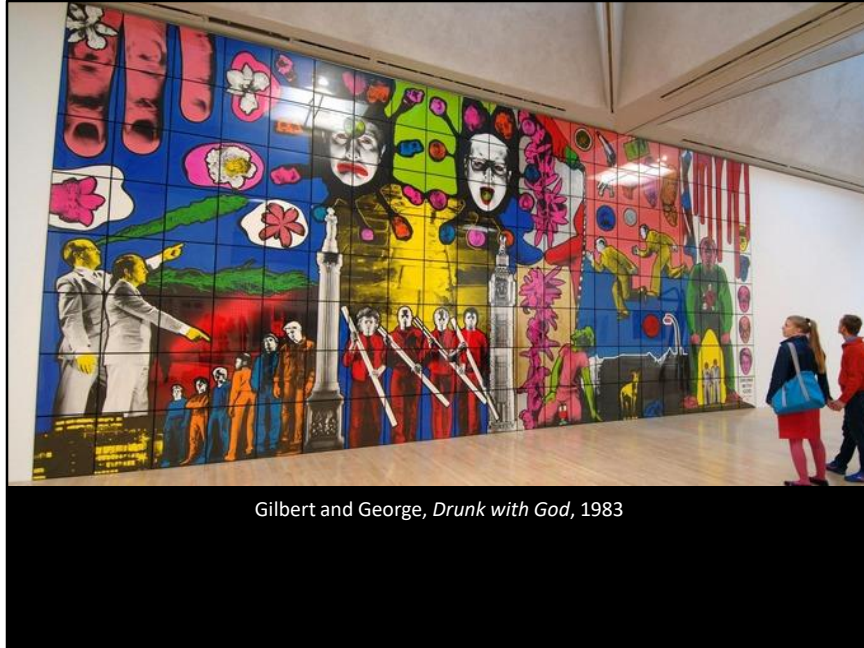
Bio:Morley

- **Malcolm Morley** (1931-2018, died age 86) was born in north London. His house was bombed during the war and the shock was so great he suppressed the memory for 30 years. As a teenager he was sentenced to three years in prison for housebreaking. While there he enrolled on an art correspondence course and after prison he joined an artists' colony in St. Ives then the Camberwell School of Art and the Royal College of Art. In 1958 he moved to New York to live and met Andy Warhol, Roy Lichtenstein and others. He taught in Ohio than New York. He had a number of early solo and international exhibitions. The Whitechapel Gallery organised a retrospective which resulted in winning the first Turner prize. He bought an abandoned Methodist church in Long Island which became his home and studio for the rest of his life. He married in 1986 and became an American citizen in 1990.
- His early work was naturalistic and he later moved to abstract work and then made the major change to a photorealistic (or what he called a Superrealist) style. He used a grid to transfer photographs often of ships. He tried painting ships from life but was unable to scale and compress the image. He often worked from reproductions, such as postcards rather than photographs linking his work to that of the pop artists. In the 1970s he worked with looser brushwork and with collage. In the 1980s he included mythology and figures from the classical world including Minoan figures. He adopted a looser painting style with drips and splashes. In the 1990s his work returned to the subject of ships and fighter planes. In the 2000s he painted motorcycle and car racing, football, skiing, swimming, horse racing, car crashes and the war in Afghanistan. In the last decade of his life he painted fighter planes of World Wars I and II and 18th-century English history.
- The jury was:

- Rudi Fuchs, Director, Van Abbemuseum
- John McEwen, art consultant, Sunday Times Magazine
- **Nicholas Serota**, Director, Whitechapel Art Gallery
- Felicity Waley-Cohen, Chairman, Patrons of New Art
- **Alan Bowness**, Director, Tate Gallery

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1984>
- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1984/turner-prize-1984-artists-malcolm-morley>
- <https://www.theguardian.com/artanddesign/2013/oct/04/malcolm-morley-interview>



Gilbert and George, *Drunk with God*, 1983

Gilbert and George, *Drunk with God*, 1983, 480 x 1100 cm

- **1986**, the controversial art duo **Gilbert & George** were awarded after a previous nomination in 1984. *Drunk with God* was exhibited in the inaugural *Turner Prize* exhibition in 1984 and presents an epic, cosmic vision of the world, where the artists are cast as both observers and creators. The work features motifs that have appeared throughout their practice: the flower – a symbol of sex and fecundity, and East End youths – icons of ideal manhood. It is one of their first large works using bright colours and a grid that looks like stained glass. The simplified forms remind us of Pop Art and the flower upper left looks like one of Andy Warhol's lithographs. It consists of overpainted black and white photographs and refers to Bacchus the Greek God of wine. It concerns the social and spiritual condition of man and is part of a series called *The Believing World*. The artists are omnipresent and are shown as both observers and creators while the hand of God descends from the top left. It combines the experience of drunkenness with the experience of God. They have said, 'we don't even know where we stand exactly, we're trying to work it out—our religious pieces are pro- and anti-religion,'
- Other nominees included Art & Language (collaborative group composed of

Michael Baldwin and Mel Ramsden), sculpture/printing artist Victor Burgin, painter Derek Jarman, painter Stephen McKenna and sculptor Bill Woodrow.

- 'Gilbert Proesch (*b.* Dolomites, Italy, 17 Sept 1943) and George Passmore (*b.* Plymouth, Devon, 8 Jan 1942) **met in 1967 as students at St Martin's School of Art** in London. By 1969 they were **reacting against approaches to sculpture** then dominant at St Martin's, which they regarded as **elitist and poor at communicating** outside an art context. Their strategy was to **make themselves into sculpture**, so sacrificing their separate identities to art and turning the notion of creativity on its head.' (Tate website)
- 'Critics said the 1986 prize to Gilbert and George, who won for their brightly coloured photo montages in their trademark styles proved that the Turner switched its focus to personality rather than art. Even the artists themselves, who had been nominated in 1984, seemed **unimpressed by their win. "We don't like prizes," they said. "We are apart from all that. It is not important to us."**' (ITV News)
- 'George Passmore and Gilbert Proesch are **not artists so much as artworks, not a couple so much as a unit**. They have been compared to Eric and Ernie, Vladimir and Estragon, Philip Larkin and Peter Lorre, although their own choice is Cunt and Shit, the title of a photographic self-portrait for 1969. It is a typical work: direct, confrontational, calmly filthy, egocentric. Yet since the pair first courted attention by posing as statues outside a landmark London show in 1968, they have become avuncular icons of the art scene. Their peculiarly British strain of humour makes them hard to despise (their work *Eight Shits* depicts six turds and themselves). **Shortlisted for the Turner in 1984 they won it two years later**, on the back of brightly coloured photomontages that juggle **heads, profanities, flowers, turds, streets and so on**. It was a brief moment of glory in what the artists regard as lifelong neglect by the UK art establishment. Despite the fact that they can be found in the Yellow Pages (under "artists") and people often approach them in the street, they claim not to have sold a piece in England in 10 years.' (Carrie O'Grady, *The Guardian*, 1 Nov 2003)
- There is a 1975 work with the same title which is more explicitly about ejaculation. Many of their works are about sex, they have said '**Sex as subject in art is in some ways forbidden. The corner porn shop has in some ways more freedom because the artist has to justify it morally. We believe that the power of living is sex. There is nothing else**'.

Jury

- Jean Christophe Amman, Director, Kunsthalle, Basel
- David Elliot, Director, Museum of Modern Art, Oxford
- Michael Newman, art critic and teacher
- Frederck Roos, representative of the Patrons of New Art

- Alan Bowness, Director, Tate Gallery

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1986>



Richard Deacon (b. 1949), *Art for Other People #14*, Tate Modern

Richard Deacon (b. 1949), *For Those Who Have Eyes*, 1983

Richard Deacon (b. 1949), *Art for Other People #14*, Tate Modern

- **1987**, sculpture artist **Richard Deacon** is awarded. Other nominees included graphic-style painter/printer Patrick Caulfield, Helen Chadwick, Richard Long, Declan McGonagle and Thérèse Oulton. The prize was presented by George Melly.
- Richard Deacon has developed a personal style based on the fabrication of works from basic materials. His works are abstract but many suggest organic forms.
- “This is going to sound sour grapes, but I don’t think a prize is the right way to reward the arts. It makes sense in something competitive like sport but art is the antithesis of competition ... It pits you against colleagues rather than viewing you all together.” Helen Chadwick quoted in the *Independent*, November 1992

Bio:Deacon

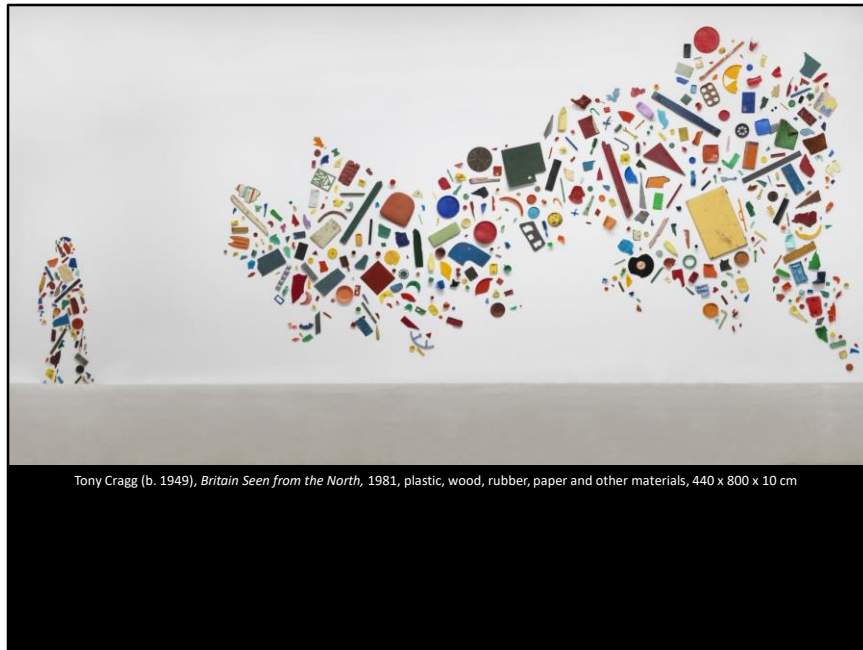
- **Richard Deacon** (b. 1949) is a **Welsh sculptor** who studied at **Saint Martin’s** School of Art and the **Royal College of Art** which **he left in 1977** and then studied part-time at Chelsea School of Art. His first **one-man show was in Brixton in 1978**. His work is abstract and suggests **mathematical or scientific surfaces but also anatomical parts and functions** through metaphor and through the titles. His work

is often constructed from **everyday materials** such as wood, metal, glass, terracotta, leather, marble, brass and even linoleum. His early work tends to be lyrical, sleek and curved and his later work bulkier. He has produced **small-scale works such as the *Art for Other People* series** as well as large pieces for gardens and specific events. *After* (1998) is one such large work that has been described as **'an enormous articulated worm'**. He was nominated for the Turner Prize in 1984 and won it in 1987 for his touring show ***For Those Who Have Eyes* (a large light-bulb shaped object made of steel strips)**. His is a well-known international artist represented by galleries around the world. The Tate held a retrospective in 2014. He is a Royal Academician, a former trustee of the Tate, a CBE and a *Chevalier de l'Ordre des Arts et des Lettres*. He represented Wales at the Venice Biennale in 2007 and Tate held a retrospective of his work in 2014.

- The sculptures are abstract, but hopefully not threatening, he said. **'What is the meaning? There isn't a straightforward answer to that question. But it's not meaningless.'** He added, **'There's a huge range of understandings about the way people approach work. There are people who appreciate it on the level of its material qualities and people who talk about it in relation to other issues.'** Deacon has an interest in language and philosophy which pervades his work. **He uses the word 'fabricate'** to describe his process of production as it conveys a sense of make-believe as well as construction. His work suggests the joy of construction, like Meccano, and is beautiful and often extremely suggestive of ideas and objects.
- He became dissatisfied with conventional sculpting and began to explore philosophically interesting topics such as the contradictory nature of opposites: brittleness and strength, the organic and the geometric, grace and awkwardness. **'What seems to me particularly interesting in the rolling, twisting, bending operations with material [is] that the enclosure or volume created [has] nothing to do with weight or mass ... It is empty and therefore connected to meaning in a way that is independent of causality or rationality (that is to say that the outside is not caused by the inside).'**
- Deacon has always been a great collaborator and has worked with many other artists such as Bill Woodrow with bronze and glass, Anna Zimmerman with ceramics, Matthew Perry with laminated wood and sheet-metal, Glasgow shipbuilders on steel work and Gary Chapman with steel.

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1987>
<http://www.tate.org.uk/art/artworks/deacon-after-t07867>



Tony Cragg (b. 1949), *Britain Seen from the North*, 1981, plastic, wood, rubber, paper and other materials, 440 x 800 x 10 cm

- **1988**, sculpture artist **Tony Cragg** is awarded the Prize against the stiffest competition ever, the figurative/portrait painter Lucian Freud, Pop artist Richard Hamilton, Richard Long, David Mach (graduate of Duncan of Jordanstone College of Art), printer Boyd Webb, sculptor Alison Wilding and Richard Wilson.
- **The appointment of Tate Director, Nicholas Serota**, led to **many changes** such as the introduction of an annual rehang of the Collection and giving priority to modern and contemporary art. During this period the future of the Prize was uncertain. The Turner Prize was modified to be an **artist-only prize** (as opposed to curators) **without a published shortlist** and a solo exhibition was awarded to the winner, Tony Cragg.
- **The shortlist was unpublished** as "It was felt that the publication of a shortlist, including both well-known names and 'un-knowns' led to confusion about the scope of the prize, as well as making it difficult for the jury to award the prize to a younger artist without appearing to 'snub' a major figure like Bacon/Freud/Auerbach." Nicholas Serota on the change in nominations, October 1988. This decision was abolished two years later after media protest.

- Tate display caption, 'Tony Cragg made this work during a visit to Britain in 1981, when he felt that the nation was beset by social and economic difficulties. The figure to the left is a portrait of the artist. Cragg lives in Germany, so although Britain is his native country he was viewing it through the eyes of an outsider. Typically for Cragg, the work consists of many individual objects, arranged to form a larger image. This has prompted his work to be described as a 'relationship of the part to the whole', an idea derived from particle physics.'
- The work, when exhibited, consists of two elements, a representation of the British Isles drawn on its side and a standing male figure (self-portrait) placed so that it appears to be looking at it. The figure was made by the artist drawing around his own body on to a sheet of polythene pinned to the wall, and the map by drawing freehand from an atlas used as reference on to a large sheet of polythene laid on the floor. From these stencils were made which were pinned to the wall to enable the work to be arranged, and their relationship to each other changed to suit the area of wall available.

Bio:Cragg

- Sir Tony Cragg was born in Liverpool in 1949 by travelled extensively around the country as his father worked in the military as an engineer. He worked as a young man as a lab technician at the National Rubber Producers Research Association (1966–68) and then went to Gloucestershire College of Art (1969-70), Wimbledon School of Art (1970-73) and then the Royal College of Art (1973-77). He moved to Wuppertal in Germany, his wife's home town and taught at the Kunstakademie, Düsseldorf. His first solo exhibition was in 1979 and his international reputation spread quickly. He has lived in Wuppertal for the last thirty years. He was made a Royal Academician in 1994, represented Britain at the 43rd Venice Biennale in 1988, and won the Turner Prize in the same year.
- He has said, "**I see a material or an object as having a balloon of information around it**" (1992). For him form and meaning are interdependent, any change in form changes the "**balloon of information**" and vice versa, so that any change in materials also changes meaning and significance. Cragg understands sculpture as a study of how material and material forms affect and form our ideas and emotions.
- Cragg is fascinated by materials and objects which relate to his passionate interest in science and natural history. Unlike Carl Andre who selected bricks because of their lack of associations, Cragg sees all manmade objects as "**fossilized keys to a past time**" and he sees "**a material or an object as having a balloon of information around it**". He believes we can understand our consumer society by examining what we discard. Here garbage has been carefully assembled into a solid cube. Many materials have been included, wood, concrete, plastic and cloth, and the result unifies these different materials into a single unit.
- The idea of stratification has always been important to him. Many of his works

show layers of form and in this case the colour and clear layers suggest strata under the earth. The detritus of lost time. He believes that **“Sculpture is the only activity that lies outside the use of materials in a functional world. Everything else is repetitive and boring”**. Cragg believes that it is sculpture that gives forms and materials value rather than just a function in society and that is why it is an important activity.

- His work explores the internal dynamic and energy in the materials and he is looking for deeper emotional experience. **“I try to use the surface to indicate what is underneath the surface.”** And **“I build it up until it has an emotional quality.”** It is this emotional quality that distinguishes his work from that of Carl Andre. Andre’s work is Minimalist and Cragg’s work is Post-Minimalist [a term coined by the art historian and critic Robert Pincus-Witten].
- Tony Cragg’s early work involved making installations using objects he found and discarded materials. From the mid-1970s through to the early 1980s he assembled various structures using these materials and this is his first mature piece based on that approach. He made five pieces like this between 1975 and 1985.

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1988>



Richard Long (b. 1945), *Red Slate Circle*, 1988, slate, 37 x 400 x 400 cm

Richard Long (b. 1945), *Red Slate Circle*, 1988, slate, 37 x 400 x 400 cm

- **1989**, sculpture and installation artist **Richard Long** is presented the prize after three previous nominations. Controversially, **Long is awarded for his lifetime body of work rather than an exhibition of work in 1989**. Other nominees included painter Gillian Ayres, figurative painter Lucian Freud, Italian-born sculptor Giuseppe Penone, painter Paula Rego, abstract painter Sean Scully and Richard Wilson.
- Tate display caption, 'Since the late 1960s Long has been making works that originate in **carefully planned walks in the countryside**. His peregrinations act as drawings that inscribe physical or metaphorical marks into the landscape. When Long brings natural materials into the gallery environment he places them in simple, geometric arrangements, **as here with red slate from the border of Vermont and New York State**. This configuration emphasises **the tension between conceptual structure and organic matter**. Long stated: '**A circle outdoors focuses our attention on the environment it is in, while indoors the circle and materials demand the attention.**'

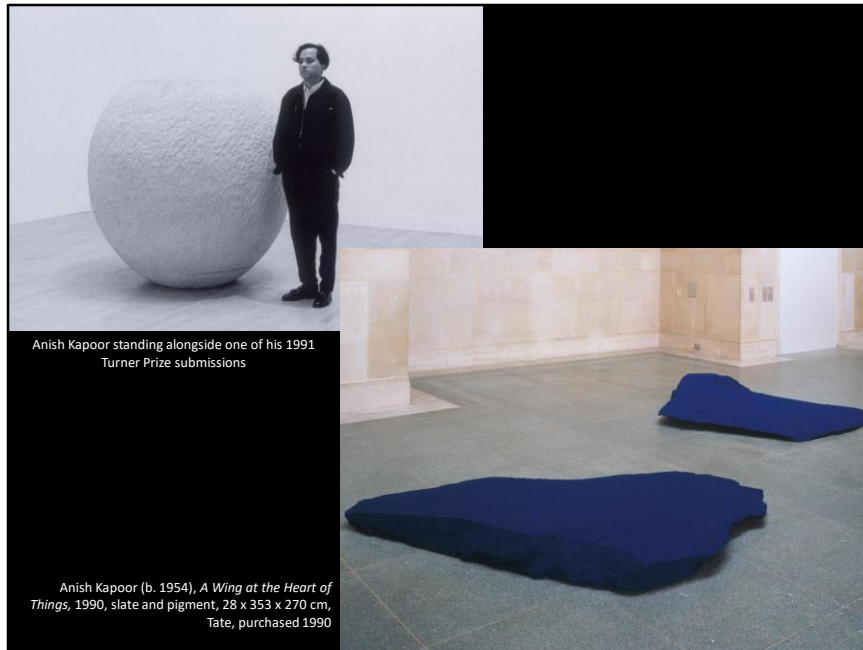
Bio:Long

- **Richard Long** RA CBE (b. 1945) is an English sculptor and one of the best known British land artists. Long was **born in Bristol** and between 1962 and 1965 he studied at the West of England College of Art, and then, from 1966 to 1968, at **Saint Martin's School** of Art in London, where he studied under Anthony Caro. Long is the **only artist to have been short-listed four times** for the Turner Prize. He was nominated in **1984, 1987 and 1988, and then won the award in 1989** for *White Water Line*. He currently lives and works in Bristol, the city in which he was born. *A Line Made by Walking* (1967). In 2009, a retrospective of Long's work entitled "Heaven and Earth," appeared at the Tate Britain. Long's *Whitechapel Slate Circle* (1981) brought a record price for the artist in 1989 when it sold for \$209,000 at Sotheby's in New York
- He was allegedly **irritated by being described as a romantic** in the tradition of Rousseau, Wordsworth and Coleridge. His work is not about finding himself through walking either by refreshing himself through contact with nature or by discovering himself through nature. It is more about enjoying nature. He has also said,
 - **"I feel I carry my childhood with me in lots of aspects of my work", he remarked. 'Why stop skipping stones when you grow up?'"**
 - **"...Walking - as art - provided a simple way for me to explore relationships between time, distance, geography and measurement. These walks are recorded in my work in the most appropriate way for each different idea: a photograph, a map, or a text work. All these forms feed the imagination."**
 - **"My work really is just about being a human being living on this planet and using nature as its source.** I like the intellectual pleasure of original ideas and the physical pleasure of realising them. A long road or wilderness walk is basically walking all day and sleeping all night. I enjoy the simple pleasures of wellbeing, independence, opportunism, eating, dreaming, happenstance, of passing through the land and sometimes leaving (memorable) traces along the way, of finding a new campsite each night. And then moving on."
- Richard Long kept silent about his work for a long time but issued a poem-like statement of which this is a part,

*I like the simplicity of walking,
the simplicity of stones.
I like common means given
the simple twist of art.
I choose lines and circles because they do the job.
My art is about working in the wide world,
wherever, on the surface of the earth.
My work is not urban, nor is it romantic.
It is the laying down of modern ideas
in the only practical places to take them.*

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1989>
- <http://www.tate.org.uk/art/artworks/long-red-slate-circle-t11884>



Anish Kapoor standing alongside one of his 1991 Turner Prize submissions
 Anish Kapoor (b. 1954), *A Wing at the Heart of Things*, 1990, slate and Prussian Blue pigment, 28 x 353 x 270 cm

- **In 1990 there was no Prize awarded as the sponsor Drexel, Burnham Lambert went bust in a junk bond scandal.**
- It was beginning to look like an lifetime achievement award but all this changed in 1991 when Channel 4 became the sponsor and televised the event. The public is invited to submit nominations and the over-50s are no longer eligible. The event takes on its modern form with annual controversy over conceptual art, punning headlines and betting on the outcome.
- **1991, Anish Kapoor** received the prize for an **untitled piece in sandstone and pigment**. Other nominees included abstract painters Ian Davenport, Fiona Rae and sculptor Rachel Whiteread.
- *A Wing at the Heart of Things* Tate display caption, 'At the time this work was made Kapoor's sculptures were of **three main kinds: concave hemispheres**, covered in intense blue pigment, **stone carvings hollowed out to reveal dark apertures** giving on to deep interior spaces and, as here, **split or carved stone**,

again **covered with pigment**. The **colour blue traditionally has spiritual significance** and Kapoor uses it to **suggest the sky, or infinity**, and the overcoming of matter to reach a **more spiritual state**. Kapoor has described a similar work as representing a transformation from earth to sky. He confronts ideas common to most of the major religions but **avoids specifically religious symbolism.**'

Bio:Kapoor

- **Sir Anish Kapoor** (b. 1954) is a British sculptor who was **born in Bombay** and has lived in London since the 1970s. He moved to study art at Hornsey College then **Chelsea School of Art** and Design. He represented Britain at **the 44th Venice Biennale in 1990** and he received the Turner prize the following year. He has sculptures installed in Chicago (*Cloud Gate*), New York, Paris, Kensington Gardens and the Olympic Park. In 1917, Kapoor, who is Jewish, received the **\$1 million Genesis Prize** for international achievements that express a **commitment to Jewish values**.
- In the 1980s he created geometric sculptures out of simple materials such as **granite, limestone, marble and plaster usually monochromatic and brightly coloured**. Often the object arises from **piles of pigment** on the floor. In the **late 80s and 90s** his work often appears to **distort the space around it** and in 1987 he started working in stone. **Since 1995**, he has worked with the **highly reflective surface of polished stainless steel**. These works are mirror-like, reflecting or distorting the viewer and surroundings. Over the course of the following decade Kapoor's sculptures ventured into more ambitious manipulations of form and space and he produced some very large works. In the 2000s he **also worked with red wax** evoking thoughts of blood and flesh.
- He said, **'I'm thinking about the mythical wonders of the world**, the Hanging Gardens of Babylon and the Tower of Babel. It's as if the collective will comes up with something that has resonance on an individual level and so becomes mythic. I can claim to take that as a model for a way of thinking. Art can do it, and I'm going to have a damn good go. I want to occupy the territory, but the territory is an idea and a way of thinking as much as a context that generates objects.'

Jury

- Maria Corral, Director, Reina Sofia Centre, Madrid
- Penny Govett, representative of the Patrons of New Art
- Andrew Graham-Dixon, art critic, *The Independent*
- Norman Rosenthal, Exhibitions Secretary, Royal Academy of Arts
- Adrian Ward-Jackson, Chairman, Contemporary Art Society
- Nicholas Serota, Director, Tate Gallery

Notes

- **Prussian blue or iron ferrocyanide** is non-poisonous despite the name. It was

developed in the eighteenth century and first sold in 1710. It is a stable, deep, cool blue which behaves well with other pigments and is a tenth the price of ultramarine. It was described in the nineteenth century as a 'rather modern pigment' that is 'deep and powerful ... of vast body and considerable transparency' although it does discolour under strong light.

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1991>
- <http://www.tate.org.uk/art/artworks/kapoor-a-wing-at-the-heart-of-things-t05856>



Rachel Whiteread, *House*, 1993

- **1993, Rachel Whiteread** was the winner for *House*, a concrete cast of a house on the corner of Grove Road and Roman Road, London E3. It was the last remaining house in an East End terrace. The artwork was finished on 25 October 1993 and **demolished** by the council **eleven weeks later** on 11 January 1994.
- **Jimmy Cauty and Bill Drummond of the K Foundation** received media coverage for the award of the "Anti-Turner Prize", £40,000 to be given to the "**worst artist in Britain**", voted from the real Turner Prize's short-list. Rachel Whiteread was awarded their prize. She refused to accept the money at first, but changed her mind when she heard the cash was to be burned instead, and gave £30,000 of it to artists in financial need and the other £10,000 to the housing charity, Shelter. The K Foundation went on to make a film in which they burned £1 million of their own money (Watch the K Foundation Burn a Million Quid). The K Foundation was set up by Bill Drummond and Jimmy Cauty in 1993, following their 'retirement' from the music industry. They used their royalties to disrupt the art world.
- Other nominees included painter Sean Scully, Laotian-born Vong Phaophanit and printer Hannah Collins.
- Whiteread forces us to **examine spaces, voids left by the absence of people and**

therefore to think about people and the way we interact with objects. By giving material form to the underside of a table or the space occupied by a house she transforms the intimate and private into a public show.

- **"I found myself surrounded by the ordinary public and forced to hear their uninformed chatter. They were prepared to stand in front of the exhibits and think for themselves ... I was shocked. The public actually enjoy this stuff ... Could it be that the critics are out of touch?"** David Mills, the *Sunday Times*, November 1993

Bio:Whiteread

- **Rachel Whiteread** (b. 1963) was born in Ilford, Essex and studied at **Brighton Polytechnic** and the **Slade** (1986-87). Her **mother was an artist** and her father a geography teacher and lifelong supporter of the Labour Party. She began to **exhibit in 1987** and had her **first solo exhibition in 1988**. She lives in a former synagogue in east London with the sculptor Marcus Taylor and they have two sons.
- Whiteread employs **casting methods using plaster, rubber and resin** which are typically used as part of the process of making sculptures rather than in the finished work. She makes **sculptures of the spaces within, around and under everyday objects** from baths and sinks to houses, so called 'negative spaces'. This draws our attention to the forgotten spaces around and within our everyday world and fixes them in time as public monuments. The spaces around objects are normally occupied by human beings and so the solidified spaces become **symbols for our human presence while refusing us entry**. By removing the object and **refusing its function** the shapes **express absence and loss**. She says the casts carry **'the residue of years and years of use'**. Her early work was personal and biographical, but her later works have become universal and their titles have become straightforward, down-to-earth and descriptive. For Whiteread her sculptures are metaphors for the neglect of people.
- Whiteread was the **first woman to win the Turner Prize in November 1993 for *House***, a life-sized replica of the interior of a condemned terraced house in Bow in London's East End. It took two years to plan and was made by spraying liquid concrete into the building's empty shell before its external walls were removed. *House* was **completed on 25 October 1993 and demolished eleven weeks later on 11 January 1994**. *House* also won the K Foundation award of £40,000 for the worst work of art of the year. K Foundation threatened to burn the money unless it was accepted so she gave some of the money to Shelter and the rest was allocated to young artists based on a competitive submission. K Foundation burned £1 million the following year.

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1993>
- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize->

[1993/turner-prize-1993-artists-rachel-whiteread](#)



Antony Gormley (b. 1950), *Testing a World View*, 1993, cast iron, 112 x 48.5 x 107 cm

- **1994**, popular sculptor **Antony Gormley** was awarded the 1994 Turner Prize. Other nominees included video artist Northern Irish-born Willie Doherty, whose work *The Only Good One Is A Dead One* was the **first video piece to be nominated for the prize**, painter Peter Doig and multi-media Shirazeh Houshiary.
- Tate website, '*Testing a World View* is a sculptural installation consisting of **five identical iron figures bent at right angles at the waist**. The figures are based on a cast made from the **artist's body** and are installed in varying positions related to the architecture of the space where they are on display. The figure's ninety degree angle corresponds to sitting bolt upright with the legs stretched out in front, or bending over with legs and back very straight. It may also be read as corresponding to **the absolute laws of geometry**. Gormley explored the potential of this 'absolute' posture by positioning the sculptures in different orientations, for example lying in the middle of the room or against the walls, ceiling and floor. According to the artist, the **different positions evoke states ranging from 'hysteria, head-banging, catatonia, to the awakened dead and the about-to-be-beheaded'** (note from the artist to Tate curator Evi Baniotopoulou, March 2005).

The work was exhibited at Gormley's Turner Prize display in Tate Britain in 1994, when he won the prize.'

Bio:Gormley

- Antony Gormley was born in 1950 in London where he continues to live and work. In the late 60s he **studied archaeology, anthropology and art history at Cambridge**. He spent **three years in India studying Buddhist meditation** and healing and in the late 70s he studied **sculpture at the Slade School of Art**. Since the 1980s he has worked with the human figure and often works directly from his own body. He was awarded the Tate Turner Prize in 1994 for *Testing a World View* (five identical iron figures bent at a right angle at the waist). His best-known work is ***The Angel of the North*** which was completed in 1998.
- Gormley comments, '**I am interested in the body but not as appearance...Your body belongs to my visual experience more than it does to you.**' I had a choice to either pursue a spiritual life and not engage with the world or become a sculptor and engage with real things in the world. [My work] '**only begins to breath outside the gallery**'.
- Gormley was brought up as a strict Catholic and attended a Benedictine boarding school but has lost his faith. Buddhist meditation has taught him to deal with the here and now.
- His best-known works include *Angel of the North* (1994-98, Gateshead), ***Event Horizon*** (2007, 31 figures on rooftops in London and New York), ***Another Place*** (2007, 100 figures on Crosby beach, Liverpool), ***Asian Field*** (2006, 180,000 clay figurines) and ***Exposure*** (2010, giant trellis figure in the Netherlands).

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1994>
- <http://www.tate.org.uk/art/artworks/gormley-testing-a-world-view-t12034>



Damien Hirst (b. 1965), *Mother & Child, Divided*, 1993, glass, stainless steel, Perspex, acrylic paint, cow, calf and formaldehyde solution, mother, two parts: 208.6 x 322.5 x 109.2 cm, 208.6 x 322.5 x 109.2 mm, child, two parts: 113.6 x 168.9 x 62.2 mm, 113.6 x 168.9 x 62.2 mm, weight installed: approx 15,750 kg, weight of each cow-half in transit tank 2,940 kg

- **1995, Damien Hirst** is awarded the 1995 Turner Prize, which included his **notorious sculpture *Mother and Child, Divided***. Other nominees included Lebanese-born installation/video artist Mona Hatoum, abstract painter Callum Innes and multi-media artist Mark Wallinger.
- Tate website, '*Mother and Child Divided* is a floor-based sculpture comprising **four glass-walled tanks, containing the two halves of a cow and calf, each bisected and preserved in formaldehyde solution**. The tanks are installed in pairs, the two halves of the calf in front of the two halves of the mother, with sufficient space between each pair that a visitor may walk between them and view the animals' insides. Thick white frames surround and support the tanks, setting in brilliant relief the transparent turquoise of the formaldehyde solution in which the carcasses are immersed. The sculpture was created for exhibition at the **1993 Venice Biennale** and was subsequently the focal point of the 1995 Turner Prize at

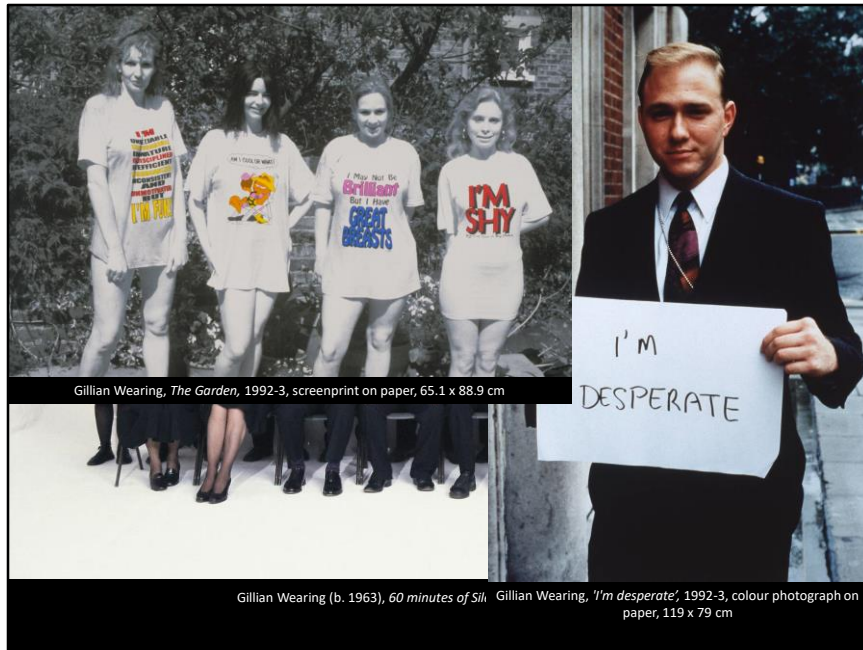
Tate Britain (then The Tate Gallery), the year that Hirst won the prize. It is now in the collection of the Astrup Fernley Museum of Modern Art, Oslo.'

Bio:Hirst

- **Damien Hirst** (b. 1965) is an English artist and **one of the YBA (Young British Artists) who dominated the art scene in the 1990s**. He is reportedly **the UK's richest artist with a wealth estimated at £215 million**. **Death is a central theme** in Hirst's works. He became famous for a series of artworks in which dead animals (including a shark, a sheep and a cow) are preserved—sometimes having been dissected—in formaldehyde. The best-known of these was ***The Physical Impossibility of Death in the Mind of Someone Living***, a 14-foot (4.3 m) tiger shark immersed in formaldehyde in a clear display case. He has also made "**spin paintings**", created on a spinning circular surface, and "**spot paintings**", which are rows of randomly coloured circles created by his assistants. In September 2008, Hirst made an unprecedented move for a living artist by **selling a complete show, *Beautiful Inside My Head Forever*, at Sotheby's** by auction and bypassing his long-standing galleries. The auction **raised £111 million (\$198 million)**, breaking the record for a one-artist auction as well as Hirst's own record with £10.3 million for *The Golden Calf*, an animal with 18-carat gold horns and hooves, preserved in formaldehyde. In several instances since 1999, Hirst's works have been challenged and contested as plagiarised. In one instance, after his sculpture *Hymn* was found to be closely based on a child's toy, legal proceedings led to an out-of-court settlement.
- **Quotes**
- **'It's amazing what you can do with an E in A-Level art, a twisted imagination and a chainsaw.'** Damien Hirst's acceptance speech, 1995
- **'People always worry that money somehow tarnishes art, but I always thought it was disgusting that people like Van Gogh never made any money'** (Hirst)
- **'How anyone can consider a stuffed cow as art must lie even beyond the most illiterate mind. I fear you have smeared the great name of Turner with this "waste of space".'** Letter from a member of the public to Tate, November 1995

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1995>
<http://www.tate.org.uk/art/artworks/hirst-mother-and-child-divided-t12751>



Gillian Wearing (b. 1963), *60 minutes of Silence* (1996), video
 Gillian Wearing, *'I'm desperate'*, 1992-3, colour photograph on paper, 119 x 79 cm
 Gillian Wearing, *The Garden*, 1992-3, screenprint on paper, 65.1 x 88.9 cm

- **1997**, the winner, **Gillian Wearing**, showed a video *60 minutes of Silence* (1996), where a group of actors were dressed in police uniforms and had to stand still for an hour (occasional surreptitious scratching could be observed).
- **A drunken Tracey Emin stormed out** of a live Channel 4 discussion programme, presented as part of the coverage of the award. The discussion was chaired by Tim Marlow and also included **Roger Scruton**, Waldemar Januszczak, Richard Cork, David Sylvester and Norman Rosenthal. Emin 'wrote' about the incident in her 2005 book *Strangeland*, describing her shock at reading *The Guardian* writeup the following day as she had no recollection of the event. This was the **only time** in history with an **all-female shortlist** including sculptor Christine Borland, Angela Bulloch and sculptor Cornelia Parker.
- The 1970s documentary *The Family. Signs that Say What You Want Them to Say and Not Signs that Say What Someone Else Wants You to Say* (1992–3), made shortly after her graduation from Goldsmiths College in 1990, was produced by

approaching people on London streets, asking them to write on a card what they were thinking and then photographing them as they displayed it. One of the photographs shows an elderly couple, standing on the curb of a busy street, holding a sign saying **'I like to be in the country'**, while another photograph shows a homeless man bearing the poignant statement: **'I signed on and they would not give me nothing'**. Among the group is one of Wearing's best-known images which depicts a smartly dressed young man with a mild, even complacent, expression holding a sign saying simply, **'I'm desperate'**. In a 1996 interview Wearing described how 'People are still surprised that someone in a suit could **actually admit to anything**, especially in the early 1990s, just after the crash... I think he **was actually shocked by what he had written**, which suggests it must have been true. Then he got a bit angry, handed back the piece of paper, and stormed off.' (Unpublished interview with Marcus Spinelli, South Bank Centre 1997.)

- In 2007 Wearing was elected as lifetime member of the Royal Academy of Arts.
- ***The Garden* (1997) shows four women wearing only long white t-shirts bearing different comic statements.** The smiling women are shown standing in a row facing the camera in **descending height order** from left to right against a backdrop of flowers and trees suggestive of the garden referred to in the title. The image is black and white with the exception of the slogans on the t-shirts, which appear in a range of bright colours and bold fonts. The **artist appears second from the left** in the line-up, wearing a shirt featuring the cartoon character Garfield exclaiming, 'Am I cool or what!'. The work is signed by the artist on its reverse. The photograph employed for this screenprint was taken during the production of Wearing's video *The Garden* 1993. **Wearing invited a transvestite, a prostitute and an escort** to choose from a range of t-shirts she had bought, and in the unscripted video the four participants are seen drinking wine and messing around in the garden.

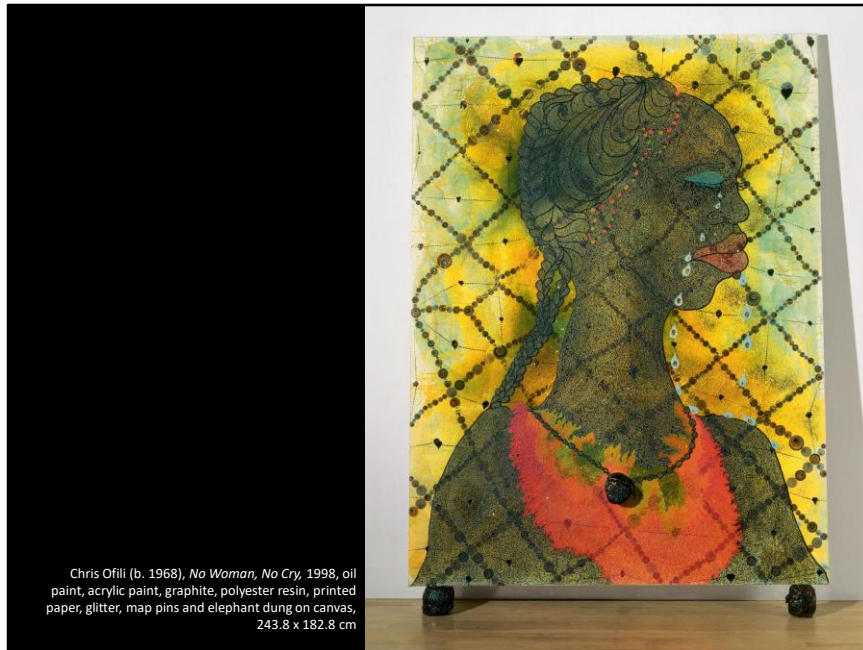
Bio:Wearing

- **Gillian Wearing** (b. 1963) was born in Birmingham and moved to Chelsea to study at the **Chelsea College of Art**. She is known for **documenting everyday life through photography and video and for her concern with personal identity**, both personal and private. She is an English conceptual artist, one of the **Young British Artists**, and winner of the Turner Prize, in 1997. In 2007 Wearing was elected a **Royal Academician**. She lives and works in London with her partner, the British artist, **Michael Landy** (b. 1963). He is best known for the performance piece installation *Break Down* (2001), in which he destroyed all his possessions. In 2008 he was elected an Academician.

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1997/turner-prize-1997-artists-gillian-wearing>

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1997>



Chris Ofili (b. 1968), *No Woman, No Cry*, 1998, oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas, 243.8 x 182.8 cm

- **1998**, the talking point was **Chris Ofili's** use of **balls of elephant dung** attached to his mixed media images on canvas, as well as being used as supports on the floor to prop them up. An illustrator **deposited dung** on the steps in protest against his work. Ofili won the prize and it was the first time in twelve years that a painter had done so; it was presented by French fashion designer agnès b. Ofili joked, "**Oh man. Thank God! Where's my cheque?**" and said: "I don't know what to say. I am just really happy. I can't believe it. It feels like a film and I will watch the tape when I get home." One of Ofili's works, *No Woman No Cry* is based on the murder of Stephen Lawrence, killed in a race attack.
- The Prize has now become such a **social fixture that celebrities are becoming involved**. The jury included **musician Neil Tennant** of the Pet Shop Boys, author Marina Warner, curator Fumio Nanjo and British Council officer Ann Gallagher, chaired by Nicholas Serota. Other nominees included installation artist Tacita Dean, sculptor Cathy de Monchaux and video artist Sam Taylor-Wood. Ofili became

the first painter to win the Turner Prize since Howard Hodgkin in 1985.

- Tate display caption, '*No Woman No Cry* is a **tribute to the London teenager Stephen Lawrence who was murdered in a racially motivated attack in 1993**. A public inquiry into the murder investigation concluded that the **Metropolitan police force was institutionally racist**. In each of the tears shed by the woman in the painting is a collaged image of Stephen Lawrence's face, while the words 'R.I.P. Stephen Lawrence' are just discernible beneath the layers of paint. As well as this specific reference, the artist intended the painting to be read as a universal portrayal of melancholy and grief.'
- The elephant dung on which it rests is sealed in polyester resin and the canvas of linen fabric leans against the wall.
- *No Woman No Cry* was motivated by the racially motivated murder of a black teenager called Stephen Lawrence in 1993 five years before this work was produced. A public inquiry into the murder investigation concluded that the Metropolitan police force was institutionally racist. The woman is Doreen Lawrence, now Baroness Lawrence of Clarendon, the mother of Stephen Lawrence. The Tate curator said, '**Ofili was deeply moved by the way in which Doreen Lawrence's overwhelming silent grief at her son's tragic death had been transformed with each successive interview as she became even stronger in spirit and emboldened to speak with great dignity**'.
- It is painted on a single piece of coarse linen fabric stretched on a wooden frame that is **supported by two pieces of elephant dung sealed in polyester resin**. Ofili bought a **pre-primed fabric** but then added an **extra layer of white acrylic primer** but despite these layers the canvas weave can still be seen. The first layer of paint was a **very light yellow-green 'stain'** using a paint that **glows in the dark**. He **then drew the outlines using pencil and stuck collage elements** to the surface and painted the **black hearts using acrylics**. In each of the **tears shed** by the woman in the painting is a **collaged image of Stephen Lawrence's face**. The words '**RIP Stephen Lawrence 1974-1993**' were then written across the work in **phosphorescent paint visible in ultra-violet light**. The canvas was then laid horizontally, and the **elephant dung was stuck to the canvas using a hot glue gun** and the surface **was flooded with polyester resin** to bind everything together and **glitter pieces were sprinkled** into the resin. When dry it was put upright and the **dark brown outlines painted using oil paint** and **finally the coloured dots added using a brush or stick**. Although the painting is in good condition it is heavily monitored as the variety of materials mean it could deteriorate. Ofili has told the Tate that it can replace the dung with elephant dung from London Zoo if necessary.

Bio:Ofili

- **Chris Ofili** (b. 1968) was **born in Manchester** of Nigerian descent. When he was **eleven** he left his family and **moved back to Nigeria**. He later studied at the

Chelsea School of Art and the **Royal College of Art** (1991-93). He **visited Trinidad** for the first time in 2000 and in 2005 permanently moved there. He lives with his wife Roba who he married in 2002. He is recognised as one of the few British artists of African/Caribbean descent who became one of the **Young British Artists** (YBAs). He has had numerous solo shows, won the Turner Prize in 1998 and was selected to represent **Britain at the Venice Biennale in 2003**. In 1999 one of his works, *The Holy Virgin Mary*, was issued with a lawsuit by the mayor of New York. The painting was sold at Christie's in 2015 for £2.9 million, an auction record for Ofili. In 2017, he was **awarded a CBE** for services to art.

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-1998>
- <http://www.tate.org.uk/art/artists/chris-ofili-2543>
- <http://www.tate.org.uk/art/artworks/ofili-no-woman-no-cry-t07502>



Wolfgang Tillmans (b. 1968), *Concorde Grid*, 1997, photograph, colour, Chromogenic print, on paper, each 32 x 22 cm

Wolfgang Tillmans *astro crusto*, a 2012, used to advertise the recent Tillman exhibition at Tate Modern

- **2000** the prize was won by **Wolfgang Tillmans**. Other entries included a large painting by Glenn Brown based very closely on a science fiction illustration published some years previously. Michael Raedecker and Tomoko Takahashi were also nominated.
- **The Stuckist art group** staged their **first demonstration against the prize, dressed as clowns**, describing it as an "**ongoing national joke**" and "a state-funded advertising agency for Charles Saatchi", adding "the only artist who wouldn't be in danger of winning the Turner Prize is Turner", and concluding that it "should be re-named The Duchamp Award for the destruction of artistic integrity". The Guardian announced the winner of Turner Prize with the headline "Turner Winner Riles the Stuckists".
- Tate online caption, '**Tillmans photographed Concorde from ground level**, under the flight path or outside the airport perimeter fence. He says his pictures '**are a representation of an unprivileged gaze or view** ... I like to assume exactly the

position that everybody can take'. Rather than thinking of these machines as luxurious and inaccessible, Tillmans celebrates our desire for a **utopian future when previously unimaginable technology becomes part of everyday life**.

Tillmans took the photographs **before Concorde was retired in 2003 following the crash three years earlier in which all passengers and crew were killed**. Knowing this perhaps changes the way we perceive the photographs.'

- One of the earliest photographers of the common view was the American photographer Stephen Shore (b. 1947) and his pioneering colour photographs taken on his trip across America and published as *Uncommon Places* (1982).
- **Stuckism** is an international art movement founded in 1999 by Billy Childish and Charles Thomson to promote figurative painting as opposed to conceptual art. By May 2017 the initial group of 13 British artists had expanded to 236 groups in 52 countries. The group has demonstrated annually at Tate Britain against the Turner Prize since 2000, sometimes dressed in clown costumes. They have also come out in opposition to the Charles Saatchi-patronised Young British Artists. The name "Stuckism" was coined in January 1999 by Charles Thomson in response to a poem read to him several times by Billy Childish. In it, Childish recites that his former girlfriend, Tracey Emin had said he was "stuck! stuck! stuck!" with his art, poetry and music.

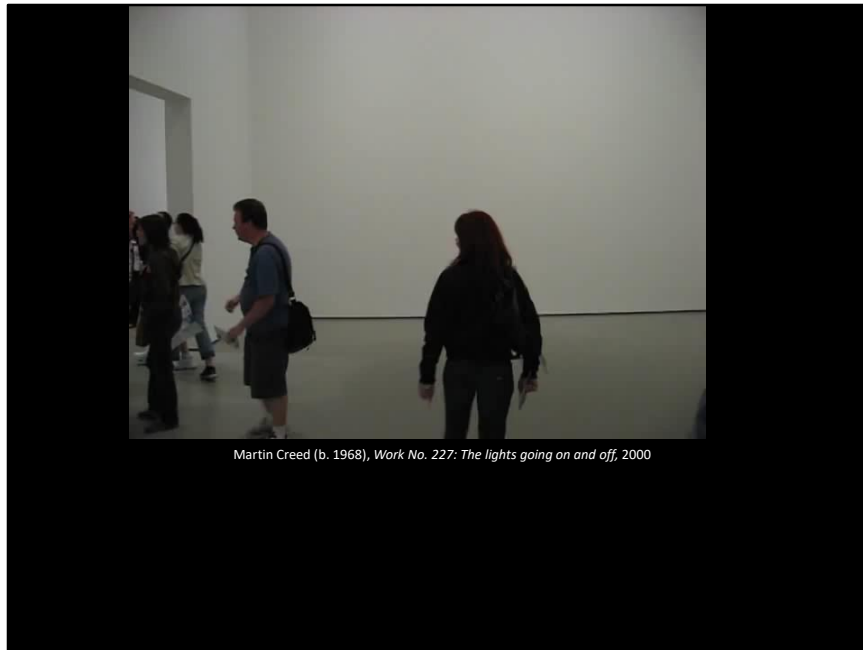
Bio:Tillmans

- **Wolfgang Tillmans** (born 1968) is a **German fine-art photographer**. Tillmans came to **England from Germany in 1990 when he was 22** to study at **Bournemouth** and Poole College of Art and Design. He had already begun taking and exhibiting the kind of photographs for which he has become known – colour images with a **snapshot aesthetic** apparently recording **ordinary moments** in his and his friends' lives. Inspired by the rave culture of the late 1980s in which he was an enthusiastic participant, he took a camera to a **Hamburg nightclub** and sent the resulting photographs to i-D magazine, who printed a selection in May 1989. Throughout the early 1990s, i-D magazine commissioned spreads from Tillmans, whose pictures of **young people** and the **clubbing scene** quickly extended to subversive fashion shoots. With the collaboration of his subjects he began setting up scenarios which reflected his personal lifestyle and fantasies. His styles encompass **portraiture, documentary, still-life, landscape** and more recently, a **unique form of abstraction** created by manipulating light on photographic paper. He has said of his photographs that 'they are a representation of an unprivileged gaze or view ... In photography I like to assume exactly the **unprivileged position**, the position that everybody can take, that chooses to sit at an airplane window or chooses to climb a tower.'
- His diverse body of work is distinguished by observation of his surroundings and an ongoing investigation of the photographic medium's foundations. Tillmans was the **first photographer – and also the first non-British person – to be awarded the**

Turner Prize. He has also been awarded the Hasselblad Award, the Royal Photographic Society's Centenary Medal, the Royal Academy Summer Exhibition's Charles Wollaston Award, The Culture Prize of the German Society for Photography, and is a member of the Royal Academy of Arts. Tillmans lives in Berlin and London.

References

- <http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2000>
- <http://www.tate.org.uk/art/artworks/tillmans-concorde-grid-p11674>
- <https://www.theguardian.com/artanddesign/2017/feb/13/wolfgang-tillmans-photographer-interview-tate-modern>
- <http://www.telegraph.co.uk/art/what-to-see/politics-lobsters-wolfgang-tillmans-2017-tate-modern-review/>



Martin Creed (b. 1968), *Work No. 227: The lights going on and off*, 2000

- **2001, Controversy** was caused by winner **Martin Creed's** installation ***Work No. 227: the lights going on and off*** consisting of an empty room whose lighting periodically came on and went off. **Artist Jacqueline Crofton threw eggs at the walls** of the room containing Creed's work as a protest.
- At the prize ceremony, **Madonna** gave him the prize and said, "**At a time when political correctness is valued over honesty I would also like to say 'Right on, motherfuckers!'**". This was on live TV before the 9 pm watershed and an attempt to "bleep" it out was too late. Channel 4 were subsequently given an official rebuke by the Independent Television Commission. Other nominees included photographer Richard Billingham, video/installation artist (and now film director) Isaac Julien and installation artist Mike Nelson.
- Tate, 'Martin Creed's *Work No. 227: The lights going on and off* consists of an empty room which is filled with light for five seconds and then plunged into darkness for five seconds. This pattern is repeated ad infinitum. In exploiting the existing light fittings of the gallery space, Creed creates a new and unexpected effect. An empty room with lighting that seems to be misbehaving itself confounds

the viewer's normal expectations.'

- 'I wanted to do something in a room but I didn't know if I wanted the lights on or off.' Martin Creed

Bio:Creed

- **Martin Creed** (b. 1968) is an artist and musician who lives and works in London. He studied art at the Slade School of Art at University College London from 1986 to 1990. He has released twenty singles and albums.
- Since 1987 Creed has started his titles with a number implying a systemic archive, but he misses out many numbers. This is always followed by a description in lower case, for example, *Work No. 88: a sheet of A4 paper crumpled into a ball* (1994), *Work No. 232: the whole world + the work = the whole world* and *Work No. 227: the lights going on and off*.
- Creed has said he finds it difficult to choose one thing over another, for example, whether to leave the lights on or switch them off, so he involves both options. What does this work mean? It is both a positive statement about the inclusiveness of art and a negative statement of art's irrelevance, so it is both and neither. Creed said, **"I find it a lot easier if it negates itself at the same time as pushing itself forward – so there's an equal positive and negative which adds up to nothing, but at the same time is something too."** It is a comment on the whole of art and I think it warns us not to assume the artist has some precise meaning they hid in the work that it is our task to uncover. Having said that, it is my task for the next 45 minutes to try to help you enjoy the works we shall see more fully.

References

- <http://www.tate.org.uk/art/artworks/creed-work-no-227-the-lights-going-on-and-off-t13868>



Grayson Perry, *Golden Ghosts*, 2000, earthenware, 65 x 39 x 39 cm

- **2003, Grayson Perry**, winner in 2003. **Jake and Dinos Chapman** caused press attention for a sculpture, *Death*, that appeared to be two cheap plastic blow-up sex dolls. It was in fact made of bronze, painted to look like plastic. Attention was also given to Grayson Perry who exhibited pots decorated with sexual imagery, and was the prize winner. He wore a flouncy skirt to collect the prize, announced by Sir Peter Blake, who said, after being introduced by Sir Nicholas Serota, "**Thank you very much Nick. I'm quite surprised to be here tonight, because two days ago I had a phone call asking if I would be a judge for the Not the Turner Prize. And two years ago I was asked by the Stuckists to dress as a clown and come and be on the steps outside, so I am thrilled and slightly surprised to be here.**" Other nominees included Willie Doherty (his second nomination since 1994) and Anya Gallaccio.
- Grayson Perry is one of the **most original artists** in the UK today yet he is disliked by certain critics who maintain that a man who makes pots cannot be a great artist.
- Originally an outsider, he was made a **Royal Academician in 2011** and in 2013 he was invited by the BBC to give the **Reith Lectures** entitled *Playing to the Gallery*.

- Saatchi Gallery, '**Unhappy expressions on the little girls'** faces in *Golden Ghosts* contrast sharply with the idyllic country cottages stencilled in the background. Perry often uses found images to **create a mood or a tension** – the exceptionally sad image of the seated girl is that of a child affected by the **Chernobyl Nuclear Power Station disaster**. This evocative work hints at a familiarity with psychotherapy, made at a time when Perry was coming to terms with **his own unhappy past**. Perry's **transvestite alter ego, Claire, appears outlined in gold as the ghost in the title**, dressed in the elaborate embroidered *Coming Out Dress*, made for a performance in 2000.'
- '**I think the art world had more trouble coming to terms with me being a potter than my choice of frocks ... I am not a standard bearer for ceramics. I'm a standard bearer for Grayson Perry. There wasn't a rush of taxidermists after Damien Hirst won.**' Grayson Perry's acceptance speech, December 2003
- Perry is best known for his ceramic work which often contains dark subjects disguised by their colourful, decorative appearance. His chosen topics include autobiographical images of himself, his transvestite alter ego Claire, and his family, as well as references to political events and an investigation of cultural stereotypes. Perry simultaneously employs and subverts the craft form of ceramics. He **revels in its second-class status within world of fine arts**, in order to explore challenging, yet witty and thought provoking themes. As he says '**A lot of my work has always had a guerrilla tactic, a stealth tactic. I want to make something that lives with the eye as a beautiful piece of art, but on closer inspection, a polemic or an ideology will come out of it**'.
- Comments made by Perry about this piece, "**A global map of suffering**", "**children having a hard time around the world**", "**my most tender piece**", "The pot as a globe", "the preciousness of children", "little coffins all over it".

Bio:Perry

- **Grayson Perry** (b. 1960) was born in **Chelmsford** and when he was seven his **father left home because of his mother's adultery**. Perry describes this event as the one that had the **biggest impact on his life**. His **stepfather was a violent man** and so Perry retreated to his bedroom and the garden shed. He was interested in **drawing and building models** from a young age and became absorbed in a fantasy life involving a teddy bear called **Alan Measles**, a first birthday gift, became a '**surrogate father figure**'. At school he was interested in conventional boy's activities such as **model aircraft, motorcycles and girls**. He wanted to **train as an army officer** and he was involved in the **Chelmsford punk scene**.
- **From an early age** he liked to **dress in women's clothes** and in his teens realized that he was a transvestite. **At the age of 15 he moved in with his father's family in Chelmsford**, where he began to go out dressed as a woman. When he was discovered by his father he said he would stop, but his **stepmother told everyone**

about it and a few months later **threw him out**. He **returned to his mother** and stepfather. His father was an engineer, amateur wrestler and a biker.

- He decided **not to become an army officer but to study art** and he graduated from Portsmouth Polytechnic in 1982. He exhibited his first piece of pottery at the Institute of Contemporary Arts in 1983 and he joined a **'Neo Naturalist' group** that wanted to revive the spirit of the sixties and **live their lives more or less naked**. In 1979 his stepfather had told him never to return home and in 1990 Perry became **estranged from his mother**.
- He **lived in squats** and at one point shared a house with Boy George and others.
- Perry **started pottery classes in 1983** not because he enjoyed working in clay but because he could give the **'innocent or honest pot' a meaning and purpose**. He began to develop images and text that represented his experience in terms of **"explicit scenes of sexual perversion – sadomasochism, bondage, transvestism"**.
- He had a **solo exhibition** in the Stedelijk Museum in Amsterdam in **2002 (aged 42)** and it was partly for this work that he was awarded the **Turner Prize in 2003**, the **first time it was given to a ceramic artist**. He attended the award ceremony dressed as a girl, his alter-ego Claire, wearing a little girl party frock. Perry was accompanied by his **wife Philippa**, an author and psychotherapist and his **eleven year-old daughter**. His pots included *Boring Cool People* (1999), *Village of Penians* (2001) and *Golden Ghosts* (2001).

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2003>

http://www.saatchigallery.com/artists/artpages/grayson_perry_golden_ghosts.htm



Mark Wallinger (b. 1959), *Sleeper*, 2007

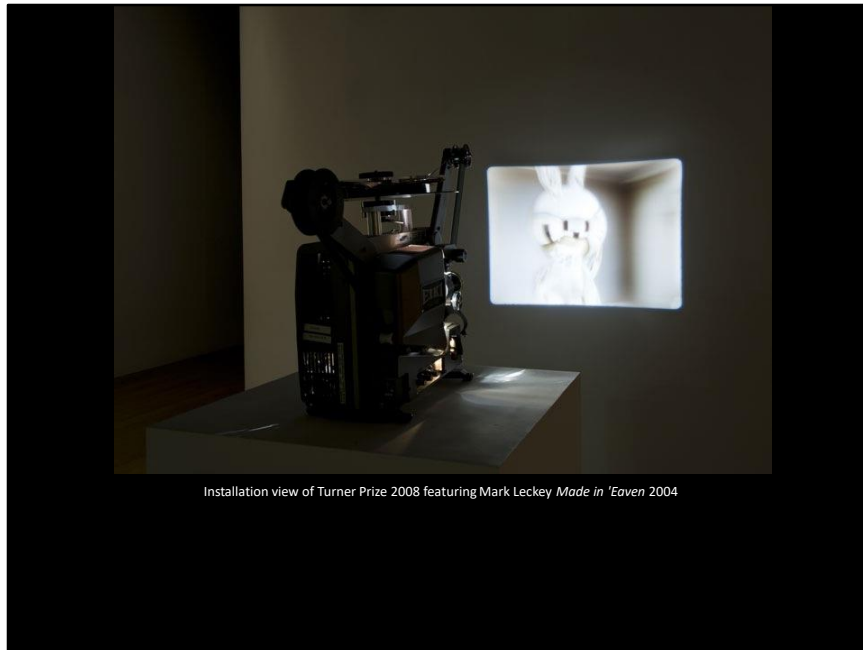
- **2007**, the winner of the £25,000 Prize was **Mark Wallinger**. His display at the Turner Prize show was *Sleeper*, a film of him dressed in a bear costume wandering around an empty museum, but the prize was officially given for ***State Britain***, which recreated all the objects in Brian Haw's anti-war display in Parliament Square, London.
- The judges commended Wallinger's work for its "**immediacy, visceral intensity and historic importance**", and called it "a bold political statement with art's ability to articulate fundamental human truths." The prize was presented by Dennis Hopper.
- For the **first time** in its 23-year history, the Turner Prize was **held outside London, in Tate Liverpool** (in support of Liverpool being the European Capital of Culture in 2008). Concurrently there was an exhibition of previous winners at Tate Britain in London.
- Unlike recent years, Sir Nicholas Serota was not the jury chairman; instead, the chairman was Christoph Grunenberg, the Director of Tate Liverpool. The panel was: Fiona Bradley, Director of the Fruitmarket Gallery, Edinburgh, Michael Bracewell, critic and writer, Thelma Golden, Director and Chief Curator of the Studio Museum, Harlem, Miranda Sawyer, writer and broadcaster, Christoph

Grunenberg, Director of Tate Liverpool (Chairman of the Jury).

- The nominees were: Mark Wallinger for his Tate Britain installation, *State Britain*, Nathan Coley, a Glasgow artist, who makes installations based on buildings, Zarina Bhimji, a Ugandan Asian photographer and filmmaker, Mike Nelson, an installation artist. Nelson and Wallinger had both previously been nominated for the prize.
- **The Stuckists announced that they were not demonstrating for the first time since 2000, because of "the lameness of this year's show**, which does not merit the accolade of the traditional demo". Instead, art group AAS re-enacted previous Stuckist demonstrations in protest against their own practice at the Royal Standard Turner Prize Extravaganza.
- Regarding *State Britain*, Mark Wallinger said to the BBC in 2007, 'I am indebted to all those people who contributed to the making of *State Britain*. **Brian Haw is a remarkable man who has waged a tireless campaign against the folly and hubris of our government's foreign policy. For six-and-a-half years he has remained steadfast in Parliament Square**, the last dissenting voice in Britain. Bring home the troops, give us back our rights, trust the people.'

Bio:Wallinger

- **Mark Warringer** (b. 1959) was born in Essex and he studied at **Chelsea School of Art and Goldsmiths** where he was a **tutor from 1986**. He exhibited through the 1980s and his **first solo exhibition was in 1983**. He exhibited at Charles Saatchi's **Young British Artists II in 1993** and the **Royal Academy's *Sensation* exhibition in 1997**. Wallinger's early work is noted for its **social commentary, often focusing on class, royalty and nationalism**. These works are often paintings, although by the 1990s he was beginning to use a wider range of techniques, which have continued to feature in his work since. His **1995 Turner Prize nomination** was largely thanks to his work of the previous year, ***A Real Work Of Art***. This was actually a racehorse, which the racing fan Wallinger had bought and named "A Real Work Of Art" with a view to entering it in races and therefore causing this "art" to be piped into bookmakers up and down the country. It would thus be a further development of **Marcel Duchamp's readymades**. As things turned out, however, **the horse was injured, and only ran one race**.
- <http://www.tate.org.uk/whats-on/tate-liverpool/exhibition/turner-prize-2007>
- <http://www.tate.org.uk/art/artworks/wallinger-sleeper-t12261>



Installation view of Turner Prize 2008 featuring Mark Leckey *Made in 'Eaven* 2004

- **2008, Mark Leckey** was the winner of the Turner Prize of 2008.
- For the second year running, Sir Nicholas Serota did not chair the Turner Prize jury; instead Stephen Deuchar, director of Tate Britain, was the chair. The other members were Jennifer Higgie, editor of *frieze*, Daniel Birnbaum, rector of the Städelschule international art academy, Frankfurt, architect David Adjaye, and Suzanne Cotter, senior curator, Modern Art Oxford. The prize winner received £25,000 and the other three nominees £5,000 each.
- In recent years the prize has attracted commercial sponsorship, but did not have any during the 2008 events.
- The nominees were Runa Islam, Mark Leckey, Goshka Macuga, and Cathy Wilkes; the Prize exhibition opened at Tate Britain on 30 September and the winner was announced on 1 December.
- Mark Brown wrote in *The Guardian*, **'The most that could be mustered was half-hearted tut-tutting over an exhibit featuring a naked mannequin on the toilet. Many critics complained the exhibition was too dry, too academic and, worst of all, too dull. ... One of Leckey's works in the exhibition is *Made in 'Eaven* in which he appears to have recreated Jeff Koons' work *Rabbit*. It also appears to be in**

Leckey's flat.'

- Leckey's work is concerned with desire and transformation and his work is based on his life as an artist who grew up in the north of England and now lives in London. His work combines sculpture, film, sound and performance.

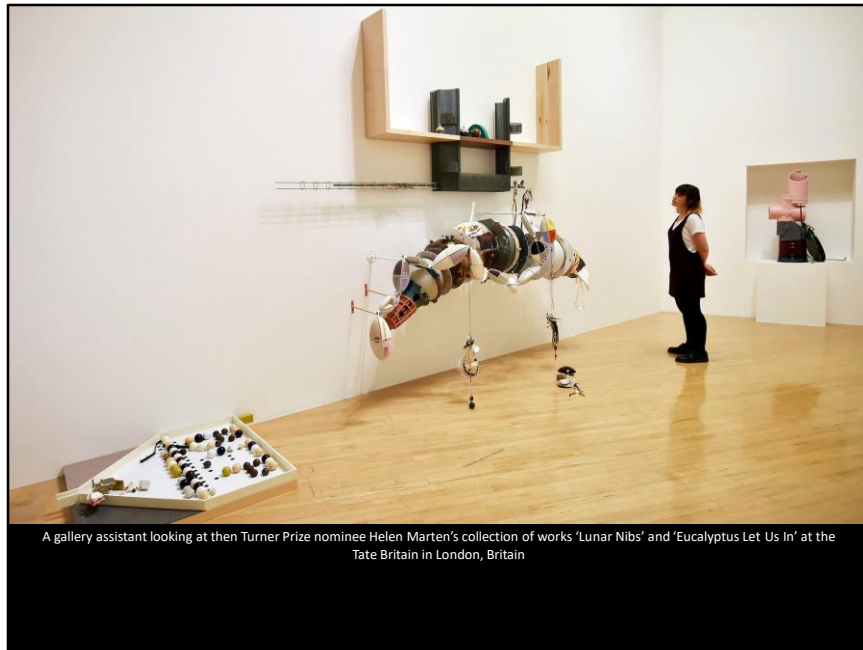
Bio:Leckey

- Mark Leckey (b. 1964) was born in Birkenhead and graduated from Newcastle Polytechnic in 1990. He has exhibited widely in the UK and internationally. He is currently **professor of film studies at Städelschule, Frankfurt** am Main and was a founding member of the musical collectives Donateller and Jack too Jack

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2008>

<https://www.theguardian.com/artanddesign/2008/dec/01/turner-prize-mark-leckey>



A gallery assistant looking at then Turner Prize nominee Helen Marten's collection of works 'Lunar Nibs' and 'Eucalyptus Let Us In' at the Tate Britain in London, Britain

A gallery assistant looking at then Turner Prize nominee Helen Marten's collection of works 'Lunar Nibs' and 'Eucalyptus Let Us In' at the Tate Britain in London, Britain

- **2016**, the nominees for the 2016 award were Michael Dean, Anthea Hamilton, Helen Marten, and Josephine Pryde. Helen Marten was announced as the winner of the 2016 prize on 5th December.
- The chair of judges, Tate Britain director Alex Farquharson said, "The judges were impressed by the **complexity of the work**, its amazing formal qualities, its disparate materials and techniques and also how it relates to the world ... how it **often suggests meaning, but those meanings are all in flux somehow**. One image, one form becomes another. ... It is like experience of the world in real time, it reflects a complex world, not one that can be boiled down to singular statements or buzzwords. Her work reflects the condition of the world and particularly the condition of the visual world, one that is always accelerating, especially under the influence of the internet."
- For the Turner Prize Marten included three works from the exhibitions for which she was nominated: her presentation at the 56th Venice Biennale and Eucalyptus, Let us in at Naftali, New York. Focusing on rhythms of rest and work, the sculptures were reconceived at Tate Britain as a single installation. They consisted of:

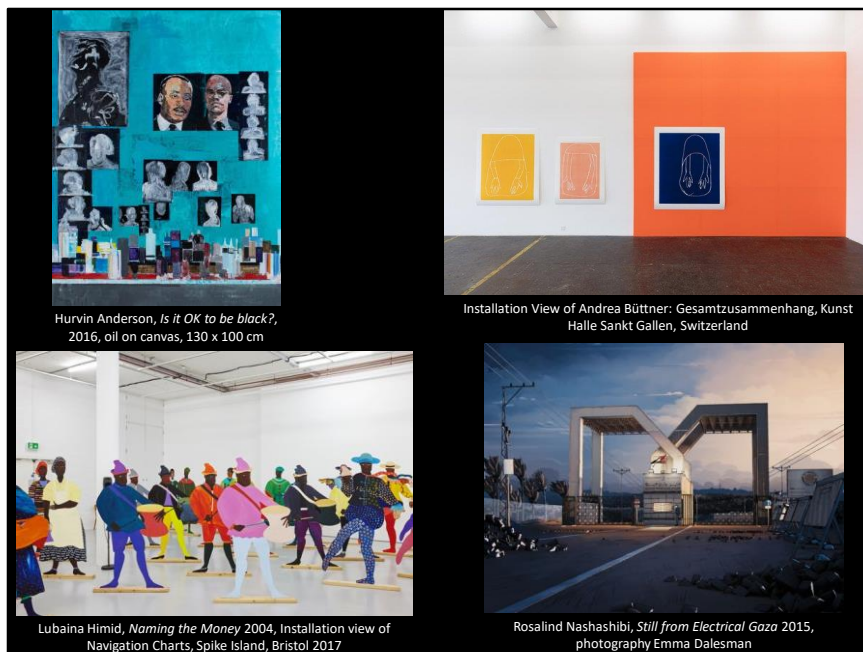
- **Lunar Nibs** (a sculpture resembling a house, a dumpster and even a feeding trough for cattle, whose main facade looked like a caricatured nineteenth-century residence),
- **On aerial greens (haymakers)**, (a wall- and floor-based pairing formally resembling a fireplace or hearth)
- **Brood and Bitter Pass** (a large-scale work composed of spun aluminium forms, wooden ellipsoids, ceramic parts and mechanical joints in a **worm-like form**).
- **Adrian Searle, writing for *The Guardian* concluded**, "Marten makes you want to look very closely at the things she makes and the traces she leaves. Her way of thinking, with its word salads and trap-door metaphors, is dangerously infectious. I hate the idea of artists as rising stars, because they all too often turn into next year's burned-out asteroids. But imagine what Marten might do with an asteroid. **Rarely have I been so struck.**"
- Searle added that Marten is an artist who thinks differently from the rest of us "Too many younger artists have suffered from too much success too soon, eventually getting better and better at less and less, trapped in an early signature style. The point is to go beyond it. Marten knows this; thinking differently is the way to go."

Bio:Marten

- Helen Marten (b. 1985) was born in Macclesfield and now works in London on sculpture, video and installation art. She studied at the **Ruskin School of Drawing and Fine Art** at the University of Oxford and then **Central Saint Martins**. Her work has been included in the **56th Venice Biennale** and the 20th Biennale of Sydney. She has won the 2012 LUMA Award (from the LUMA Foundation), the Prix Lafayette in 2011, the inaugural Hepworth Prize and the Turner Prize, both in 2016.

References

<http://www.tate.org.uk/whats-on/tate-britain/exhibition/turner-prize-2016>
<https://www.theguardian.com/artanddesign/2016/dec/05/helen-marten-wins-turner-prize-2016-securing-second-big-award-in-a-month>



Hurvin Anderson, *Is it OK to be black?*, 2016, oil on canvas, 130 x 100 cm

Installation View of Andrea Büttner: Gesamtzusammenhang, Kunst Halle Sankt Gallen, Switzerland

Lubaina Himid, *Naming the Money* 2004, Installation view of Navigation Charts, Spike Island, Bristol 2017

Rosalind Nashashibi, *Still from Electrical Gaza* 2015, photography Emma Dalesman

Hurvin Anderson, *Is it OK to be black?*, 2016, oil on canvas, 130 x 100 cm
 Installation View of Andrea Büttner: Gesamtzusammenhang, Kunst Halle Sankt Gallen, Switzerland, 2017
 Lubaina Himid, *Naming the Money* 2004, Installation view of Navigation Charts, Spike Island, Bristol 2017
 Rosalind Nashashibi, *Still from Electrical Gaza* 2015, photography Emma Dalesman

- Since 2011 the Turner Prize has been staged outside of London every other year. **For 2017 it was presented at Ferens Art Gallery in Hull** as part of the UK City of Culture 2017 programme.

2017

- The four shortlisted artists for the Turner Prize 2017 were:
 - Hurvin Anderson
 - Andrea Büttner
 - Lubaina Himid
 - Rosalind Nashashibi
- **The winner was Lubaina Himid.** Lubaina Himid was **born in 1954** in Zanzibar, Tanzania. She studied Theatre Design at **Wimbledon College of Art** and an **M.A** in

Cultural History at the Royal College of Art. She is **Professor of Contemporary Art at the University of Central Lancashire.** Himid makes paintings, prints, drawings and installations which **celebrate Black creativity** and the people of the African diaspora while challenging institutional invisibility. She references the **slave industry** and its legacies, and addresses the hidden and neglected cultural contribution made by real but forgotten people. In ***Naming the Money 2014, 100 cut-out life size figures depict Black servants and labourers*** who Himid individualises, giving **each of them a name and story** to work against the sense of the powerless mass. She often takes her paintings off the gallery wall so that her images become objects that surround the viewer.

- **Himid has become the oldest winner of the Turner Prize at 63, and the first black woman to pick up the art award.**



- **The 2018 winner was Charlotte Prodger** who works predominantly with moving image, sculpture, writing and performance. Her work explores issues surrounding queer identity, landscape, language technology and time. *BRIDGIT* 2016 (33 min)
- **Forensic Architecture** an interdisciplinary team that includes architects, filmmakers, lawyers and scientists, Forensic Architecture's work uses the built environment as a starting point for explorations into human rights violations. *The Long Duration of a Split Second*
- **Naeem Mohaiemen** (pronounced nie-eem mo-HAI-men) encompassing films, installations, and essays, his practice investigates transnational left politics in the period after the Second World War, the legacies of decolonisation and the erasing and rewriting of memories of political utopias. *Tripoli Cancelled* 2017 (93 min), *Two Meetings and a Funeral* 2017 (89 min)
- **Luke Willis Thompson** working across film, performance, installation and sculpture, his works tackle traumatic histories of class, racial and social inequality, institutional violence, colonialism and forced migration. *Cemetery of Uniforms and Liveries* 2016 (9 min 10 sec), *Autoportrait* 2017 (8 min 50 sec), *_Human* 2018 (9 min 30 sec)
- As an example of well informed tabloid reporting *The Daily Star*.

- ‘An organization which recreated the inside of a Syrian prison in harrowing 3-D detail was among the four nominees for Britain’s Turner Prize for contemporary art, announced Thursday. London-based Forensic Architecture ... The others include Luke Willis Thompson, who made a black-and-white silent film portrait of Diamond Reynolds, a woman who live-streamed the immediate aftermath of her African American boyfriend’s death during a traffic stop in the U.S. **Glasgow-based artist Charlotte Prodger was praised by jurors for “the nuanced way in which she deals with identity politics, particularly from a queer perspective.”** The jury said films made by the fourth nominee, Naeem Mohaiemen, “explore post-colonial identity, migration, exile and refuge.”’
- The 2018 jury comprises Oliver Basciano, art critic and International Editor at ArtReview; Elena Filipovic, Director, Kunsthalle Basel; Lisa Le Feuvre, Executive Director, Holt-Smithson Foundation; and Tom McCarthy, novelist and writer. The winner of the prize will be announced at an award ceremony in December 2018.
- An article in *The Guardian* by Adrian Searle sees Prodger as ‘**grounding us in the present and the everyday, while unpacking memories and telling other people’s stories as well as her own**, in an attempt to locate herself psychologically and intellectually as much as physically. She shows us how mutable and fluid, and dependent on the things around us, our influences and our desires, a sense of self can be.’
- *Bridgit*, Prodger’s single work in this year’s exhibition, is memorable in all kinds of ways. It takes us from a static view of her own body, stretched before us on a sofa, and shot with her iPhone, to grey Scottish seas, the heaving deck of a ferry, to wet woodlands and standing stones.
- She takes us from ancient mothers and myth to hospital recovery rooms and the experience of anaesthetic. Watching *Bridgit*, I somehow felt I was going under too, lulled by the measured pace of the film, and especially by Prodger’s voice...
- *Bridgit* includes text by musician and standing stone obsessive Julian Cope, as well as her own writings. Nina Simone is in there, too. Prodger uses quotation and reading as a kind of interior landscape of thoughts, ideas and erotics.
- Always rich and beguiling, her films are a repeated attempt to locate herself. In her Turner prize film, she goes through the historical variants of the name Bridgit and describes instances when she has been perceived to be a boy.
- Her touch is always light, however complex and difficult her material. All artists have to have a voice, but not all of them are as good as Prodger’s. As distinctive as her imagery, her voice is her immaterial medium, calm, measured, beguiling and confessional.’ (*The Guardian*)



Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
- 14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019**
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics