

BALTIC

IN PARTNERSHIP WITH

TURNER PRIZE 2011

Connected By

PRESENTED BY



SUPPORTED BY

MEDIA PARTNER

BALTIC FUNDERS



TURNER PRIZE 2011

The Turner Prize is a contemporary art award that was set up in 1984 to celebrate new developments in contemporary art. The prize is awarded each year to a British artist under fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding.

Over the recent decades the Turner Prize has played a significant role in provoking debate about visual art and the growing public interest in contemporary British art in particular, and has become widely recognised as one of the most important and prestigious awards for the visual arts in Europe.

The Turner Prize 2011 exhibition will be held at BALTIC Centre for Contemporary Art, Gateshead, from 21 October 2011 to 8 January 2012.

The shortlisted artists are:

Karla Black

Martin Boyce

Hilary Lloyd

George Shaw

The Prize fund of £40,000 is divided between the shortlisted artists with £25,000 going to the winner and £5,000 to each of the other three artists.

Each year the Prize is judged by an independent jury. Chaired by Penelope Curtis, Director Tate Britain, the jury for the Turner Prize 2011 comprises: Katrina Brown, Director, The Common Guild, Glasgow; Vasif Kortun, Platform Garanti, Istanbul; Nadia Schneider, Freelance Curator; and Godfrey Worsdale, Director, BALTIC.

More information about the Turner Prize can be found at www.balticmill.com/turnerprize

ABOUT THE ARTIST

KARLA BLACK

Karla Black was born in Alexandria, Scotland, in 1972. She studied Fine Art at Glasgow School of Art, graduating with a BA in 1999, an MPhil in 2000 and an MA in 2004. She recently presented her work at the 54th Venice Biennale, a prestigious international exhibition. Black lives and works in Glasgow.



ABOUT THE WORK

Karla Black makes sculptures using a combination of traditional art materials and everyday substances which might normally be found in the home, including beauty products and toiletries.

Her sculptures have incorporated things as diverse as chalk, soil, paper, eye shadow, lipstick, powder, plaster, nail varnish, paint, and fake tan. Many of the materials the artist chooses are powdery, soft or formless. She uses a variety of techniques to manipulate the materials such as spreading, folding, sieving and layering. Black's sculptures usually hang in mid air or are arranged on the floor. They are delicate and fragile, and are created in the gallery space itself.

The marks she makes with her hands whilst working with the materials can often be seen in the finished work.

Black compares her working process to that used by a painter. She is interested in composition, and the relationship between form and colour. She seems to work in an intuitive way, absorbed in the physical experience of handling, manipulating and playing with materials. The sculptures she creates are abstract and are not intended to represent anything.

Black's recent works include *What to Ask of Others*, a hanging sculpture made from chalk dust and polythene, and *Persuader Face*, a large floor sculpture made from bath bombs, powder, eyeshadow, bronzing powder, face powder, lipstick and bath cream.



THINGS TO THINK ABOUT



- Look at Karla Black's sculptures in the gallery. Do you recognise any of the materials the artist has used? What words would you choose to describe the materials? What colours can you see?
- Look closely at the sculptures. Can you see any marks the artist has made or any clues as to the techniques or processes she has used when working with the materials? How do you think the sculptures were created?
- Karla Black has said, "Language is not part of the work. Instead, it sits alongside it in a very particular way. The titles are given to the works when they are finished..."
- How important do you think the titles of the sculptures are? Do the titles affect your feelings or thoughts about the work?

IN MY OPINION



- Black makes fragile sculptures which are assembled in the gallery space. As it is not possible to pick them up and take them away at the end of the exhibition, the works are destroyed. Do you think it matters how long an artwork lasts?

When discussing her sculptures, Black has said that they are intended as a visual experience for the viewer. She is interested in the idea that viewers might feel an urge to touch them, but are not allowed to do so. When you look at Karla Black's sculptures do you feel as though you would like to touch them? What do you think would happen if visitors to the exhibition were allowed to touch the artwork? Do you think visitors to an art gallery should ever be allowed to touch artworks?

HERE'S ONE I MADE EARLIER

"I work with physical reality... I don't start with an idea then try to make that a reality. It's very basic. It's about working with materials in a room."

Karla Black

Experimenting with materials.

- Assemble a range of materials. Include some which are powdery, wet, soft or formless. Try using flour, paint, icing sugar, water, pva glue, chalk, moisturiser, vaseline, clay or salt dough.
- Assemble a range of tools to use with the materials. Try using a wide brush, a sieve, a spoon, a comb, a nailbrush, knitting needles, straws, a spatula or a rolling pin. Put some of the liquid substances in squeeze bottles so they can be poured. Don't forget you can use your fingers!
- Choose one material you would really like to work with. Working on top of a piece of paper, experiment and find out what you can do with it. You don't need to know what you are trying to make. Try shaping it, piling it up, spreading it out and making marks. Use the tools to help you.
- Try adding other materials. Build them up in thin and thick layers, drop one material on top of another, mix them together. Remember that what you create does not have to be flat. You can build materials up in to different shapes and forms on top of the paper.
- Take photographs of your experiments to make a record of what you have discovered.



LITERACY KEY WORDS

physical

substance

abstract

fragility

manipulate

process

technique

assembled

creation

everyday

language

material

sculpture

title

colour

delicate

experiment

layer

method

shape

touch

composition

form

traditional

ABOUT THE ARTIST HILARY LLOYD

Hilary Lloyd was born in Halifax, England, in 1964. She studied Fine Art at Newcastle Polytechnic, graduating in 1987. Her first major exhibition in Britain for ten years was held in 2010 at Raven Row gallery, London. Lloyd lives and works in London.



ABOUT THE WORK

Hilary Lloyd's work presents the moving image in many ways, including video projection, films on monitors and slide projections. She does not try to hide the equipment used to present the moving image work she creates, but arranges the monitors, projectors and DVD players, along with their supporting structures, fastenings and wires, very precisely in the gallery space. The films which Lloyd creates show scenes from the urban environment such as buildings, tunnels, motorways, waiters working in a café and men washing cars. Some of her work shows people engaged in simple activities such as taking off a jumper or unwinding a ball of wool.

Man is a work which uses six video projectors suspended from the ceiling to display a grid of images. Each image shows part of a photograph of a man, possibly taken from the pages of a fashion magazine. The images move, change and repeat, so that we can only ever see parts of the whole picture. Other recent works include three videos, *Motorway*, *Crane* and *Tunnel*, all made in 2010. *Motorway* uses four video projectors to show views, shot from below, of a large motorway bridge under construction. *Crane* shows two views of a moving crane, displayed on a monitor which is positioned vertically rather than horizontally. *Tunnel* shows two views of a city taken from inside a tunnel, which look as though they have been shot on a camera held upside down.

Lloyd's films have little or no editing and are often shot using a handheld camera resulting in footage that is sometimes jerky. This contrasts with their precise and formal presentation in the gallery space.

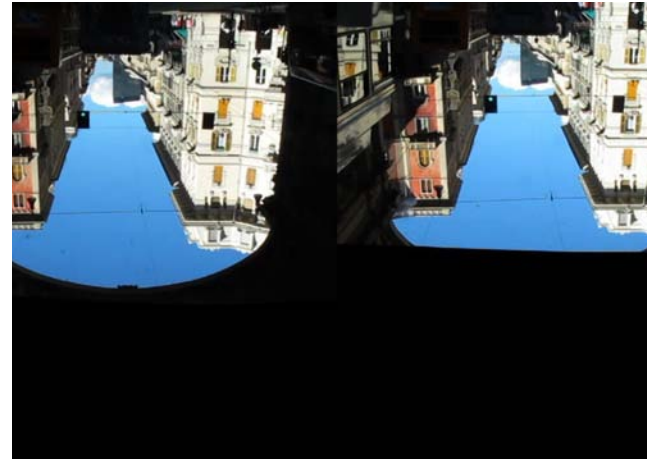


THINGS TO THINK ABOUT



- Walk around the gallery space and look carefully at Hilary Lloyd's work. Does the arrangement of the equipment used to display her work affect where you stand or how you walk through the space?
- Why do you think the artist has chosen the subjects she has filmed?
- Do you think sound is an important part of the work?
- Why do you think the artist sometimes shows two views of one subject at the same time?

IN MY OPINION



- When you view Hilary Lloyd's films in the gallery you might not start watching them at the beginning. You could enter the space at any point during the film. Do you think it matters when you start watching the films? Do you think that viewing films in an art gallery is any different to watching a film on TV or at the cinema? Do you think that viewing a film in an art gallery is any different to viewing a painting or sculpture?
- Hilary Lloyd displays moving images using projectors, monitors and screens. Make a list of all the different places or circumstances when you view images on a screen or a monitor. Do you think Hilary Lloyd uses screens and projected images differently to how you are used to seeing them in other places? If so, how? Do you think you can tell whether the things you see on a screen or monitor are real?

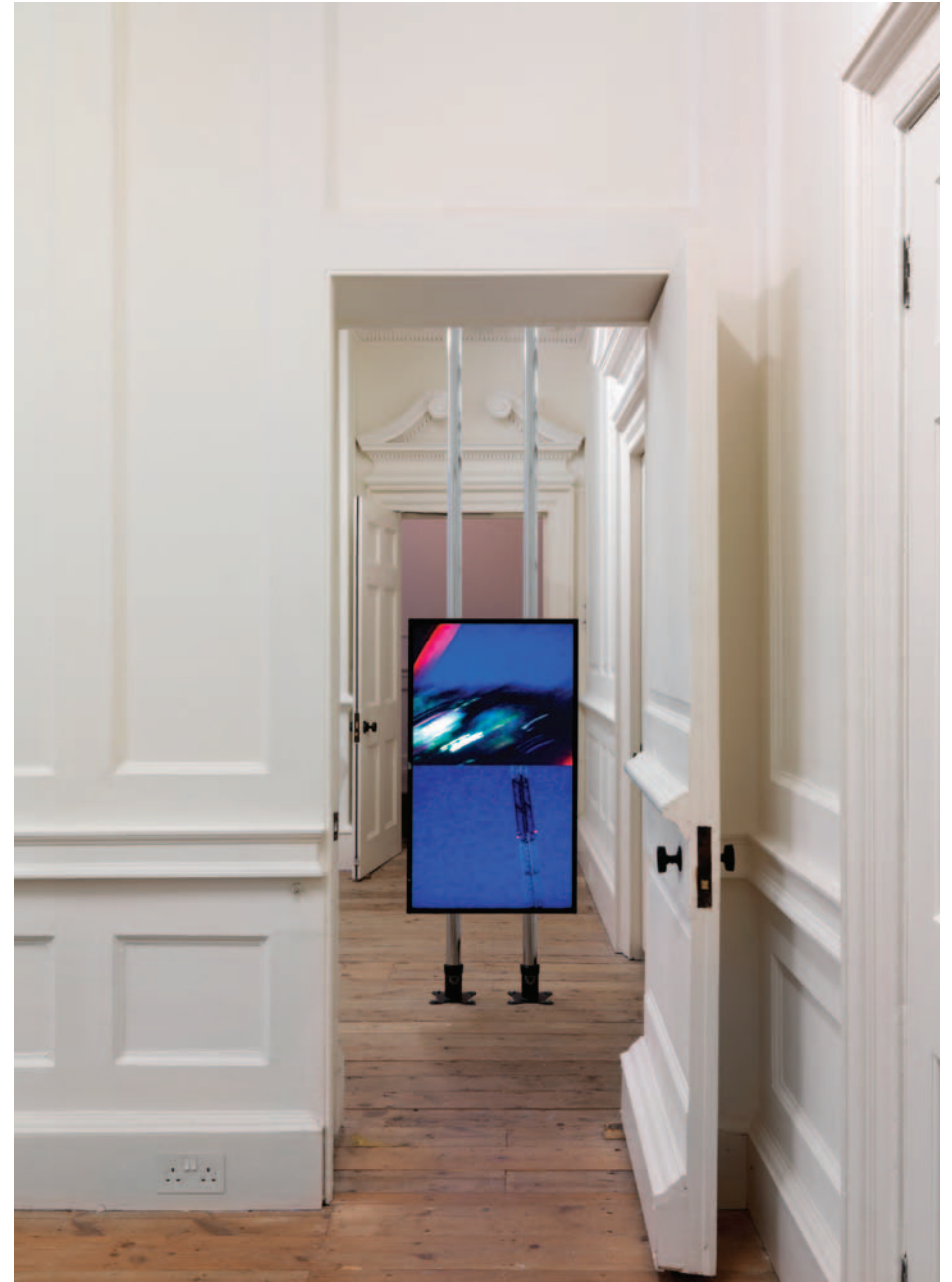
HERE'S ONE I MADE EARLIER

Looking at details

- Make a circular hole in a sheet of A3 card, the size of a hole punch or larger.
- Place the card over an image. It could be a photograph, a book or a drawing. Can you tell what the whole image is of just by looking at a small part of it?
- Show a friend and see if they can guess what the whole image is.

Experimenting with a video camera

- Work in a large space and place an object or structure in the middle of the space e.g. a chair in the middle of the school hall or a tree in the school grounds.
- Experiment with different ways of filming this one subject. Try filming the subject whilst moving around the space. Try holding the camera at different angles or upside down. Try focusing close up and concentrating on different details. Try moving quickly and slowly from one part of the object to another.
- Now apply some of the methods you have tried to a different subject.



LITERACY KEY WORDS

presentation

section

angle

footage

moving

projection

structure

arrangement

detail

equipment

grid

image

repetition

urban

construction

distance

film

horizontal

precision

screen

vertical

contrast

editing

monitor

video

ABOUT THE ARTIST

MARTIN BOYCE

Martin Boyce was born in Hamilton, Scotland, in 1967. He attended Glasgow School of Art where he studied BA Fine Art from 1986 to 1990 and MA Fine Art from 1995 to 1997. He represented Scotland at the 53rd Venice Biennale in 2009. Boyce lives and works in Glasgow.



ABOUT THE WORK

Martin Boyce creates sculptures which he often combines with text, photographic works, lighting and occasionally sound, in order to create an installation in the gallery space. His works are arranged on the walls and floor, or are sometimes suspended from the ceiling. Boyce's sculptures are carefully constructed from industrial materials such as metal and concrete, frequently making reference to the ideas and forms of Modernist design.

Boyce's work explores aspects of the urban landscape. The installations he creates often remind the viewer of outdoor public spaces such as playgrounds, subways and car parks. His sculptures frequently represent objects normally found in these spaces, for example, benches, bins, fences, gates, trees and leaves blowing in the wind. Much of Boyce's work is concerned with the relationship between industrial or manmade materials and natural forms. In a work titled *Our Love is Like the Flowers, the Rain, the Sea and the Hours*, he uses neon strip lights to represent trees, thereby using a manmade, functional object to represent something natural.

Much of Boyce's recent work is inspired by a photograph of concrete trees designed by Joel and Jan Martel which he found in a book about French modernist gardens. Boyce has incorporated a graphic symbol and a new typeface based on the shape of the trees into some of his works.

For example, his series of works called *Ventilation Grilles* use a pattern based on the trees. A ventilation grille normally covers a hole in a wall to allow air to pass through. Boyce is interested in the idea that the grille is like a door to the parts of the building that you cannot see, such as the gaps between the walls.



THINGS TO THINK ABOUT



- Visit Martin Boyce's work in the gallery space. Walk around the space in silence and look at the work from different places in the room. Stand still. Listen. What are your initial thoughts? How does it make you feel? Does it remind you of anything?
- Much of Boyce's work reflects his interest in hard urban textures. Look carefully at the art works in the gallery space. What materials has the artist used to make his work? Look at the surfaces and textures you can see. How would you describe them? Do you think they create a particular mood or feeling?

IN MY OPINION



- Boyce is interested in "concrete trees" because they represent the combination of nature and architecture, or something natural and something manmade. Can you think of any examples where nature and architecture, or natural and manmade things combine? What do you think are positive or negative examples of this relationship? Think about plants, buildings, food, pollution, the environment, energy and the weather.
- Several of Boyce's sculptures are made from neon strip lighting. Where have you seen this type of lighting before? What other types of lighting can you think of? Do you think that lighting affects you in any way? Do you think it matters what type of lighting you have in the building where you live, work, or study?

HERE'S ONE I MADE EARLIER

Working with text

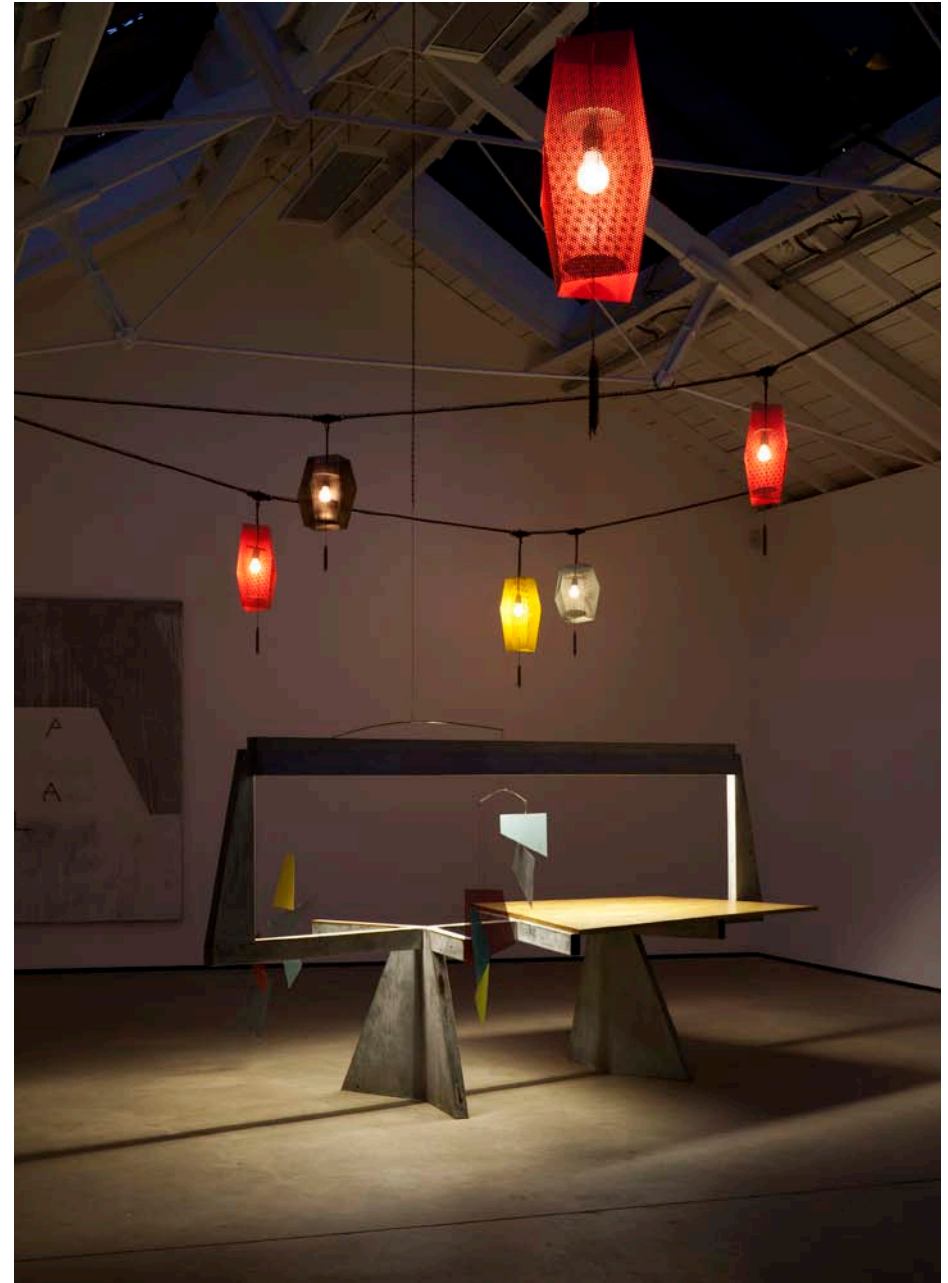
Boyce sometimes uses text in his artwork. Some of it is easy to read, whilst at other time letters are on their side, upside down or arranged in a pattern.

- Collect letters from different sources e.g. magazines, newspapers, computer print outs, posters, greetings cards, leaflets.
- Cut them out and spread them out on a table. Look at them from different angles, turn them upside down, turn them on their side. Find some symmetrical letters and asymmetrical letters.
- Experiment with different ways of using the letters to make an artwork on a large sheet of paper. Try making a pattern. Try making the letters look like something else. Try only using certain letters. Think about the composition of the letters on the paper and the amount of space around them.

Looking for grids

Boyce uses a grid pattern in many of his artworks, for example, on his *Ventilation Grilles* or in geometric paving. A grid pattern can be found in many things around us in the world.

- Make a collection of images showing different grids e.g. on buildings, signs, page layout or packaging design.
- Collect images from a range of different sources including magazines, leaflets, books and your own photographs.
- Use an empty wall to display as many images of grids as you can find.
- Create your own artwork inspired by your research.



LITERACY KEY WORDS

text

architecture

gap

lighting

object

representation

texture

constructed

graphics

inspiration

manmade

photography

sound

typeface

form

grid

installation

Modernist

public space

suspended

urban

functional

industrial

landscape

natural

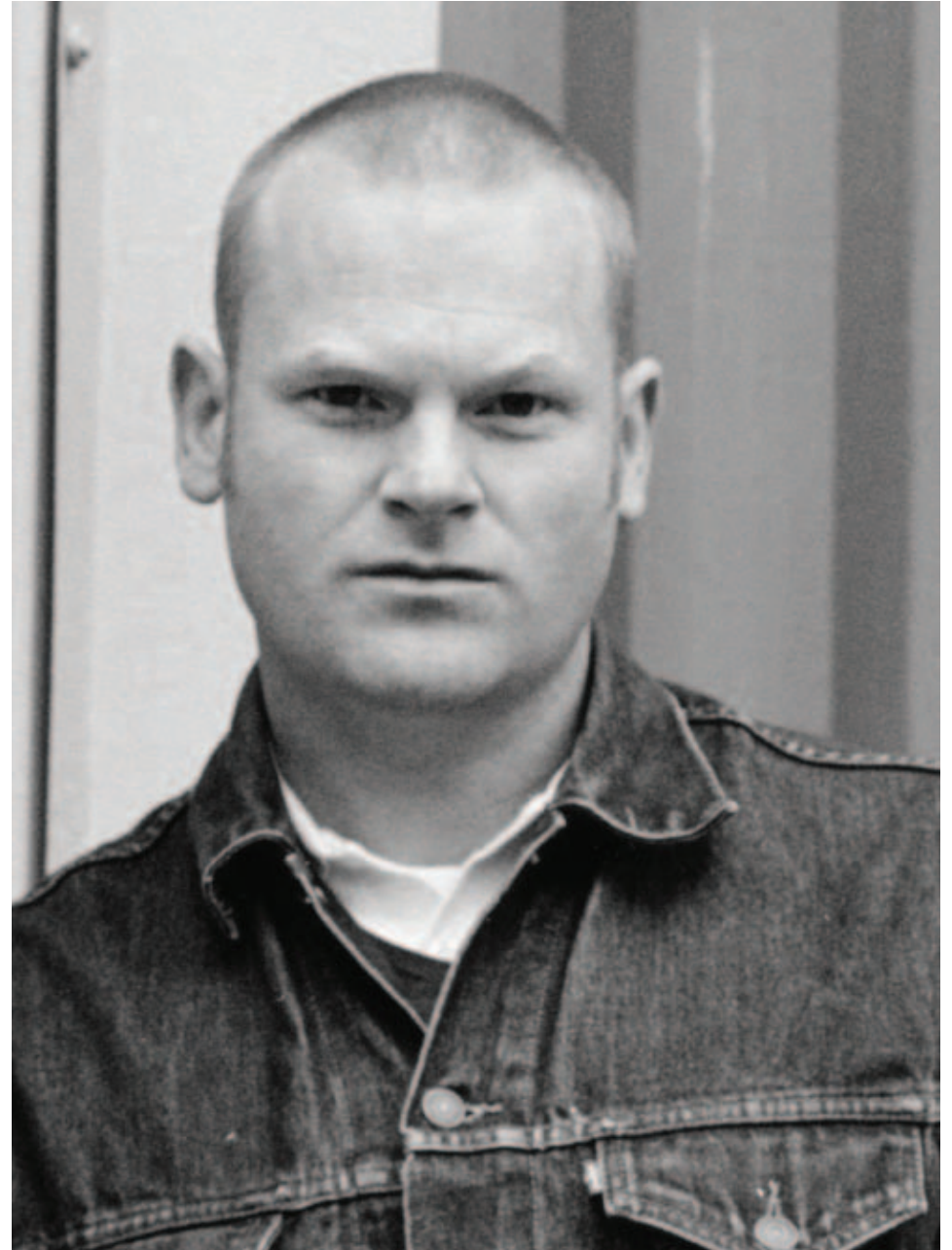
reference

symbol

ventilation

ABOUT THE ARTIST GEORGE SHAW

George Shaw was born in Coventry, England, in 1966. He studied Fine Art at Sheffield Polytechnic from 1986 to 1989, and graduated from the MA Painting course at the Royal College of Art, London, in 1998. Shaw lives and works in Devon.



ABOUT THE WORK

George Shaw makes paintings of the Tile Hill housing estate in Coventry, where he lived with his family from the age of two. After leaving home to go to university, he made a visit to his parents' house and started to photograph the place where he had grown up. He used the photographs to start a series of paintings which he has continued to this day. Having originally planned to make fourteen paintings, Shaw has gone on to produce more than one hundred and fifty.

Shaw's paintings depict scenes and subjects which are commonly found on suburban housing estates in England such as houses, gardens, pubs, schools, playing fields, patches of woodland, paths, social clubs, libraries, and details such as puddles, litter and graffiti. The paintings focus on everyday, familiar things which might often be considered uninteresting or insignificant. All of the sites in the paintings exist within half a mile of the house in which Shaw grew up.

The titles which Shaw gives his paintings often suggest that the place depicted has a particular significance for the artist, perhaps associated with a memory from his past. *The End of August*, for example, might refer to his memories of the school holidays. Shaw creates groups of paintings which he calls 'song cycles', in which he paints the same scene in different versions, showing how it has changed over a period of time. The *Ash Wednesday* series depicts scenes from the housing estate at half hour intervals on the same day. Shaw uses Humbrol paints; a range of enamel paints normally used by amateur modelmakers or hobbyists and not generally associated with fine art. This gives his paintings an unusual and distinctive quality with their unrealistic colours and reflective surfaces.



THINGS TO THINK ABOUT



- What feelings or emotions do you think are suggested by George Shaw's paintings? How do you think the artist feels about the place where he grew up?
- Choose a painting in the exhibition and look carefully at it. Now read the title of the painting. Does the title affect your understanding or change how you feel about the painting?
- George Shaw has said that he takes roughly 100 to 150 photographs on each walk he makes around the Tile Hill estate, and he now has over 10,000 photographs in total. How do you think the artist decides which photographs to use as inspiration for his paintings?

IN MY OPINION



- There are no people in Shaw's paintings and he leaves out all details such as cars or signs. Why do you think he does this? Do you think it would make a difference if the paintings did include people and signage?
- Think about the journey you make between the place where you live and your school. Can you describe the buildings, structures, spaces and scenes which you pass? How much do you think you notice the landscape or environment around you? Do you walk to school or travel to school in a car or on a bus? How do you think this affects your experience?

HERE'S ONE I MADE EARLIER

Creating a series of images

Have a go at making a series of images which show the same subject in different ways.

- Choose a subject, e.g. an outdoor location, a building, a tree, a shop, a sign, a garden, a person's head.
- Make a photograph or drawing of your chosen subject.
- Now photograph or draw the subject again in different circumstances e.g. in different weather, at a different time of day or in different light.
- Make a series of at least three images.



Photographic research

Try using photography to carry out research for an artwork you are going to make.

- Choose a subject (something you can photograph).
- Spend time using your camera to photograph anything that interests you about your subject, or catches your eye. At this stage, try not to focus on one idea. Try to record the subject in as many different ways as you can.
- Now print out a wide selection of photographs and lay them out on a table, or put them on an empty wall. This allows you to see all the images at the same time.
- Try arranging the photos in different ways and grouping similar images together. Try to make visual or thematic connections between different images.
- Select an image or group of images to use as the starting point to make a drawing, painting or sculpture.

LITERACY KEY WORDS

building

familiar

memory

scene

space

depict

environment

housing

insignificant

nostalgia

photograph

subject

estate

landscape

painting

reflective

suburban

everyday

melancholy

scene

unrealistic

IMAGE CREDITS

Slide 3

Karla Black
Photo: Ronnie Black

Slide 5

Karla Black
At Fault 2011 (detail)
Installation view Palazzo Pisani (S. Marina), 54th Venice Biennale
Curated by The Fruitmarket Gallery,
Photo: Gautier Deblonde
Courtesy the artist and Galerie Gisela Capitain, Cologne

Slide 6 (left)

Karla Black
Scotland + Venice 2011
Curated by The Fruitmarket Gallery,
54th Venice Biennale
Installation view, Palazzo Pisani (S. Marina)
Photo: Gautier Deblonde Courtesy the artist and Galerie Gisela Capitain, Cologne

Slide 6 (right)

Karla Black
Forgetting Isn't Trying 2011 (detail)
Installation view, Palazzo Pisani (S. Marina)
54th Venice Biennale
Curated by The Fruitmarket Gallery,
Photo: Gautier Deblonde Courtesy the artist and Galerie Gisela Capitain, Cologne

Slide 7

Karla Black
Scotland + Venice 2011
Curated by The Fruitmarket Gallery,
54th Venice Biennale
Installation view, Palazzo Pisani (S. Marina)
Photo: Gautier Deblonde Courtesy the artist and Galerie Gisela Capitain, Cologne

Slide 9

Martin Boyce, Portrait, 2011
Photographer: Martin Boyce

Slide 11

Martin Boyce
Our Love is Like the Flowers, the Rain, the Sea and The Hours 2002
Installation view, Tramway, Glasgow 2002
Courtesy of The Modern Institute/Toby Webster Ltd, Glasgow
Photo: Keith Hunter

Slide 12 (left)

Martin Boyce
Untitled, 2007
That Blows Through Concrete Leaves (installation view)
The Modern Institute/Toby Webster Ltd, Glasgow, 2007
Photo Credit: Ruth Clark
Co Courtesy the artist, the modern institute/ Toby Webster Ltd, Glasgow; Galerie Eva Presenhuber, Zurich

Slide 12 (right)

Martin Boyce
A Library of Leaves,
installation view, Galerie Eva Presenhuber, Zurich
5 June – July 16 2010
Photographer Credit: Stephan Altenburger
Courtesy The Artist, The Modern Institute/Toby Webster Ltd, Glasgow; Galerie Eva Presenhuber, Zurich.

Slide 13

Martin Boyce
night terrace - lantern chains - forgotten seas - sky,
Courtesy The Modern Institute/Toby Webster Ltd, Glasgow, 2011
Photo: Keith Hunter

Slide 15

Hilary Lloyd, Portrait

Slide 17

Hilary Lloyd
Man 2010
Copyright the artist,
Courtesy Sadie Coles HQ and Raven Row.
Photography by Marcus J. Leith

Slide 18 (left)

Hilary Lloyd
Motorway 2010
Copyright the artist,
Courtesy Sadie Coles HQ and Raven Row.
Photography by Marcus J. Leith

Slide 18 (right)

Hilary Lloyd
Tunnel (detail) 2010
Copyright the artist,
Courtesy Sadie Coles HQ and Raven Row.
Photography by Marcus J. Leith

Slide 19

Hilary Lloyd
Crane 2010
Copyright the artist,
Courtesy Sadie Coles HQ and Raven Row.
Photography by Marcus J. Leith

Slide 21

George Shaw, Portrait
Photography: Jane Sebire

Slide 23

George Shaw
The Age of Bullshit, 2010
© The artist
Courtesy Mr and Mrs R. Burston, London and Wilkinson Gallery, London

Slide 24 (left)

George Shaw
The End of Time, 2008-9
© The artist
Courtesy Arts Council Collection, Southbank Centre, London and Wilkinson Gallery, London

Slide 24 (right)

George Shaw
Poets Day, 2005/06
© The artist
Courtesy Shane Akeroyd Collection, London and Wilkinson Gallery, London.

Slide 25

George Shaw
The Resurface, 2010
© The artist
Courtesy Private Collection, Basel and Wilkinson Gallery, London

FURTHER RESEARCH

Previous Turner Prize winners

| | | | |
|------|------------------|------|-------------------|
| 1984 | Malcolm Morley | 1998 | Chris Ofili |
| 1985 | Howard Hodgkin | 1999 | Steve McQueen |
| 1986 | Gilbert & George | 2000 | Wolfgang Tillmans |
| 1987 | Richard Deacon | 2001 | Martin Creed |
| 1988 | Tony Cragg | 2002 | Keith Tyson |
| 1989 | Richard Long | 2003 | Grayson Perry |
| 1990 | No Prize | 2004 | Jeremy Deller |
| 1991 | Anish Kapoor | 2005 | Simon Starling |
| 1992 | Grenville Davey | 2006 | Tomma Abts |
| 1993 | Rachel Whiteread | 2007 | Mark Wallinger |
| 1994 | Antony Gormley | 2008 | Mark Leckey |
| 1995 | Damien Hirst | 2009 | Richard Wright |
| 1996 | Douglas Gordon | 2010 | Susan Philipsz |
| 1997 | Gillian Wearing | | |

USEFUL LINKS AND ADDITIONAL REFERENCES

BALTIC

www.balticmill.com

www.youtube.com/balticbites

BALTIC SOCIAL NETWORKS

www.facebook.com/balticmill

www.twitter.com/balticmill

TURNER PRIZE 2011

www.balticmill.com/turnerprize

www.balticmill.com/tpc

SHORTLISTED ARTISTS

For more information on the four shortlisted artists search for each name at:

BALTIC Library & Archive Database

<http://archive.balticmill.com>