

# The New York Times

## 4 Turner Prize Nominees Are Announced

By ROSLYN SULCAS MAY 12, 2016



A work by Anthea Hamilton, part of the 2015 exhibition “Lichen! Libido! Chastity!” at SculptureCenter. Courtesy of the artist/Kyle Knodell

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.



Works by Josephine Pryde at an exhibition in San Francisco in 2015. Johnna Arnold

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."



“Sic Glyphs,” an installation by Michael Dean. Herald St, London, Mendes Wood DM, Sao Paulo, Supportico Lopez, Berlin, photo by Andy Keate

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 tableaux.



“Limpet Apology (traffic tenses),” a work by Helen Marten. Courtesy of the artist and Greene Naftali, New York

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.

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