**Turner Prize Artist meeting, Tate Britain, 26.5.16**

Daniel Slater – Partnership side/contract

Eloise, Tate TP Project Manager.

Linsey Young, Curator Contemporary British Art Tate Britain

linsey.young@tate.org.uk

**Chat with LY, CL, KF before artists arrived:**

**2016 Turner Prize**

* Met artists individually or in twos rather than all together as couldn’t get a date that suited everyone.
* LY before the artist briefing has already had conversations with artists about their work/exhibitions – which wasn’t expected. LY already knew Anthea Hamilton.
* The artist briefing is a courtesy face to face meeting.
* Make sure you are aware of the situation of each artist i.e not all will be represented by a gallery. Anthea Hamilton is currently being chased by a gallery.
* Can always ask artist to use their AV technician.
* LY is keen on Genesis P-Orridge as a presenter of TP and could write an essay for the catalogue.
* Artist films still happening
* Catalogue – a re-vamp is on the cards. FAG is likely to get a template to work to.

**Artist briefing meeting**

**Helen Marten, Anthea Hamilton, KT, CL, LY, Press lady Rachel, Assistant curator Carmen (looking after artists Michael Dean and Josephine Pryde)**

Main purpose of artist briefing meeting -

* Confirm spaces
* Timeline & floorplan (copies given to artists)
* Draft contract

Press – Rachel –

Announcement went well. Tate have lots of experience of TP and can support and help artists through the process.

Reassured artists.

Highlighted the opportunities to the artists – it can open doors, it’s up to the artist how much they want to embrace it.

Press view –

* Usually the day before the exhibition opens to the public.
* Artists aren’t required to be there (Linsey and Carmenwill be there).
* Artists can do as much or as little as they want to.
* Tate press officer will be present if artists do want to do interviews.

Award Ceremony 5 Dec 2016 –

* Guardian is the media partner this year. They get the first interview with the winner, artist to think about this opportunity.
* BBC (rather than channel 4 this year), more editorial control, radio and tv channels available – world service, 6 music.
* Live broadcast on 5 Dec and will go out on the 10 ‘o’ clock news. Winner to say a few words to possible Will Gompertz
* Media is well controlled/slick
* Artists won’t be alone – there will always be someone with them.
* If artists get contacted by press they can field to the Tate press officer.

Timeline – LY talked through the timeline with the artists.

* Need to confirm content in order to budget for build etc,,,
* Catalogue and interpretation are time intensive
* Education/interpretation space for artist films, books, TP and its history
* A1 panel on each artist, simple labels for works.
* Catalogue – needs an update, x20 pages with lots of images. More artist focussed, less corporate, more accessible. 1,200 word artist text, artist interviews by email, set questions, more informal. Short essay for the catalogue that isn’t written by a curator, director or collector. Tate curators (2017 – Hull curators) write artist text.
* Install – artists are staggered so that they come in at different times over a 2 week period. Helen Marten asked if she can bring her own technician in, yes but needs to work with Tate team, Tate needs tech’s name in advance. 5-11 Sept build time, the rest is for install.
* Artist films – can fit around artists schedule

Floorplan LY talked through –

* Location of all 4 artists
* Flexibility of space, walls/screens
* Lights – natural light/clock out light
* Barriers – Tate must use tape/barriers for GIS – this may be an issue for some artists - Helen.
* Doorways 2 metre wide (1.2 DDA regulations)
* Helen requested a ‘Sketch-up’ plan. Tate only have paper floorplans!
* Helen and Josephine to share large exhibition space could be an issue with Josephine’s train work – noise and position of train track. To worked through.
* Need to balance light levels for each artist – hopefully won’t be an issue at FAG as each artist will have a gallery each.
* Helen also asked about having her work delivered to London early for repairs/conservation works