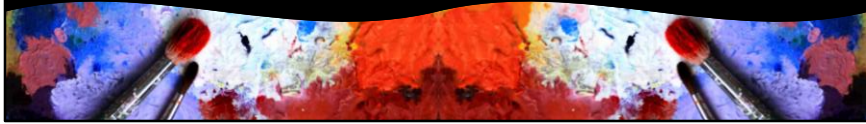


A STROLL THROUGH TATE BRITAIN



Unless otherwise mentioned all works of art are at Tate Britain.

A STROLL THROUGH TATE BRITAIN

- The Aesthetic Movement, 1860-1880
- Late Victorians, 1880-1900
- The Edwardians, 1890-1910
- The Great War and After, 1910-1930
- The Interwar Years, 1930s
- World War II and After, 1940-1960
- Pop Art & Beyond, 1960-1980
- Postmodern Art, 1980-2000
- **The Turner Prize**
- Summary



West galleries are 1540, 1650, 1730, 1760, 1780, 1810, 1840, 1890, 1900, 1910

East galleries are 1930, 1940, 1950, 1960, 1970, 1980, 1990, 2000

Turner Wing includes Turner, Constable, Blake and Pre-Raphaelite drawings

Agenda

1. A History of the Tate, discussing some of the works donated by Henry Tate and others.
2. From Absolute Monarch to Civil War, 1540-1650
3. From Commonwealth to the Start of the Georgian Period, 1650-1730
4. The Georgian Period, 1730-1780
5. Revolutionary Times, 1780-1810
6. Regency to Victorian, 1810-1840
7. William Blake (1757-1827) and his Influence
8. J. M. W. Turner (1775-1851)
9. John Constable (1776-1837)
10. The Pre-Raphaelite Brotherhood, 1840-1860
11. The Aesthetic Movement, 1860-1880
12. The Late Victorians, 1880-1900

13. The Edwardians, 1900-1910
14. The Great War and its Aftermath, 1910-1930
15. The Interwar Years, 1930s
16. World War II and After, 1940-1960
17. Pop Art and Beyond, 1960-1980
18. Art in a Postmodern World, 1980-2000
19. The Turner Prize
20. Summary

THE TURNER PRIZE

- Tate created the Prize in 1984 as an annual award 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 £40,000
- Until 2017, artists had to be under the age of 50

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.

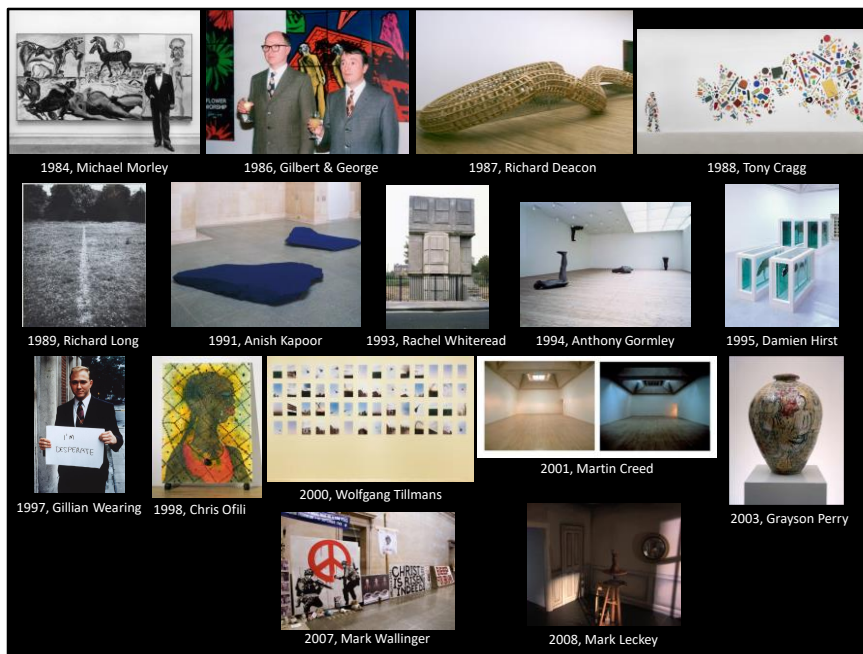


The Turner Prize is awarded annually to an artist born, living or working in Britain, for an outstanding exhibition or public presentation of their work anywhere in the world in the previous year.

For example, *The Physical Impossibility of Death in the Mind of Someone Living* by Damien Hirst and *My Bed*, by Tracey Emin

References

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



The Turner Prize, named after the English painter J. M. W. Turner, is an annual prize presented to a British visual artist. Until 2017, only artists under the age of 50 were eligible. 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. 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).

- **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.

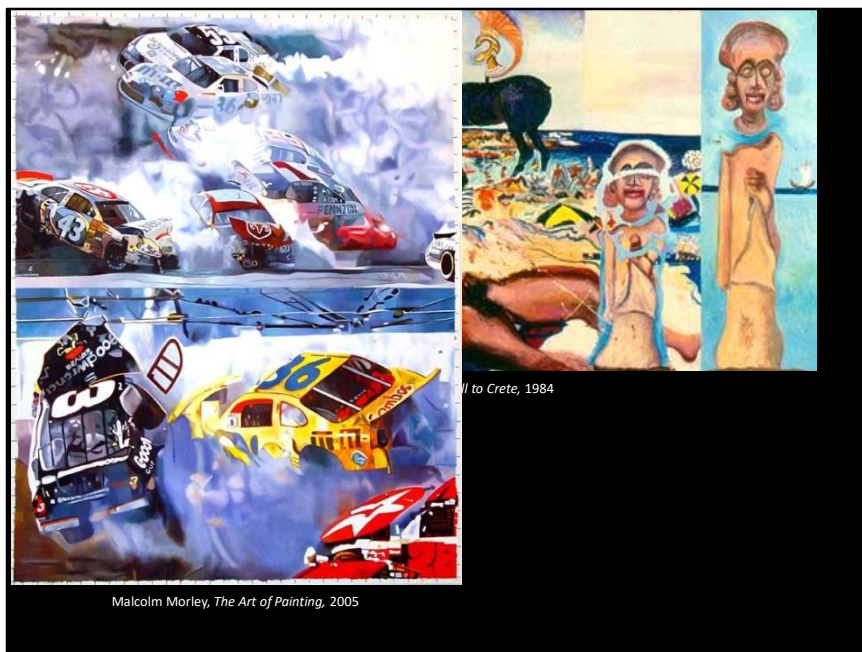
- **2004**, The media focused on a large computer simulation of a former hideout of Osama bin Laden by Ben Langlands and Nikki Bell, as well as the fact that one of their exhibits, a film in a Kabul courtroom was withdrawn as it related to an ongoing trial of a suspected Afghan warlord. Betting favourite **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.



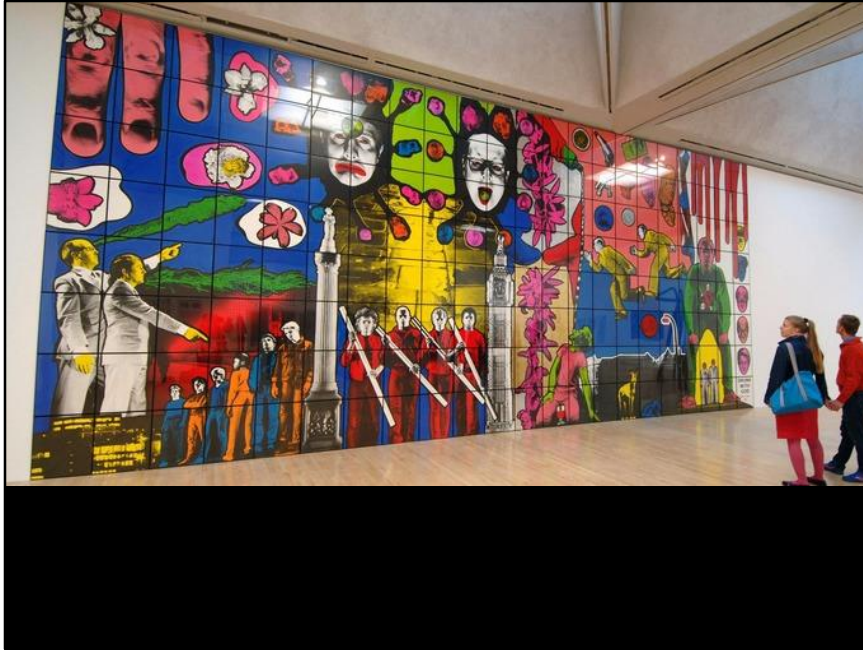
Malcolm Morley, *Farewell to Crete*, 1984
 Malcolm Morley, *The Art of Painting*, 2005

- **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-five years.
- 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

- “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.

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>



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.

Gilbert and George commented, "We don't like prizes," they said. "We are apart from all that. It is not important to us."

References

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



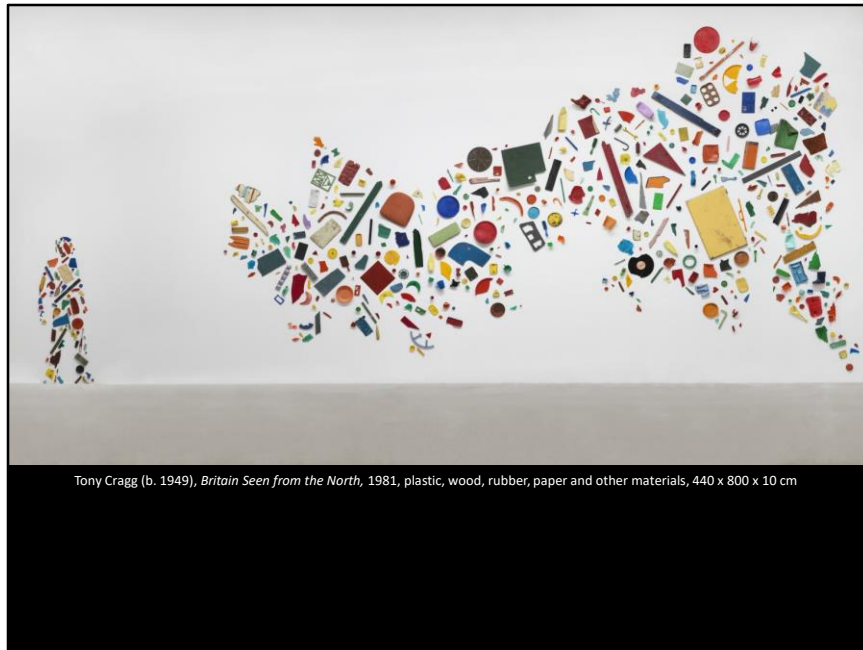
Richard Deacon (b. 1949), *After*, 1998, wood, stainless steel, aluminium and resin, 170 x 950 x 300 cm

- **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

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. 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.
- 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

- 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.

References

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



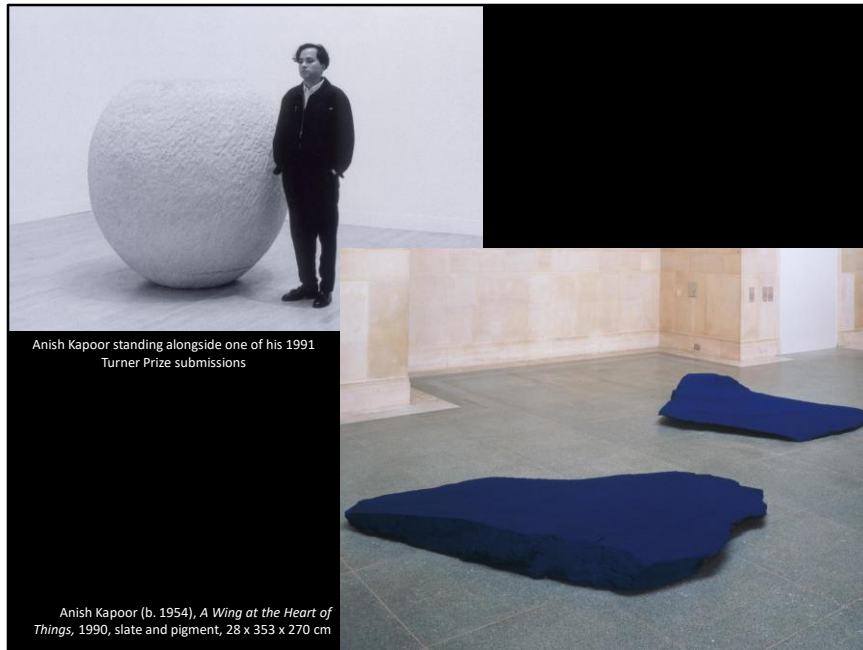
Richard Long (b. 1945), *Red Slate Circle*, 1988, slate, 37 x 400 x 400 cm

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.'

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 pigment, 28 x 353 x 270 cm

- **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.
- 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
- *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.'

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. 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.
- 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

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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.'

References

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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

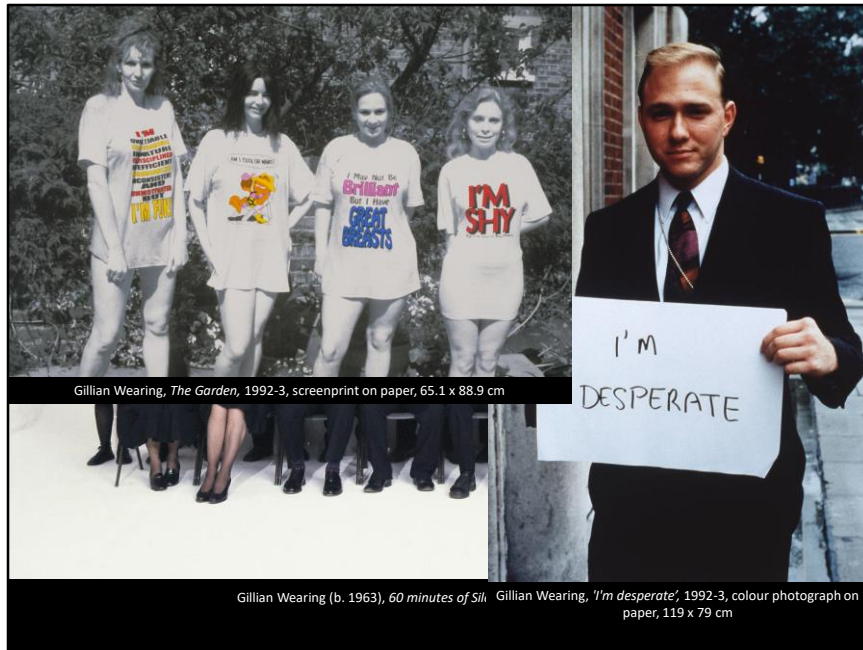
The Tate Gallery), the year that Hirst won the prize. It is now in the collection of the Astrup Fernley Museum of Modern Art, Oslo.'

- '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
- '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

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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 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.
- 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 something on a card

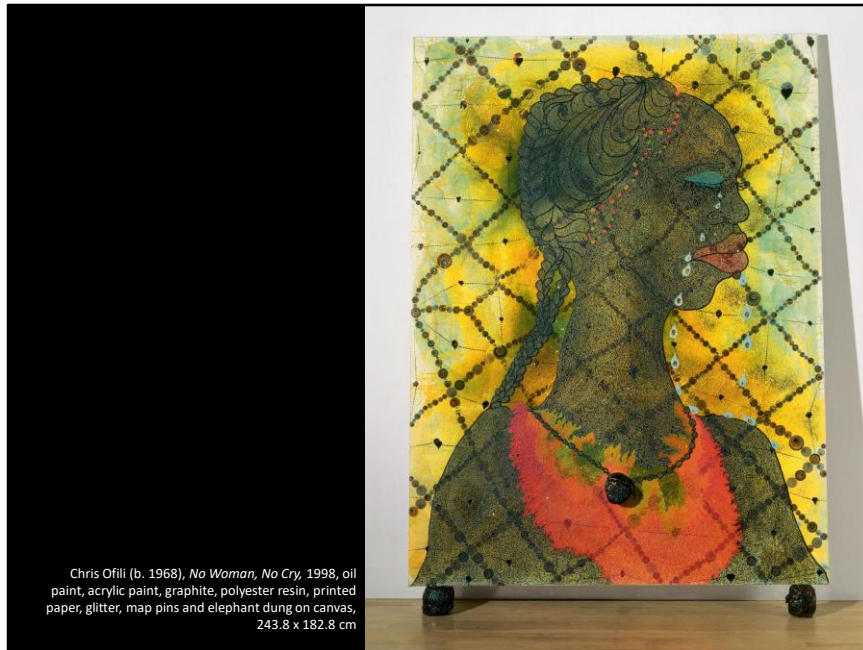
and then photographing them as they displayed it.

- 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.

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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 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.
- 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.

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- <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

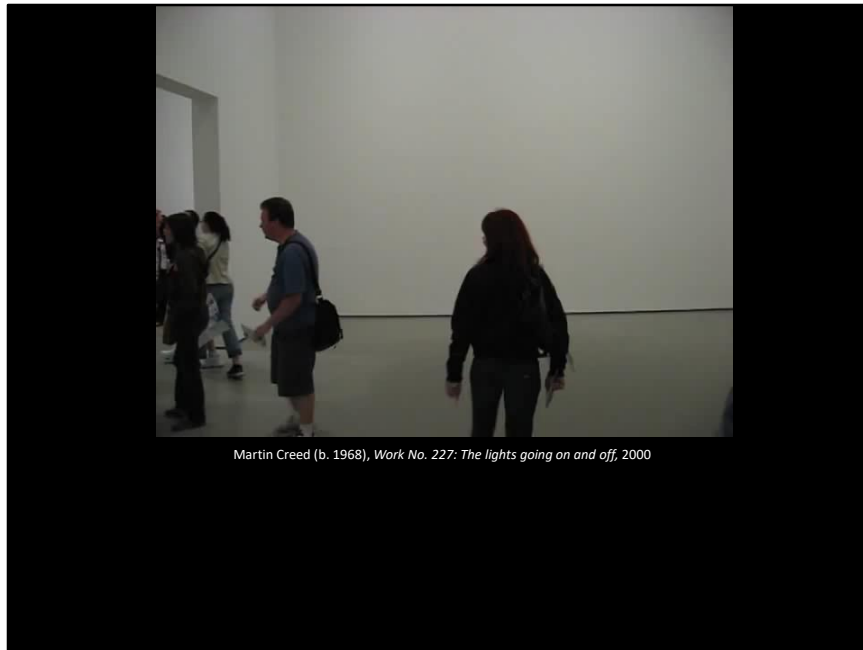
- **2000** the prize was won by **Wolfgang Tillmans**. Other entries included a large painting by Glenn Brown based very closely on a science fiction illustration published some years previously. Michael Raedecker and Tomoko Takahashi were also nominated. The Stuckist art group staged their first demonstration 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.'

- **Wolfgang Tillmans** (born 1968) is a German fine-art photographer. 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 Tate annual 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.

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

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

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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 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.
- Saatchi Gallery, 'Unhappy expressions on the little girls' faces in *Golden Ghosts* contrast sharply with the idyllic country cottages stenciled 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

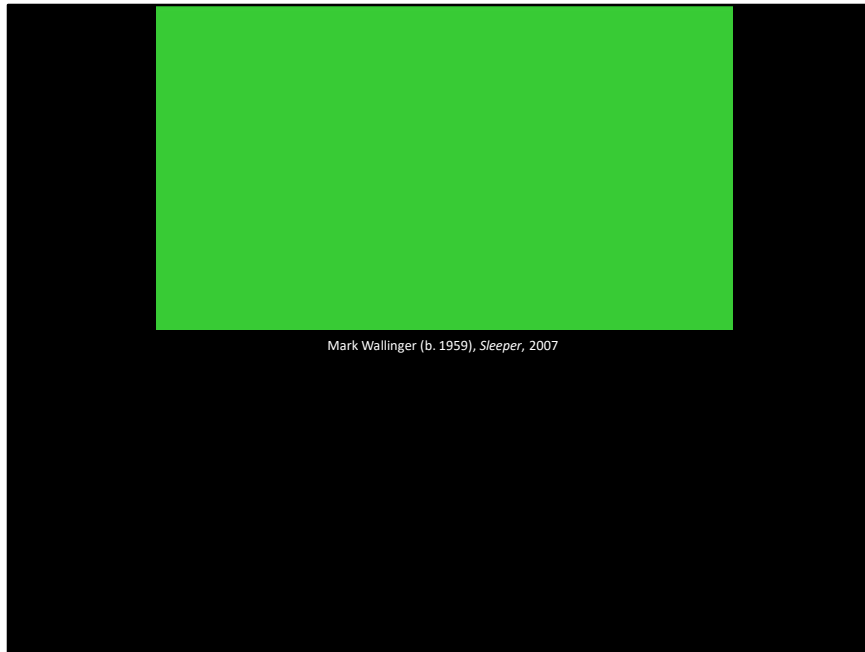
Power Station disaster. This evocative work hints at a familiarity with psychotherapy, made at a time when Perry was coming to terms with his own unhappy past. Perry's transvestite alter ego, Claire, appears outlined in gold as the ghost in the title, dressed in the elaborate embroidered *Coming Out 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

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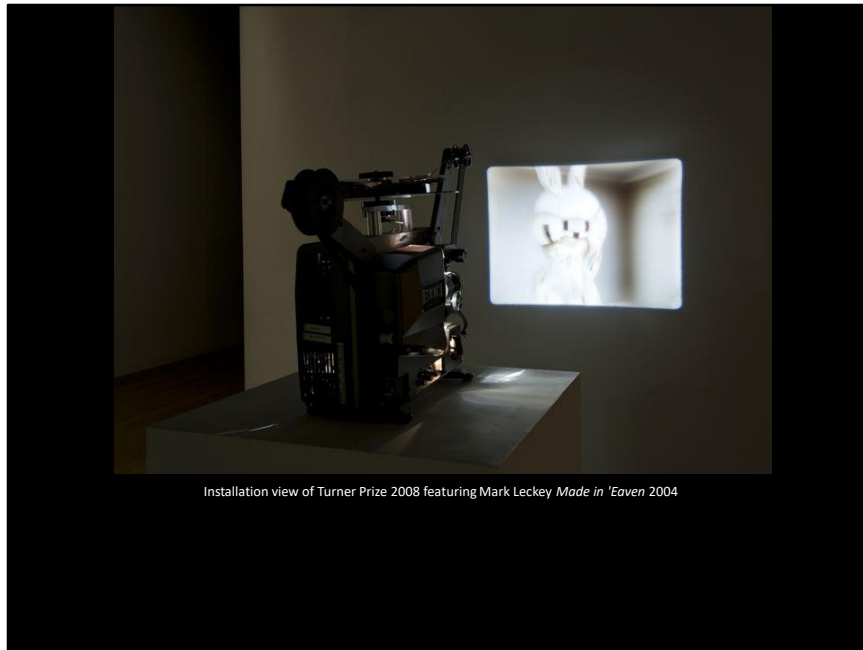
Mark Wallinger (b. 1959), *Sleeper*, 2007

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.'
- <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

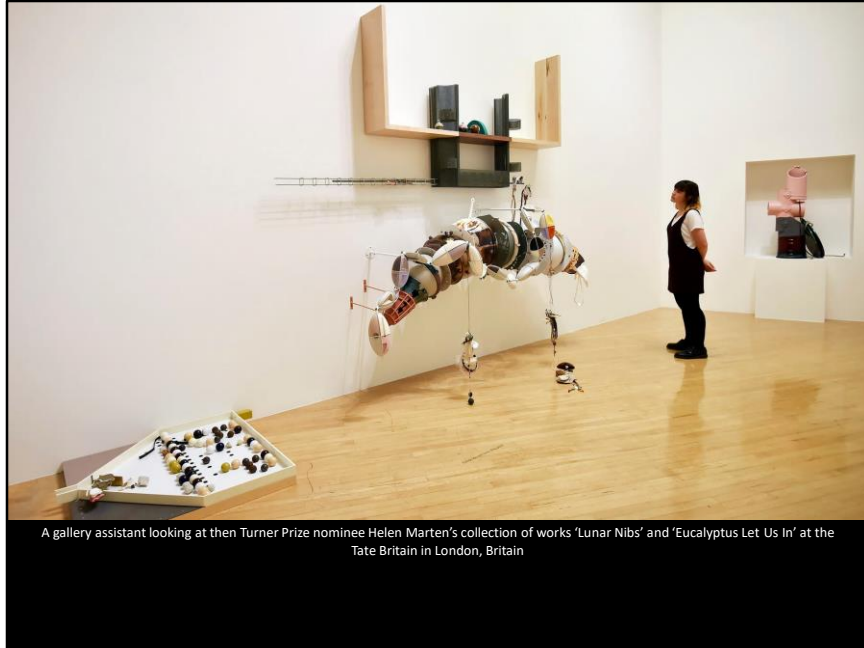
- **2008, Mark Leckey** was the winner of the Turner Prize of 2008. For the second year running, Sir Nicholas Serota did not chair the Turner Prize jury; instead Stephen Deuchar, director of Tate Britain, was the chair. The other members were Jennifer Higgie, editor of *frieze*, Daniel Birnbaum, rector 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.
- Mark Leckey was born in Birkenhead in 1964 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

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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

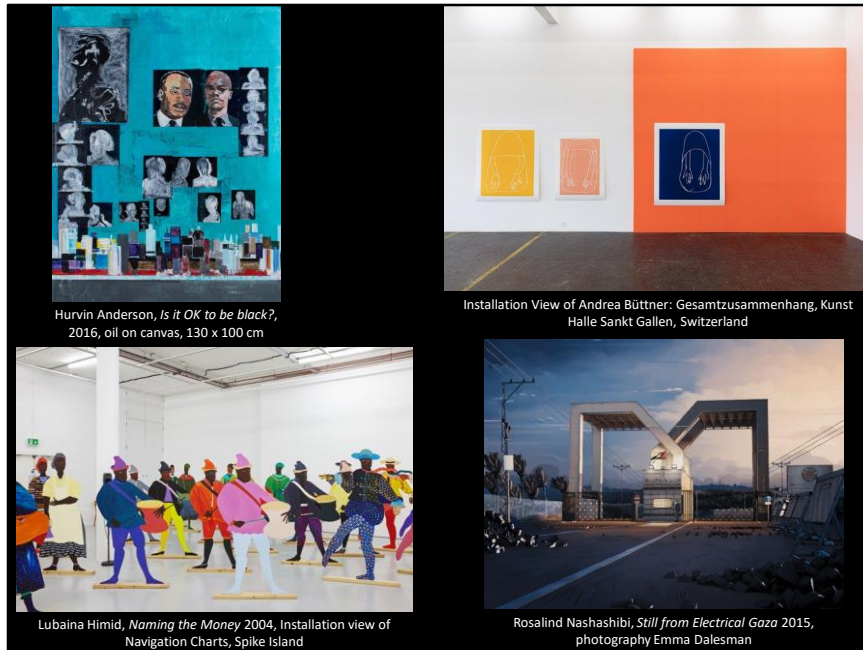
- **2016**, the nominees for the 2016 award were Michael Dean, Anthea Hamilton, Helen Marten, and Josephine Pryde. Helen Marten was announced as the winner of the 2016 prize on 5th December.
- The chair of judges, Tate Britain director Alex Farquharson said, "The judges were impressed by the complexity 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."

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[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, 2017

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

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

2017

- The four shortlisted artists for the Turner Prize 2017 are:
 - Hurvin Anderson
 - Andrea Büttner
 - Lubaina Himid
 - Rosalind Nashashibi
- Since 2011 the Turner Prize has been staged outside of London every other year. For 2017 it will be presented at Ferens Art Gallery in Hull as part of the UK City of Culture 2017 programme.

NEXT WEEK

Summary

