



PRESS INFORMATION
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TURNER PRIZE 2016

- Artist biographies
- Turner Prize Shortlisted Artists 1984 - 2016

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MICHAEL DEAN

Michael Dean was born in Newcastle Upon Tyne in 1977. He studied at Goldsmiths College, London, in 2001. Recent solo exhibitions include *Sic Glyphs*, South London Gallery, London, UK (2016); *Qualities of Violence*, de Appel arts centre, Amsterdam, Netherlands (2015); *Jumping Bones*, Extra City Kunsthal Antwerp, Antwerp, Belgium (2015); *HA HA HA HA HA HA*, Kunst Forum Ludwig, Aachen, Germany (2014); *The Introduction of Muscle*, Arnolfini, Bristol, UK (2014); *thoughts*, Cubitt, London, UK (2012); *Government*, Henry Moore Institute, Leeds (2012); *State of being apart in space*, Kunstverein Freiburg, Germany (2011); *The Colour of Public, Kim?*, Centre for Contemporary Art, Riga, Latvia (2011); *Our Daily Permanence*, Nomas Foundation, Rome, Italy (2011); *Acts of Grass*, Serpentine Gallery Pavilion, London, UK (2011). His performance *Acts of Grass* 2011 was presented at the Serpentine Pavilion as part of the gallery's Park Nights series. In 2014 he was the recipient of The Paul Hamlyn Foundation Award.

Michael Dean works across a wide range of media including sculpture, photography, writing and performance. Best known for his works in concrete and other do-it-yourself materials, Dean's sculptures and installations explore the three dimensional possibilities of language and seek a direct physical relationship with the human body. Dean's sculptural objects originate in his writing and are often a catalyst for sharing a concern with language, meaning and signs.

In his attempt to give physical form to language, Dean has designed a series of three dimensional typefaces whose meanings are only known to him. He is interested in the way language might be embodied without sound. As such, his sculptures explore the potential of words to be expressed in material form. In 2011 he presented a series of works under the title *Cope (Working title)*, consisting of four large and imposing concrete screens leaning against the gallery walls. The works adopted the shape of words taken from Dean's personal alphabet and spelled out the exhibition title. They marked the transition from the spoken word to its physical manifestation.

Dean's works have in the past evolved around re-locating personal objects and private spaces into the public context of the gallery. For his exhibition *thoughts*, at Cubitt Gallery, London (2012), he presented the work *yes no (Working Title)*, consisting of a large slab of concrete sat on top of a beige sofa. Resting upon the concrete was a self published magazine containing an image of the artist's wife seated on the sofa, from which visitors were invited to tear a page. The sofa belonged to Dean and it was taken from his family home and brought into the gallery. It was never returned to the artist thereby questioning the way public and private spaces are exchanged and implicating the viewer within an experience of intimacy.

Recent works explore organic forms and relate more directly to the body. For example, works such as *4 (working title)* 2016 or *now (Working Title), Analogue Series (muscle)* 2015 are human-scale sculptures made from lumps of concrete and steel reinforcement saturated with different colour pigments. Their surfaces are populated by indentations and protuberances resembling different body parts such as muscles, tongues, fists, limbs and fingers.

Michael Dean is 38 and lives and works in London.

ANTHEA HAMILTON

Anthea Hamilton was born in London in 1978. She studied at Leeds Metropolitan University and the Royal College of Art, London. Her solo exhibitions and performances include: *LOVE IV: COLD SHOWER* (with Nicholas Byrne), Schinkel Pavillion, Berlin, Germany (2016); *Lichen! Libido! Chastity!* SculptureCenter, New York, USA (2015); *House*, Oslo, Norway (2015) *LET'S GO*, Bloomberg SPACE, London, UK (2013); *Sorry I'm Late*, Firstsite, Colchester, UK (2012); *Kabuki*, Performance Year Zero, The Tanks, Tate Modern, London, UK (2012); *LOVE* (with Nicholas Byrne), Frieze Projects East, London, UK (2012); *Open Set*, IBID Projects, London, UK (2011); *Gymnasium*, Chisenhale Gallery, London, UK (2008); and *Cut-Outs*, Galerie Fons Welters, Amsterdam (2007). She has participated in numerous group exhibitions that most recently include: *British Art Show 8*, Leeds Art Gallery and touring (2015-2017); *Chance Encounters*, LOEWE Foundation, Miami, USA (2015-2016); *La Vie Moderne*, 13th Biennale de Lyon, Lyon, France (2016); *TERRAPOLIS*, NEON and the Whitechapel Gallery, Ecole de Francaise d'Athens, Athens, Greece (2015); 10th Gwangju Biennale: *Burning Down the House*, Gwangju, South Korea (2014); *Notes on Neo Camp*, Studio Voltaire, London, UK (2013).

Anthea Hamilton works across sculpture, installation, performance and video - mediums through which she investigates different ways of looking. The work often explores her preoccupation with the legacy of surrealism and in particular its relationship to pop culture and the proliferation of stylised and sexualised commercial imagery. Across all of the mediums that she employs there is a sense of the humorous and playful. Working with found imagery from sources such as film, comic illustration and television, which references cultural phenomenon such as disco, fashion and Japanese Kabuki Theatre (images of a young Karl Lagerfeld and John Travolta are recurrent), the viewer encounters images they are familiar with but in unfamiliar contexts. The connection between culturally charged images and the audience is something Hamilton has described as a 'seduction' between the viewer and the object.

Hamilton regularly works with performance and her interest in choreography extends beyond the stage to the ways in which the viewer experiences her exhibitions; how the objects within them shape the movement of the body. She often creates tableaux which contain objects such as rice cakes and vegetables - materials that are familiar to us and evoke our own domestic lives and routines, but also reference the still lives of historic paintings. In juxtaposing organic materials with man-made objects or textiles, Hamilton is looking for their potential as sculptural or narrative entities. As time goes on, her work develops a language of images including legs, pasta, cigarettes and platform boots.

Project for Door (After Gaetano Pesce) was the centrepiece of her 2015 solo exhibition *Lichen! Libido! Chastity!* at SculptureCenter, New York - an 18 foot high sculpture of a man's buttocks that form a doorway. Originally conceived by Italian architect Gaetano Pesce as a proposal for a New York apartment building, Hamilton came across a model of the unrealised structure while undertaking research in 2009 and brought it to life: a towering reminder of the scale of the human body.

Anthea Hamilton, 37, lives and works in London.

HELEN MARTEN

Helen Marten was born in Macclesfield in 1985. She studied at Central Saint Martins, University of the Arts, London and Ruskin School of Fine Art, University of Oxford. Her solo exhibitions include: *Eucalyptus, Let us in*, Greene Naftali Gallery, New York, USA (2016) *Orchids, or a hemispherical bottom*, König Galerie, Berlin (2014); *Parrot Problems*, Fridericianum, Kassel, Germany (2014); *Oreo St. James*, Sadie Coles HQ, London, UK (2014); *No Borders in a wok that can't be crossed*, CCS Bard Hessel Museum, New York, USA (2013); *Plank Salad*, Chisenhale Gallery, London, UK (2012); *Evian Disease*, Palais de Tokyo, Paris, France (2012); *Almost the exact shape of Florida*, Kunsthalle Zürich, Zürich, Switzerland (2012); *Dust and Piranhas*, Park Night Project, Serpentine Gallery, London, UK (2011); *Take a stick and make it sharp*, Johann König, Berlin, Germany (2011); and *Wicked Patterns*, T293, Naples (2010). She has a forthcoming solo exhibition at The Serpentine Sackler Galleries opening in September 2016. Selected group exhibitions include: *Hepworth Sculpture Prize*, Hepworth Wakefield, UK (2016); *The future is already here - it's just not evenly distributed*, 20th Biennale of Sydney, Australia (2016); *All the World's Futures*, 56th International Art Exhibition, Venice Biennale, Venice, Italy (2015); *Mirrorcity: 23 London Artists*, Hayward Gallery, London, UK (2014); The 12th Lyon Biennale, Lyon, France (2013); and *Il Palazzo Enciclopedico (The Encyclopaedic Palace)*, 55th International Art Exhibition, Venice Biennale, Venice, Italy (2013).

Helen Marten works across sculpture, print, and writing to create a body of work that juxtaposes the object and image, physical and linguistic, serious and comedic, and questions the stability of the material world and our place within it. Her work across all media sets out to articulate complex ideas about the way in which we exist in and understand the world around us.

The peculiar juxtapositions of material that Marten creates allude to ideas, systems and experiences - things that do not necessarily have a defined physical shape in the world: the notions of labour and work; the emotional capacity of paint or the verbal distortions of language. Whilst their complex references might not be made immediately explicit to the viewer there is something alchemic in the way the materials collide, and ideas are often communicated through the obstinate willfulness of the finished form. Marten's objects read almost as hieroglyphics, a visual system of communication that is expressive yet rooted in logic, which makes rational the combination of a pickle with an electrical circuit, or a pillar drill alongside a bowl of fish skins.

There is a luscious, generous quality to the production of these works, with the level of refinement and layering bordering on obsessive. Metaphor is a widely used device and where there are smaller groupings of objects – tableaux within a larger structure – Marten has described these as 'similar in form and function to bundles of votive offerings'. This historic, religious term articulates the all-encompassing nature of the artist's work, which draws influence across space and time in a way that is perhaps only possible for a person who has grown up in an era of technological change, where all of the world's knowledge is within her grasp.

Like the physical works, her texts and titles such as 'The cat from the bacon', 'Puddlefoot digging' and 'Knockoff Venus' reinforce Marten's, singular logic. Often jovial or perplexingly strange they encourage you into the artist's world.

Helen Marten is 30 and lives and works in London.

JOSEPHINE PRYDE

Josephine Pryde was born in 1967 in Alnwick, Northumberland. She studied at Wimbledon School of Art, London and later at Central St. Martins, London. Recent solo exhibitions include *lapses in Thinking By the person I Am*, CCA Wattis Institute of Contemporary Arts, San Francisco, USA and Institute of Contemporary Art, University of Pennsylvania, Philadelphia, USA (2015); *These Are Just Things I Say, They Are Not My Opinions*, Arnolfini, Bristol, UK (2014); *Knickers, Berlin*, Temnikova & Kasela, Tallinn, Estonia (2014); *PHOTOGRAPHS YOU TAKE, THE SCHATIP*, Sheffield, UK (2013); *Therapie Thank You Thank You*, MD72, Berlin, Germany (2010); *Valerie*, Secession, Vienna, Austria (2004) and *Brains & Chains*, Cubitt, London, UK (2004).

Josephine Pryde is best known for making carefully staged and composed photographs that play with different photographic conventions. Often adapting an aesthetic that is more commonly found in advertising or fashion photography, Pryde's meticulous and subjective images evoke and respond to desire. She uses a serial approach to explore ideas and larger conceptual frameworks such as the institutionalisation and commodification of art, mechanical and biological reproduction, experimentation, gender and childhood.

In her series *It's Not My Body I-XV* 2011, Pryde makes reference to the history of darkroom experimentation and to contemporary medical-imaging techniques. She superimposes low-resolution MRI scans of fetuses in their mother's wombs at various stages of development against desert landscapes shot through tinted filters. The series imagines a new space for gestation and, at the same time, it prompts questions about the reproduction of images and the impact they have on political debates surrounding women's right to choose. For Pryde, photography is a broad and diverse realm across which shifts in social attitudes and ideas can be traced.

Pryde's images cover a wide range of subjects and motifs often reminiscent of fashion shots, advertising campaigns, stock or press photography, scientific documentation and chance experiments. Throughout her work, Pryde has employed a great variety of technological and compositional photographic effects to question the very visual language that she uses and references. Over the years she has dedicated series of works to depict the emotions of subjects caught in an attitude posed for the camera. The series *Adoption* 2009 presents a male toddler exhibiting a variety of moods, while the series *Conception* 2011 asks models to act out different possible reactions of teenage girls to positive pregnancy tests.

Pryde often presents her photographic works with sculptural elements. For example, in her recent exhibition *lapses in Thinking By the person I Am* (2015), a fully functioning ride-on model train travels past a series of photographs depicting hands shot while touching and in contact with different materials: a chest, a phone or an iPad. The visitors were invited to take a ride on the train, offering a poignant commentary on how art is increasingly being perceived and presented as an interactive and fun experience.

Josephine Pryde is 49 and lives and works in London and Berlin.

TURNER PRIZE SHORTLISTED ARTISTS 1984 - 2016

1984

SHORTLIST Richard Deacon
Gilbert & George
Howard Hodgkin
Richard Long
Malcolm Morley

Winner: Malcolm Morley

JURY

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

1985

SHORTLIST Terry Atkinson
Tony Cragg
Ian Hamilton Finlay
Howard Hodgkin
Milena Kalinovska
John Walker

Winner: Howard Hodgkin

JURY

Lynne Cooke, lecturer in the History of Art, University College London
Mark Francis, Director, Fruitmarket Gallery, Edinburgh
Max Gordon, representative of the Patrons of New Art
Kynaston McShine, Museum of Modern Art, New York
Alan Bowness, Director, Tate Gallery

1986

SHORTLIST Art & Language
Victor Burgin
Gilbert & George
Derek Jarman
Stephen McKenna
Bill Woodrow

Winner: Gilbert & George

JURY

Jean Christopher 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

1987

SHORTLIST

Patrick Caulfield
Helen Chadwick
Richard Deacon
Richard Long
Declan McGonagle
Thérèse Oulton

Winner: Richard Deacon

JURY

Kasper Koenig, critic and organiser of Westkunst in Cologne
and outdoor sculpture exhibition in Munster
Catherine Lampert, Senior Exhibitions Organiser, Hayward Gallery
Oliver Prenn, representative of the Patrons of New Art
Richard Shone, writer and art critic
Alan Bowness, Director, Tate Gallery

1988

SHORTLIST

None

JURY

Winner: Tony Cragg
Richard Cork, critic and art historian
Carmen Gimenez, Director of the National Exhibitions Centre,
Ministry of Culture, Madrid
Henry Meyric-Hughes, Fine Arts Department, The British Council
Jill Ritblat, representative of the Patrons of New Art
Nicholas Serota, Director elect, Tate Gallery

1989

COMMENDED

Gillian Ayres
Lucian Freud
Richard Long
Giuseppe Penone
Paula Rego
Sean Scully
Richard Wilson

Winner: Richard Long

JURY

Barry Barker, Director, Arnolfini
Bernard Blistene, Curator, Musée d'Art Moderne, Paris
Richard Dorment, art critic, The Daily Telegraph
Evelyn Jacobs, representative of the Patrons of New Art
Nicholas Serota, Director, Tate Gallery

1990

No Prize

1991

SHORTLIST

Ian Davenport
Anish Kapoor
Fiona Rae
Rachel Whiteread

Winner: Anish Kapoor

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

1992

SHORTLIST

Grenville Davey
Damien Hirst
David Tremlett
Alison Wilding

Winner: Grenville Davey

JURY

Marie-Claude Beaud, Director, Fondation Cartier pour l'art contemporain, Paris
Robert Hopper, Director, Henry Moore Sculpture Trust
Howard Karshan, representative of the Patrons of New Art
Sarah Kent, art critic, Time Out
Nicholas Serota, Director, Tate Gallery

1993

SHORTLIST

Hannah Collins
Vong Phaophanit
Sean Scully
Rachel Whiteread

JURY

Iwona Blazwick, curator
Carole Conrad, art historian and representative of the Patrons of New Art
Declan McGonagle, Director, Irish Museum of Modern Art, Dublin
David Sylvester, art historian
Nicholas Serota, Director, Tate Gallery

1994

SHORTLIST

Willie Doherty
Peter Doig
Antony Gormley
Shirazeh Houshiary

Winner: Antony Gormley

JURY Marjorie Allthorpe-Guyton, Director of Visual Arts, Arts Council of England
Roger Bevan, representative of the Patrons of New Art and contemporary art correspondent,
The Art Newspaper
Jenni Lomax, Director, Camden Arts Centre, London
Milada Slizinska, curator and art historian, Centre for Contemporary Art, Warsaw
Nicholas Serota, Director, Tate Gallery

1995

SHORTLIST Mona Hatoum
Damien Hirst
Callum Innes
Mark Wallinger

Winner: Damien Hirst

JURY William Feather, art critic, The Observer
Gary Garrels, Curator of Contemporary Art, San Francisco
Museum of Modern Art
George Loudon, representative of the Patrons of New Art
Elizabeth Macgregor, Director, Ikon Gallery, Birmingham
Nicholas Serota, Director, Tate Gallery

1996

SHORTLIST Douglas Gordon
Craigie Horsfield
Gary Hume
Simon Patterson

Winner: Douglas Gordon

JURY Bice Curiger, Editor-in-Chief, Parkett Magazine
Mel Gooding, writer and critic
Edward Lee, representative of the Patrons of New Art
James Lingwood, curator and co-director of Artangel Trust
Nicholas Serota, Director, Tate Gallery

1997

SHORTLIST Christine Borland
Angela Bulloch
Cornelia Parker
Gillian Wearing

Winner: Gillian Wearing

JURY Penelope Curtis, curator, Henry Moore Institute, Leeds
Lars Nittve, Director of the Louisiana Museum, Humlebaek, Denmark
Marina Vaizey, writer, art critic and lecturer

Jack Wendler, representative of the Patrons of New Art
Nicholas Serota, Director, Tate Gallery

1998

SHORTLIST

Tacita Dean
Cathy de Monchaux
Chris Ofili
Sam Taylor-Wood

Winner: Chris Ofili

JURY

Ann Gallagher, Exhibition Officer, British Council
Fumio Nanjo, curator and critic
Neil Tennant, representative of the Patrons of New Art
Marina Warner, author and critic
Nicholas Serota, Director, Tate Gallery

1999

SHORTLIST

Tracey Emin
Steve McQueen
Steven Pippin
Jane and Louise Wilson

Winner: Steve McQueen

JURY

Bernhard Bürgi, Director of the Kunsthalle, Zurich
Sacha Craddock, writer and critic
Judith Nesbitt, Head of Programming, Whitechapel Art Gallery
Alice Rawsthorn, representative of the Patrons of New Art
Nicholas Serota, Director, Tate Gallery

2000

SHORTLIST

Glenn Brown
Michael Raedecker
Tomoko Takahashi
Wolfgang Tillmans

Winner: Wolfgang Tillmans

JURY

Jan Debbaut, Director of Stedelijk Van Abbemuseum, Eindhoven
Keir McGuinness, Chairman of Patrons of New Art
Julia Peyton-Jones, Director of the Serpentine Gallery, London
Matthew Slotover, Publisher of Frieze Magazine
Nicholas Serota, Director, Tate

2001

SHORTLIST

Richard Billingham
Martin Creed
Isaac Julien

Mike Nelson

Winner: Martin Creed

JURY

Patricia Bickers, Editor, Art Monthly
Stuart Evans, representative of the Patrons of New Art
Robert Storr, Senior Curator, Painting and Sculpture, The Museum of Modern Art, New York
Jonathan Watkins, Director, Ikon Gallery, Birmingham
Nicholas Serota, Director, Tate

2002

SHORTLIST

Fiona Banner
Liam Gillick
Keith Tyson
Catherine Yass

Winner: Keith Tyson

JURY

Michael Archer, writer and critic
Susan Ferleger Brades, Director, Hayward Gallery
Alfred Pacquement, Director, Pompidou Centre
Greville Worthington, representative of the Patrons of New Art
Nicholas Serota, Director, Tate

2003

SHORTLIST

Jake and Dinos Chapman
Willie Doherty
Anya Gallaccio
Grayson Perry

Winner: Grayson Perry

JURY

Richard Calvocoressi, Director, Scottish National Gallery of Modern Art
Frank Cohen, representative of the Patrons of New Art
Chrissie Iles, Curator, Film and Video,
Whitney Museum of American Art
Andrew Wilson, Critic and Deputy Editor, Art Monthly
Nicholas Serota, Director, Tate

2004

SHORTLIST

Kutlug Ataman
Jeremy Deller
Langlands & Bell
Yinka Shonibare

Winner: Jeremy Deller

JURY

Catherine David, Director, Witte de With Center for Contemporary Art, Rotterdam
Adrian Searle, Art Critic, The Guardian

Robert Taylor, representative of the Patrons of New Art
David Thorp, Curator, Contemporary Projects, Henry Moore Foundation
Nicholas Serota, Director, Tate

2005

SHORTLIST

Darren Almond
Gillian Carnegie
Jim Lambie
Simon Starling

Winner: Simon Starling

JURY

Louisa Buck, London correspondent, The Art Newspaper
Kate Bush, Head of Art Galleries, Barbican Art Gallery
Caoimhin Mac Giolla Leith, art critic and Lecturer, Modern Irish Department, University College
Dublin
Eckhard Schneider, Director, Kunsthaus Bregenz
Nicholas Serota, Director, Tate

2006

SHORTLIST

Tomma Abts
Phil Collins
Mark Titchner
Rebecca Warren

Winner: Tomma Abts

JURY

Lynn Barber, writer, 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

2007

SHORTLIST

Tate Liverpool
Zarina Bhimji
Nathan Coley
Mike Nelson
Mark Wallinger

Winner: Mark Wallinger

JURY

Michael Bracewell, writer and critic
Fiona Bradley, Director, Fruitmarket Gallery, Edinburgh
Thelma Golden, Director & Chief Curator, Studio Museum, Harlem
Miranda Sawyer, freelance broadcaster and writer
Christoph Grunenberg, Director, Tate Liverpool

2008

SHORTLIST

Runa Islam
Mark Leckey
Goshka Macuga
Cathy Wilkes

Winner: Mark Leckey

JURY

David Adjaye, architect and Director, Adjaye Associates
Daniel Birnbaum, Director, Staatliche Hochschule für Bildende
Künste
Suzanne Cotter, Curator, Modern Art Oxford
Jennifer Higgie, Editor, Frieze
Stephen Deuchar, Director, Tate Britain

2009

SHORTLIST

Enrico David
Roger Hiorns
Lucy Skaer
Richard Wright

Winner: Richard Wright

JURY

Charles Esche, Director Van Abbemuseum, Eindhoven
Mariella Frostrup, writer and broadcaster
Jonathan Jones, art critic, The Guardian
Dr Andrea Schlieker, Director Folkestone Triennial, and curator
Stephen Deuchar, Director, Tate Britain

2010

SHORTLIST

Dexter Dalwood
Angela de la Cruz
Susan Philipsz
The Otolith Group

Winner: Susan Philipsz

JURY

Isabel Carlos, Director, Centre for Modern Art CAMJAP
Philip Hensher, Writer, critic and journalist
Andrew Nairne, Executive Director, Arts Strategy, Arts Council England
Polly Staple, Director, Chisenhale Gallery
Penelope Curtis, Director, Tate Britain

2011

SHORTLIST

Karla Black
Martin Boyce
Hilary Lloyd
George Shaw

Winner: Martin Boyce

JURY
Katrina Brown, Director, The Common Guild, Glasgow
Vasif Kortun, Platform Garanti, Istanbul
Nadia Schneider, Freelance Curator
Godfrey Worsdale, Director, BALTIC
Penelope Curtis, Director, Tate Britain

2012

SHORTLIST
Spartacus Chetwynd
Luke Fowler
Paul Noble
Elizabeth Price

Winner: Elizabeth Price

JURY
Andrew Hunt, Director, Focal Point Gallery, Southend-on-Sea
Heike Munder, Director, Migros Museum für Gegenwartskunst, Zurich
Michael Stanley, Director, Modern Art Oxford, Oxford*
Mark Sladen, Director, Kunsthall Charlottenborg, Copenhagen
Penelope Curtis, Director, Tate Britain
** Sadly, Michael Stanley died on 21 September 2012*

2013

SHORTLIST
Laure Prouvost
Tino Sehgal
David Shrigley
Lynette Yiadom-Boakye

Winner: Laure Prouvost

JURY
Annie Fletcher, Curator of Exhibitions, Van Abbermuseum, Eindhoven
Dr Susanne Gaensheimer, Director, MMK Museum für Moderne Kunst, Frankfurt
Declan Long, Co-Director, National College of Art and Design, Dublin
Ralph Rugoff, Director, Hayward Gallery, London
Penelope Curtis, Director, Tate Britain

2014

SHORTLIST
Duncan Campbell
Ciara Philips
James Richards
Tris Vonna-Michell

Winner: Duncan Campbell

JURY
Stefan Kalmár, Executive Director and Curator, Artists Space, New York
Helen Legg, Director, Spike Island, Bristol
Sarah McCrory, Director, Glasgow International

Dirk Snauwaert, Artistic Director, Wiels, Brussels
Penelope Curtis, Director, Tate Britain

2015

SHORTLIST

Janice Kerbel
Bonnie Camplin
Assemble
Nicole Wermers

Winner: Assemble

JURY

Alistair Hudson, Director, Middlesbrough Institute of Modern Art
Kyla McDonald, Artistic Director, Glasgow Sculpture Studios
Joanna Mytkowska, Director, Museum Sztuki Nowoczesnej
Jan Verwoert, Critic and Curator
Penelope Curtis, Director, Tate Britain

2016

SHORTLIST

Michael Dean
Anthea Hamilton
Helen Marten
Josephine Pryde

JURY

Michelle Cotton, Director, Bonner Kunstverein, Bonn
Tamsin Dillon, Curator
Beatrix Ruf, Director, Stedelijk Museum, Amsterdam
Simon Wallis, Director, The Hepworth Wakefield
Alex Farquharson, Director, Tate Britain.