

# The New York Times

## 4 Turner Prize Nominees Are Announced By ROSLYN SULCAS - May 12, 2016



LONDON — Four artists whose work employs multiple media have been nominated for the Turner Prize, Britain’s most prestigious award for rising artists, Tate Britain said on Thursday.

The four artists shortlisted for the prize, given to someone under 50 who is either British or living in Britain, are Michael Dean, Anthea Hamilton, Helen Marten and Josephine Pryde — all of whom are British. (The last shortlist in which all the nominees were British-born was in 2012.) The winner will receive a cash award of 25,000 pounds, or about \$36,000; the other nominees each receive £5,000.

The prize, established in 1984, is seen as a major lift to an artist’s career. The British news media, which eagerly covers the award, has frequently turned the prize into a litmus test of public attitudes to contemporary art. (Assemble, an architectural collective that defied easy categorization, won the prize last year.)

Ms. Pryde, a photographer who often uses sculptural elements in her work, which frequently explores social issues, is probably the best-known of the nominees and was featured in the “New Photography 2013” exhibition at the Museum of Modern Art in New York.

“In traditional photography, your experience of the image is the main thing,” Ken Johnson wrote in a review for The New York Times. But these artists, he added, are not “primarily interested in images” and want “to free the viewer’s mind from the seductive, too often mind-numbing tyranny of images in an image-saturated world.”

Mr. Dean was nominated for his exhibitions “Sic Glyphs” and “Qualities of Violence,” which combine sculpture, found materials and an interest in what press materials describe as “the physical manifestation of language.”

Ms. Hamilton was chosen for her memorably named solo exhibition, “Anthea Hamilton: Lichen! Libido! Chastity!” at SculptureCenter in New York, which combined sculpture, clothing, performance and video.

“Like you’ve stumbled onto a theater set without a script,” Skye Sherwin wrote in The Guardian about an earlier show by Ms. Hamilton.

Ms. Marten, who was nominated for a project at the 56th Venice Biennale and a solo exhibition, “Eucalyptus, Let Us In,” in New York, uses both fabricated and found objects in sculptures and tableaus.

An exhibition of work by the four artists will open at Tate Britain on Sept. 27 and run through Jan. 9. The winner, chosen by a four-person jury led by Alex Farquharson, the director of the museum, will receive the award in early December at a ceremony broadcast live by the BBC.

Yet, it's hard to get too comfortable. Reaves worked as an upholsterer after graduating from the Rhode Island School of Design, where she studied painting. That is why she is so at ease producing work that, in many cases, looks not quite right or incomplete. Some pieces haven't been upholstered; others teeter on the edge of structural integrity. And they exploit a certain kind of nostalgia, memories of furniture that once occupied childhood homes—or maybe, in their misshapen, stripped-bare construction, the curbsides of childhood homes, waiting to be towed away.

But they are still sculptures rather than functional, manufactured design objects. Reaves bristles when the two are conflated. “I actually find design pretty limiting,” she said. “I’m looking to people who aren’t really in the design tradition, even if they’re making functional objects.”

The exhibit follows on the heels of what might more properly be called Reaves’s solo debut, a project with four pieces at SculptureCenter in Long Island City. Two of those pieces are en route to Herald Street Gallery in London, where Reaves will show at the end of the month.

Although the pieces are meant to be interactive, letting them out into the world has required an adjustment. She spent the last two months before the opening at Bridget Donahue working in total solitude at a residency in upstate New York. “Six o’clock would roll around on Thursday and I’d kind of look around and, be like, this is what I’m doing,” she recalled.

“I got into it,” she said. “By the end, I didn’t want to leave.”