

Turner Prize

2005

TATE BRITAIN, 18 OCTOBER 2005 – 22 JANUARY 2006
SUPPORTED BY GORDON'S® GIN

TEACHER AND STUDENT NOTES

BY ANGIE MACDONALD

BRITAIN

TATE

DARREN ALMOND
PHOTO: RICHARD DAWSON 2005



GILLIAN CARNEGIE
PHOTO: TARRAN BURGESS



JIM LAMBIE
COURTESY OF THE ARTIST, THE MODERN INSTITUTE, GLASGOW, ANTON KERN GALLERY, NEW YORK, SADIE COLES, LONDON PHOTO: ADRIAN BARRY



SIMON STARLING
COURTESY THE ARTIST AND THE MODERN INSTITUTE, GLASGOW PHOTO: STEFAN KORTE



INTRODUCTION TO THE EXHIBITION

The Turner Prize is awarded to a British artist under fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding 11 May 2005. The four nominees this year are Darren Almond, Gillian Carnegie, Jim Lambie and Simon Starling. Work by the artists will be shown at Tate Britain from 18 October 2005. The winner will be announced at Tate Britain on 5 December during a live broadcast by Channel 4.

The Turner Prize was established in 1984 by the Tate's Patrons of New Art and, although controversial, it is widely recognised as one of the most important awards for the visual arts in Europe. Gordon's gin is sponsoring the prize for the second year. They increased the value of the Turner Prize from £20,000 to £40,000, with £25,000 being awarded to the winner and £5,000 each to the other shortlisted artists.

The members of the Turner Prize 2005 jury are:

- **Louisa Buck**
London contemporary art 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 and Chairman of the Jury

There is a useful and informative section on the Turner Prize and its history on the Tate website at: www.tate.org.uk/britain/turnerprize

VISITING THE EXHIBITION

Free group exhibition tickets for UK schools are available in advance only from Education Bookings on 020 7887 3959. There are a limited number of free group tickets available so please book well in advance. Otherwise, school groups are charged £4.50 per head. If you would like to use the Schools Area to have lunch or use locker spaces please book these when you book your tickets (there is limited space available). As all exhibitions at Tate Britain can be busy, you cannot lecture in the exhibition space, but you can discuss works in a conversational manner with groups of no more than six students at a time. If possible, brief your students before they enter the exhibition, and if you have a large group, we suggest that you divide into smaller groups and follow the suggestions in this pack.

HOW TO USE THIS PACK AND STRUCTURE YOUR VISIT

The aim of this pack is to provide an introduction to the exhibition and information about key works on display, as well as themes and issues to consider and discuss. It also suggests ways of looking at contemporary art and links to the wider Tate collection. The key work cards can be used to help focus work in small groups in the exhibition, as well as preparation or follow up work in the classroom.

RESOURCES AVAILABLE IN THE GALLERY

In the final room of the exhibition there is an **Interpretation Room**. This is a seating area with a film on the artists, press clippings, comments cards and books related to the artists. There is a **free audio guide** available to all visitors. It will include commentary from the artists, jury members and a champion of the artist. The **Turner Prize 2005 broadsheet** is available at the entrance to the exhibition, price £2.50. The **Tate shop** has a selection of books, journals, catalogues, post cards and related materials.

WEBSITES

Tate Online www.tate.org.uk

Turner Prize www.tate.org.uk/britain/turnerprize

Tate Learning www.tate.org.uk/learning This site includes the Staff Room, a dedicated area for teachers and group leaders, teacher resource notes for all major Tate exhibitions including past Turner Prize exhibitions.

www.sadiecoles.com Information on Jim Lambie

www.antonkerngallery.com Information on Jim Lambie

www.whitecube.com Information on Darren Almond

www.themoderninstitute.com Information on Simon Starling and Jim Lambie

www.artnet.com/artist/3633/gillian-carnegie.html Information on Gillian Carnegie

FURTHER READING

Bradley, Will, *Painting Not Painting: Jim Lambie, Victoria Morton, Julie Roberts*, 2003, Tate Publishing

Buck, Louisa, *Moving Targets 2, A User's Guide to British Art Now*, 2000, Tate Publishing

Button, Virginia, *The Turner Prize Twenty Years*, 1997, Tate Publishing

Button, Virginia, *New revised Edition, The Turner Prize*, September 2005, Tate Publishing

Button, Virginia, & Esche, Charles, *Intelligence, New British Art 2000*, 2000, Tate Publishing

Crary, Jonathan (editor), *Installation Art in the New Millennium: The Empire of the Senses*, 2004, Thames & Hudson Ltd.

Coles, Sadie (editor), *Jim Lambie: Voidoid*, 2005, The Modern Institute, Glasgow, Sadie Coles HQ, London, Anton Kern Gallery, New York in collaboration with Koenig Books

Kent, Sarah, *Shark Infested Waters: The Saatchi Collection of British Art in the 90s*, 1994, London

Nesbitt, Judith & Watkins, Jonathan, *Days Like These, Tate Triennial Exhibition of Contemporary British Art*, 2003, Tate Publishing

Schwabsky, Barry, *The Triumph of Painting: The Saatchi Gallery*, 2005, Jonathan Cape

Q WHEN DID THE TURNER PRIZE START?

A 2005 is the twenty-second year of the prize: the first Turner Prize was awarded in 1984.

Q HOW DID IT BEGIN?

A The prize was founded by a group called the Patrons of New Art. They were formed in 1982 to help buy art for the Tate Gallery's collection and to encourage wider interest in contemporary art.

Q WHY DID THEY CALL IT 'THE TURNER PRIZE'?

A The Patrons wanted a name associated with great British art. They chose JMW Turner (1775–1851) partly because he had wanted to establish a prize for young artists. He also seemed appropriate because his work was controversial in his own day.

Q WHO PUT UP THE PRIZE MONEY?

A The first sponsor was Oliver Prenz, though he remained anonymous at the time. He was a founder member of the Patrons of New Art. The prize money was £10,000 for the first three years. He was followed in 1987 by Drexel Burnham Lambert, an American investment company. They sponsored the prize until 1989. The prize was suspended for a year in 1990 when the company went bankrupt. From 1991 Channel 4 was the sponsor and the prize money was raised to £20,000. Since 2004 Gordon's Gin have been sponsoring the Prize as part of a three-year sponsorship; they have increased the total prize money to £40,000.

Q WHO WAS THE FIRST WINNER?

A Malcolm Morley.

Q WHY DID SOME OF THE EARLY SHORTLISTS INCLUDE PEOPLE WHO WEREN'T ARTISTS?

A At first the prize was awarded to 'the person who, in the opinion of the jury, has made the greatest contribution to art in Britain in the previous twelve months'. This meant that critics and art administrators were eligible as well as artists.

Q HAS THERE ALWAYS BEEN A SHORTLIST?

A In the early days there were concerns about the shortlisting process. In 1988 it was decided not to announce the shortlist publicly, and instead of an exhibition of work by shortlisted artists, the winner was offered a solo show the following year. In 1989 the jury published a list of 7 'commended' artists. The shortlist was reinstated in 1991, and restricted to 3 or 4 artists.

Q IS THERE AN AGE LIMIT?

A There was no age limit at first, but in 1991 it was decided to restrict the Prize to artists under 50, so that younger artists just setting out weren't pitted against artists at the height of their careers.

Q IS THERE A LIMIT TO HOW OFTEN AN ARTIST CAN BE SHORTLISTED?

A In 1987 it was ruled that any artist nominated for two years wouldn't be eligible for the following two years. This was changed again in 1991; since then there has been no limit to the number of times an artist can be shortlisted.

Q WHAT ABOUT THE PROTEST GROUPS?

A Since 1991, when the award ceremony was first broadcast live, various groups have staged protests. These have included a group called Fanny Adams, protesting against male domination of the art world, the K Foundation (formerly the pop band KLF) who awarded £40,000 to Rachel Whiteread as the 'worst shortlisted artist' in 1993, and FAT (Fashion, Architecture and Taste) who objected to the 'cultural elitism' of the art establishment.

To find out more about the history of the Turner Prize visit: www.tate.org.uk/britain/turnerprize/history/

To find out more about all the artists who have ever exhibited in the Turner Prize visit: www.tate.org.uk/britain/turnerprize/history/artists

One way to explore the exhibition would be to have a general look and then to focus on a few key works, such as the ones included in this pack. However, to start off and focus discussion, you could ask students the following questions:

ICE-BREAKER QUESTIONS

- What are your first impressions of the exhibition?
- What do these four artists seem to be interested in? (You could make a list)
- Do they share any common interests and concerns?
- What sorts of materials and processes do they work with?
- Who would you like to see win the Turner Prize this year?

QUESTIONS TO ASK OF ANY WORK

- Personal responses – what do you bring to the artwork?
- What are your first reactions to the work?
- What is the first word that came into your head when you saw it?
- What do you notice first?
- Does it remind you of anything?
- What do you think the artist wants to communicate?

LOOKING AT THE ARTWORK – WHAT CAN YOU SEE?

- What materials and processes has the artist used to make the artwork?
- What is it? (Is it a film, photograph, installation etc?)
- Where is it? Does it link with other artworks in the exhibition?
- How big is the artwork? What effect does scale have on the artwork and our relationship to it?

SUBJECT AND MEANING – WHAT IS IT ABOUT?

- Is the artwork about a subject, issue or theme?
- Is it about real life?
- Could the work have a symbolic, moral or political meaning?
- How does the work make you think about time?
- Does it make you consider aspects of life or art in a new way?
- Does the work have a title? Does this affect the way you see it?
- What information is available in the gallery (eg wall text or caption)? Does this information affect or change the way you see it?

ART IN CONTEXT – INFLUENCES WHICH SHAPE THE CREATION AND READING OF A WORK

- Who is the artist? Do you think the background of the artist can inform us about why or how it was created, or what it might be about?
- Was the artwork made for a particular location or event?
- Does the artwork link to other works made by the artist?
- How does the artwork link to work by other contemporary artists?
- Does it connect to any art of the past?
- What does the artwork tell us about the ideas and values of today's world?
- How does it link or comment on contemporary social, cultural and political issues such as consumerism, globalisation and multi-culturalism?
- Does the work make use of modern materials and technology or perhaps re-invent age old processes?

ISSUES RELATING TO CONTEMPORARY ART

A range of issues relating to contemporary art are raised by the Turner Prize, year after year. Below are just a few of them.

THE AWARDS GAME

What is the aim of the prize? Do we actually remember any of the winners? Is it about winning and losing? Or is it just the opportunity to get the nation talking about art? What impact do you think the prize has on the shortlisted artists?

CONCEPTUAL ART

For some people, contemporary art is synonymous with conceptual art, which many view as questionable. Conceptual art is also used to label work that makes us think or challenges our assumptions about what art is or should be. Where is its place in the Turner Prize and why do people find it so problematic?

CRAFT AND SKILL

Do artists have to make their work with their own hands, or is it enough that they have the ideas and direct the work? Is it important that a piece of art suggests skill in its process and making? What are the other criteria for looking at and considering art? Is one more important than another?

WHAT ABOUT PAINTING?

For many years there has been a debate about the place of painting in contemporary art. With new media and technologies, collaborative practice, installations and the freedom to make work out of any materials at all, has painting died? It is interesting to note that Gillian Carnegie is the first artist to work solely in the medium of paint to be included in the shortlist for five years.

SHOCK AND SENSATION

Do the elements of shock and sensation which fuel the media coverage of the Turner Prize help or hinder the aim of bringing contemporary art to the wider public? The 'shock' element seems to take two forms: dislike of the content or subject matter of the art on display (pornography, the inside of the artist's body) and dismay at the materials used (dead animals, elephant dung, unmade bed, rice). But is it possible to shock any more? See some of the critics' comments over the years at www.tate.org.uk/turnerprize/history/critics

Do you think this year's exhibition is controversial? Does it include work that you would consider art? Why not follow the reviews and press coverage leading up to the awards in December.

REPRESENTATION IN THE TURNER PRIZE

The prize is now limited to artists under fifty years old. There have traditionally been more male artists than women artists. How representative is the prize of artists at work today?

THE ARTISTS

Darren Almond was born in Wigan in 1971 and studied Fine Art at Winchester School of Art, graduating in 1993. He has exhibited widely in Europe. Almond, 34, lives and works in London.

Gillian Carnegie was born in Suffolk in 1971. She studied at Camberwell School of Art, London, and the Royal College of Art, London, graduating in 1998. Carnegie has exhibited in New York, London and Germany. Carnegie, 34, lives and works in London.

Jim Lambie was born in Glasgow in 1964. He worked in the music industry before studying at Glasgow School of Art. He has exhibited widely in America and Europe. Lambie, 41, lives and works in Glasgow.

Simon Starling was born in Epsom in 1967. He graduated from Glasgow School of Art in 1992. He has exhibited widely in Europe and America. Starling, 38, lives and works in Berlin and Glasgow.

KEY THEMES IN THE TURNER PRIZE 2005 EXHIBITION

The artists included in this year's shortlist are all very different and they explore a variety of subjects and media. Some of these key themes are listed below. For more detailed discussion of individual works please refer to the key work cards.

INSTALLATION

Some of the works on display defy categorisation. Are they sculpture, architecture, film, design or painting? All four artists are interested in the idea of installation and the transformation of space. Installation is a term used to describe mixed-media artwork that occupies an entire room or gallery space into which usually the spectator can enter. Although Carnegie limits herself to the medium of painting, she chooses to display her work in series to create an installation. Almond creates installations using film, sound and light, while Starling presents us with extraordinary sculptural objects. Lambie's installations are an exhilarating theatrical encounter. His vibrating floors and walls and strange sculptures transform the space.

TRANSFORMATION OF OBJECTS

A common theme in the exhibition is the transformation of commonplace objects. These artists harness the symbolic and emotional potential of objects; they draw us into the world of objects, their fictions and biographies. Everyday objects, places and spaces are changed, so that their origins and economic, cultural and use value are questioned. What happens when the Blackpool windmill is filmed, a shed is transformed into a boat and then back to a shed, or a floor is covered in gaffer tape? What issues about mass production, collection and disposal are raised?

TIME

All art is preoccupied with time, but some of these artists are especially preoccupied with its passing. Almond's work explores the physical and emotional effects of time on individuals, objects and places. He describes his work as articulating 'the vulnerability of yourself against time'. Starling's projects reveal how objects and places change and reinvent themselves over a period of time. Lambie likes to create installations that transport you to another space and time.

GEOGRAPHY AND PLACE

The four artists raise questions about our sense of place and geographical context. Almond is interested in the symbolic and emotional potential of places and his investigations have taken him to remote parts of the world. In this exhibition he focuses on what Blackpool symbolises for his grandmother. Starling often constructs his projects around a physical journey and *Tabernas Desert Run* is the end product of one such trip.

MEMORY

In different ways these artists explore the themes of recollection and remembrance. Almond takes a highly emotional subject beyond personal experience into the broader arena of social history. Lambie loves to include memorabilia and objects sourced from junk shops that he customises and resurrects. Carnegie's seemingly banal landscapes trigger our own memories of places.

ARTISTS AS RESEARCHERS

All four artists undertake meticulous research before they make their work. Almond talks of his desire to document things before they are lost forever, while Lambie spends a lot of time gathering material from markets, junk shops and memorabilia collections. Starling's research takes him all over the world and leads him to learn new skills such as model making, horticulture and boat building. Carnegie uses photographs as the basis for many of her works, often undertaking preparatory work before she begins a new painting.

NARRATIVES AND STORIES

These works are full of narratives – they provide fresh insights into the things around us. Almond tells us about his family, while Starling tells complex stories, often revealing a network of relationships between places, objects and cultural and historical facts. Lambie invite us into his 'dreamscape' where space and objects are transformed to change the way we perceive our surroundings and ourselves. Carnegie plays with traditions in painting challenging us to think about our own ideas of, for example, landscape, our bodies or flower painting.

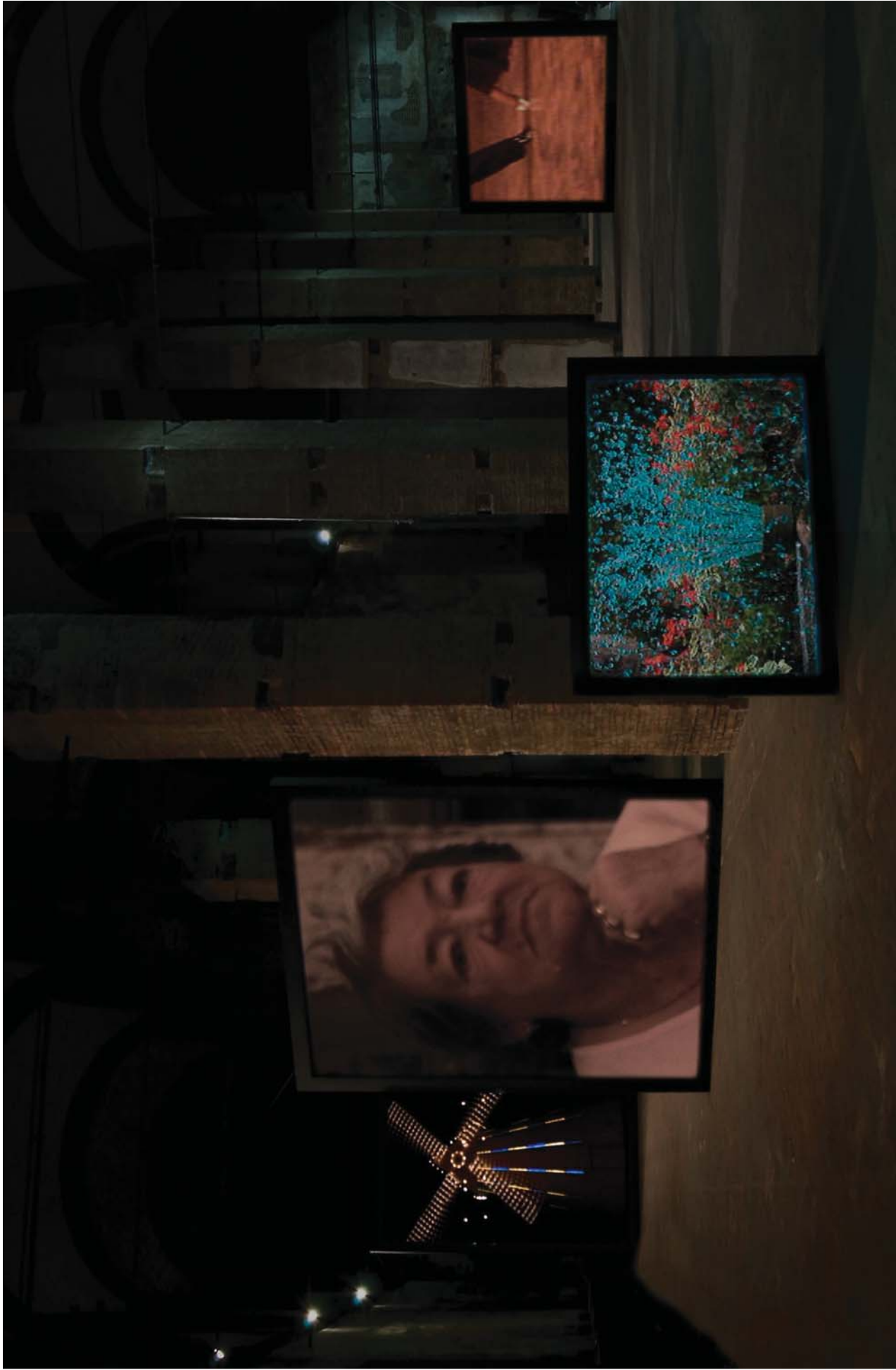
ART HISTORY

Art historical references can be found within many of the works on display. Of course art is inseparable from historical and cultural contexts, but some of these artists make overt reference to past artists. For example, Carnegie's *Black Square* refers to the Russian artist Kasimir Malevich's pioneering abstract paintings. Starling's *Tabernas Desert Run* is a European version of American artist Chris Burden's trip across the Wild West.

Do you think it is important for visitors to understand these references? How does this so-called art historical bootlegging conflict with the everyday appeal of much of the work on display?

COLOUR

There is a lot of colour in this exhibition! Consider the variety of ways colour is employed in the works on display. What is natural and what is artificial? Contemporary artists are acutely aware of the way we experience colour in a digital urban age. Look at how Almond exploits colour in his installation or Carnegie creates sombre, dark paintings. Look at how Starling exploits watercolour paint to record his cactus or how Lambie dazzles us with his shiny pulsating metallic colours.



DARREN ALMOND *IF I HAD YOU* 2003 PALAZZO DELLA RAGIONE, MILAN PRODUCED BY: FONDAZIONE NICOLA TRUSSARDI, MILAN
PHOTO: MARCO DE SCALZI | COURTESY JAY JOPLING/WHITE CUBE (LONDON), MATTHEW MARKS GALLERY, NEW YORK AND GALLERIE MAX HETZLER, BERLIN

DARREN ALMOND HAS BEEN SHORTLISTED FOR THE TURNER PRIZE FOR HIS EXHIBITION AT K21, KUNSTSAMMLUNG NORDRHEIN-WESTFALEN, DÜSSELDORF

Darren Almond *If I Had You* 2003

Palazzo della Ragione, Milan

Fondazione Nicola Trussardi, Milan

Photo by: Marco De Scalzi

Courtesy Jay Jopling/White Cube (London), Matthew Marks Gallery, New York and Gallerie Max Hetzler, Berlin

BACKGROUND

If I Had You is a four-screen video installation. As viewers enter the darkened space they are confronted first by a screen of a fountain. There is also a floor-to-ceiling screen showing a windmill. At the heart of the work is a close-up image of an elderly lady who is facing a screen showing a tea dance. Speakers have been placed throughout the room and visitors can hear the sound of the dancers' steps, the windmill and the tunes of a piano.

If I Had You is based on Darren Almond's own widowed grandmother. The film footage was shot in the seaside town of Blackpool, where Almond's grandparents went on honeymoon many years before. The film shows Almond's grandmother in close-up, on her first trip back to the Tower Ballroom since her husband's death. You can see her watching a dancing couple in a deserted dancehall.

The saturated tones of the film of the dancers contrast with the sparkling colour of the fountain and large windmill. This heightens the sense of nostalgia within the overall installation. This is a work about personal memory and loss. You can't help but be drawn into watching the grandmother's expressions which seem to move between joy and sadness.

Almond uses sound to manipulate our perception of space and location. The sound of sliding footsteps can be heard in each corner of the gallery while a piano melody creates a mood of contemplation. The creaking sound of the windmill is like a clock ticking. It is as if we are entering the mind of this lady, exploring her memories both past and present.

Intensely personal and intimate, Almond's installation examines emotional longing and the theme of remembering with extraordinary poignancy. His use of film and sound and choice of imagery enable him to go beyond family history. It provides a tender portrait of youthful reminiscence and the dignity of old age. The reference to a local landmark such as the windmill on Blackpool's promenade roots the installation in the genre of documentary. Yet it also takes on the wider symbolism of time passing; the circular motion alludes to the cycle of life and the inevitability of death.

Much of Almond's work has been preoccupied with the theme of time, geography and memory. Almond's first major work *A Real Piece of Time* 1996 was a live video link from his studio into a shop across London where time was marked by an amplified industrial flip-clock. He has since worked in a range of media including real-time satellite broadcast, film, photography and sculpture.

FOR DISCUSSION

- Describe your own experience of this installation. What did you notice first? How did you move around the space? Where did you spend longest? What memories and emotions did it trigger for you?
- Almond describes his work as 'providing a point of entry into memory'. Discuss in relation to *If I Had You*.
- Personal experience or social history? Is this installation simply a personal memoir or does it have wider social and historical implications? In what ways is it different to a video diary or family video?
- Almond is noted for his innovative use of video technology and acoustics. How does he manipulate technology here?
- Almond's installation includes many symbols of time passing. Discuss his choice of images, sounds and colours and see how many symbols you can spot.

ACTIVITIES

- Challenge students to make a short film, photographic sequence or audio recording that creates a portrait of someone based on places or objects that are associated with them.
- Students could make a film or mixed media artwork which explores their memories (or those of a member of their family) of a time and place from the past. Encourage them to find images that trigger memories. Expand this to a wider social history project exploring historical events and customs of the times.
- Invite students to create or assemble their own symbols of time. They could make their own installations.
- Compare and contrast different contexts for identity such as personal, social and political. Students could collect objects which say something about an identity or they could make a work (such as a painting, installation or video) which they feel encapsulates their own identity.

LINKS

Contrast Almond's installation with historic portraiture and social history painting. Look at collection displays at Tate Britain such as 'Tudor and Stuart Portraiture' or 'Victorian Paintings of Modern Life'. Link also to twentieth-century artists interested in portraiture such as Lucian Freud or Francis Bacon. Compare *If I Had You* to works such as Harold Gilman's *Mrs Mounter at the Breakfast Table* 1917 currently on display in room 19.

Compare Almond's work to that of other contemporary artists such as Michael Landy, Jeremy Deller, Nathan Coley, Gillian Wearing, Christian Boltanski and Simon Patterson. Many of these artists use a range of media and technology to explore themes such as family history, personal memory, a sense of place and social history.

Interesting links can be made to the work of Kutlug Ataman, whose video installation *Twelve* 2003 was included in the Turner Prize last year. Like Almond, Ataman is interested in personal memory and social history. *Twelve*, made in south-east Turkey, features interviews with six people who recount their experience of reincarnation and talk about their past and present lives.

Further information on Tate works and displays can be found at www.tate.org.uk/collection



GILLIAN CARNEGIE *BLACK SQUARE* 2002 OIL ON CANVAS, COLLECTION OF RENE CONTI AND IVAN MOSKOWITZ, BROOKLINE, MASSACHUSETTS

GILLIAN CARNEGIE HAS BEEN SHORTLISTED FOR THE TURNER PRIZE FOR HER SOLO EXHIBITION OF PAINTINGS AT CABINET, LONDON.

Gillian Carnegie *Black Square* 2002

Oil on canvas

193 x 193 cm

Collection of Rene Conti and Ivan Moskowitz,
Brookline, Massachusetts

BACKGROUND

Gillian Carnegie's painting, *Black Square*, appears at first to be a solid mass of thick black paint. A closer look reveals a woodland scene with a surprising amount of colour. Looking through the base of the trees our eyes are taken from the greens and reds of the forest floor to the blue sky that can be glimpsed through the treetops. The paint is so thick in places it is almost like a relief and the textures and brushwork of the tree trunks contrast with those of the branches, leaves and grass.

Black Square is part of a series that Carnegie first began in 2000. The artist often works in series, returning to the same image or subject but varying her approach each time. The original idea for these paintings stemmed from the challenge of how to paint a night scene. By painting in thick black paint she puts a new twist on the traditional landscape and the play of light through trees. As with most of her works, Carnegie used photographs as the basis for this painting.

Both the title and appearance of this painting are deliberate art historical references. *Black Square* was the title of the Russian artist Kasimir Malevich's infamous abstract composition of a black square on a white ground of 1913. Malevich was a pioneer of abstract art and he believed that 'the artist can only be a creator when the forms in his pictures have nothing in common with nature'. He abandoned descriptive representation in favour of geometric imagery. For Malevich, the black square expressed pure feeling while the white field was the void beyond that feeling.

The monochrome (single colour) painting has been explored by a number of artists in the last century, usually to question ideas about representation and meaning of painting itself. It has often been put forward as the 'ultimate' painting or rather the end of painting. Carnegie's monochromes can be seen as part of this tradition. Her work can also be seen as playful subversion of it. Hidden in her *Black Square* is, in fact, the most traditional landscape subject.

Carnegie's choice of subjects has been described as conventional and includes sunsets, vases of flowers, woodland scenes and nudes. However, as with this painting, appearances are deceptive as much of her work is about challenging the language of painting. Her works resist easy interpretation and she frequently offers a new twist through her handling of paint. As one of the judges, Louisa Buck says, 'what look like conventional paintings are anything but. They are actually conceptually rich; they interrogate painting; they make us think about how and why we look at it' (M Field, *Independent*, 5 June 2005).

Carnegie's work seems to hover between abstraction and representation. She plays with the tension between subject matter and medium, between what is being represented and the physical qualities of paint. The thick paint seen here is characteristic of her

work and Carnegie demonstrates great dexterity in her handling of oil paint. She says her use of thick paint originated from her desire to distinguish her paintings from photographic images.

FOR DISCUSSION

- Look closely at *Black Square*. What do you notice first? How does the artist draw us into looking intently at this painting?
- Describe the texture of the paint. How does Carnegie 'handle' her paint?
- Carnegie's paintings have been described as both 'evasive and engaging', 'claustrophobic and seductive'. Discuss in relation to *Black Square*.
- What you think is more important with Carnegie's paintings, the subject or the manner in which it has been painted?
- Why do you think Carnegie often works in series? How does your response to her work change when you are confronted with a series of her paintings?
- Carnegie has been described as treating her subjects in a subversive way. Discuss some of the ways she challenges the tradition of landscape, still life or nude painting. See, for example, the 'Bum' paintings included in this exhibition.

ACTIVITIES

- Study Carnegie's painting techniques and experiment with varying brushstrokes and densities of paint – from thick impasto to thin washes.
- Discuss how students could record or describe landscapes or cityscapes at night. Experiment with film, photography, drawing and painting.
- What happens when an artist limits their palette to one or two colours? Encourage students to create both representational and abstract monochrome paintings.
- Get students to create photographic and painted landscapes. Research landscape images past and present and discuss how Carnegie's paintings offer a new approach to the subject.

LINKS

Carnegie is often compared to nineteenth-century artists such as Edouard Manet and Gustave Courbet. Compare her work to traditional landscape, still life and figure painting. Make comparisons with historic paintings at Tate Britain.

Compare Carnegie's *Black Square* directly with Kasimir Malevich's painting of the same title made in 1913. Compare to other twentieth-century artists, such as Ad Reinhardt, who have made so-called monochromes to question representational painting.

Compare and contrast the work of painters such as Leon Kossoff and Frank Auerbach whom Carnegie is known to admire. Compare also to other contemporary painters currently on display at Tate Britain: Chris Ofili, David Hockney, Peter Blake, Lucian Freud, Francis Bacon, FN Souza and Sandra Blow.

Further information on Tate works can be found at www.tate.org.uk/collection



JIM LAMBIE *THE KINKS* 2005 MIXED MEDIA INSTALLATION COURTESY THE ARTIST, THE MODERN INSTITUTE, GLASGOW, SADIE COLES HQ, LONDON AND ANTON KERN GALLERY, NEW YORK

JIM LAMBIE WAS SHORTLISTED FOR THE TURNER PRIZE FOR HIS EXHIBITIONS AT SADIE COLES HQ, LONDON AND ANTON KERN, NEW YORK

Jim Lambie *The Kinks* 2005

Mixed Media Installation

Courtesy The artist, The Modern Institute, Glasgow, Sadie Coles HQ, London and Anton Kern Gallery, New York

BACKGROUND

The Kinks is designed especially for the space within this exhibition. Jim Lambie has used triangular pieces of vinyl tape in a crosshatch effect to create a strange prismatic space. This part of the installation is called *Chromatic (Cross-hatch and Corners)*. In this space he has positioned three sculptures *Black Kestrel (Six Rorschach)*, *Four To The Floor* and *Psychedelic Cockatoo*. The work has a theatrical feel and a vibrant energy that is very compelling.

This work is another in a series of floor pieces that Lambie began in 1999. In each gallery space he uses different coloured vinyl or gaffer tape to define the space and transform the environment. Lambie's tape produces an optical effect of rhythm and vibration that creates a confusing and disorientating vortex. We are left giddy and feeling we have been thrown into a huge abstract painting. The white, black and silver used here have a particular effect. The space feels saturated by the lines of colour; it seems to vibrate and pulse. Lambie describes the short lengths of tape as 'shading' or 'drawing'. The choice of colours was inspired by an art deco tea set.

Described as a 'glittering landscape of sensory pleasure', the floor and walls provide a platform for the sculptural works. Lambie describes his intention to create 'so many edges that they all dissolve. Is the room expanding or contracting? Covering an object somehow evaporates the hard edge off the thing, and pulls you towards more of dreamscape'. Lambie has included mirrored surfaces on hand bags and on a plinth to dissolve the limits of where objects begin and end.

On one wall of the installation are the silhouettes of The Kinks band members, taken from an album cover. They have been constructed in mdf and covered in faded black t-shirts. They form a black inkblot shape and in front sits a large black ceramic kestrel covered in shiny black paint.

Lambie uses everyday materials as well as remnants from pop culture such as trashy accessories and band memorabilia. Much of his work is made on the spot and it has an improvised feel. The instant impact of his installations belies the meticulous and labour intensive work of production – the floor created for this installation took five people five days to make. Much of his work involves elaborate sticking, collaging and covering as objects and spaces are transformed.

Lambie's involvement in the Glasgow music scene, as both musician (he was part of the group The Boy Hairdressers) and DJ, has had considerable influence on his work. The abandoned, mass-produced products of the music industry are a continual source of material for Lambie. He is also fascinated by the way music can transform a social environment. Like music, visual art can fill a space and change the way we perceive our surroundings as well as ourselves. He says, 'you put a record on and it's like all

the edges disappear. You're in a psychological space. You don't sit there thinking about the music, you're listening to the music. You're inside that space that the music's making for you'.

FOR DISCUSSION

- What is the effect of the colours used here? How many different types of materials can you spot?
- Lambie talks of trying to create 'dreamscapes'. What do you think he means by this and how could this idea relate to his interest in music?
- Lambie uses everyday materials, such as vinyl tape, ornaments and clothing to make something extraordinary happen. Discuss how he invites us to look at familiar things in a new way. Do you think these materials are suitable for artworks?
- Describe your experience of the sculptural installation. Contrast this installation with other rooms in the exhibition or other displays at Tate Britain.
- Lambie's installations defy categorisation. Are they sculptures, assemblages, architecture or paintings? How important is our interaction with them? What do you think about artwork that is site-specific and can only be experienced for the duration of an exhibition?

ACTIVITIES

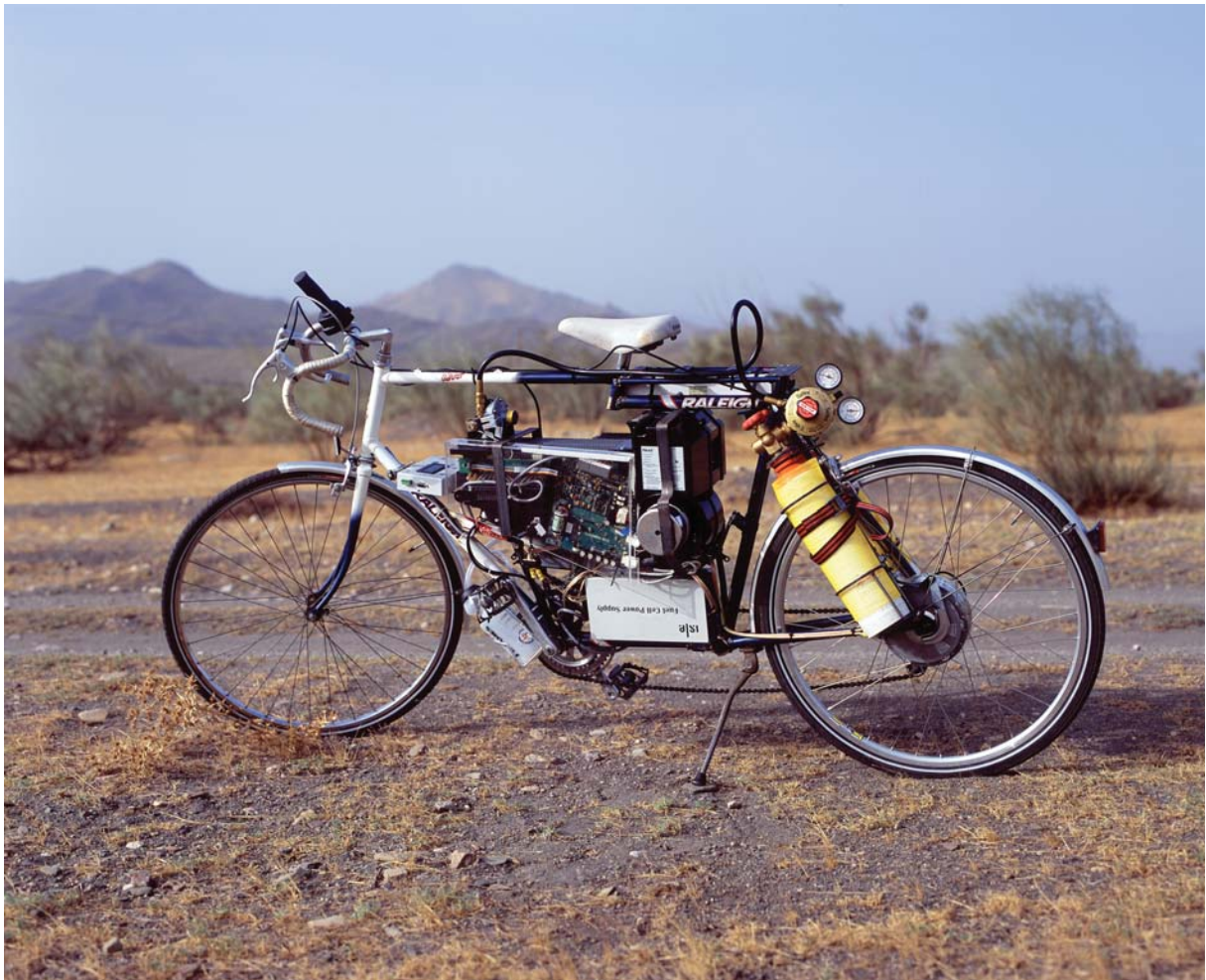
- Ask students to make designs and drawings that would transform a space. Encourage them to create a 'dreamscape' based on their own ideas and their musical interests.
- Experiment with making two- and three-dimensional designs where the interplay of solidity and illusory depth is explored. Students could also experiment with mirrors and other reflective materials.
- Explore Lambie's working processes and choice of everyday materials. Students could develop work using non-art materials such as scrap materials, junk and second-hand ephemera. Encourage students to choose objects personal to them and see how they can transform them.

LINKS

Lambie's psychedelic installations are often linked to the 1960s painting known as Op Art characterised by contrasting colours and geometric patterns that created optical effects. Compare his installations to the paintings of Bridget Riley. Lambie also draws on 1970s and 1980s pop music and culture. Not only does he make use of material from the pop industry but he also makes endless references to music in the titles of his works. For the current installation, Lambie has made reference to the 1920s and 30s design style known as Art Deco which was characterised by fragmented geometric shapes and forms.

Lambie is also compared to 1960s American minimalist artists and his installations suggest links to Carl Andre's walk-on floor pieces or Sol LeWitt's instruction drawings. Compare him to contemporary artists such as Rachel Whiteread or Michael Landy who are interested in transforming spaces.

Further information on Tate works can be found at www.tate.org.uk/collection



SIMON STARLING *TABERNAS DESERT RUN* 2004 PRODUCTION STILL, ANDALUCIA, SPAIN, COURTESY THE ARTIST AND THE MODERN INSTITUTE, GLASGOW



SIMON STARLING *TABERNAS DESERT RUN* 2004 FUEL CELL POWERED BICYCLE, WATERCOLOUR AND PERSPEX VITRINE, GLASGOW CITY COUNCIL (MUSEUMS), GALLERY OF MODERN ART, BOUGHT WITH THE ASSISTANCE OF THE NATIONAL ART COLLECTIONS FUND

SIMON STARLING WAS SHORTLISTED FOR THE TURNER PRIZE FOR HIS SOLO EXHIBITIONS AT THE MODERN INSTITUTE, GLASGOW AND THE FUNDACIÓ JOAN MIRÓ, BARCELONA

Simon Starling *Tabernas Desert Run* 2004

Production still, Andalucia, Spain, courtesy The artist and The Modern Institute, Glasgow

Fuel cell powered bicycle, vitrine, watercolour on paper
170 x 224 x 62 cm

Glasgow City Council (Museums), Gallery of Modern Art, bought with the assistance of the National Art Collections Fund

BACKGROUND

Simon Starling's *Tabernas Desert Run* 2004 is an unusual sculptural installation. A real electric bicycle is displayed back to back with a botanical illustration of an *Opuntia* cactus. Both objects are part of a story that is hinted at in the title of the work.

In 2004 Starling travelled across the Tabernas Desert in southern Spain on this improvised electric bicycle. The only waste product produced by the hydrogen and oxygen-fuelled bicycle was water. Starling used this water to paint the cactus. Thus this strange improvised bike and cactus share some common features. The bike is highly efficient just as the cactus is able to survive in desert conditions. Starling's work functions rather like a game of collage. Through a seemingly bizarre juxtaposition he has created an elaborate narrative that questions definitions of what is 'natural' and 'artificial'.

Tabernas Desert Run links to an earlier work called *Kakteenhaus* 2002. For this work Starling dug up a cactus from the Tabernas and transported it to Frankfurt where it was exhibited in a space heated to the appropriate temperature by improvised use of the engine from the car used for its journey. In both works Starling explores the history and economics of Europe's only real desert.

Tabernas was the site for many so-called spaghetti western films made in the 1960s and 1970s. Ironically the cacti, which were not native to Europe, were imported for the scenery for these films. Today Tabernas is home to the most important European solar energy research centre and a large desalination plant for sea water serving agriculture. In recent years it has also seen the large-scale cultivation of vegetables, fruits and flowers under plastic tarpaulins. This produce is profitably exported to northern Europe. The wasteful irrigation of seedlings and plants and the lowering of the water table has led to a dramatic expansion of the desert.

A further twist to *Tabernas Desert Run* is added by reference to American conceptual artist Chris Burden's work *Death Valley Crossing* 1977. Burden undertook a desert crossing of the real Wild West on a bicycle with a tiny motor engine. Starling describes his journey as a 'contemporary version' of Burden's macho performance piece. Unlike Burden, Starling has a much less heroic presence in the work. He says 'my work is about material on a very fundamental level – about stuff, about atoms'.

Tabernas Desert Run is characteristic of much of Starling's work where he creates installations, objects and documents journeys. He also recreates and relocates obsolete examples of architecture, design and technology in order draw out ideas about nature, technology and economics. As with this work, his elaborate and convoluted working processes reveal fascinating relationships.

FOR DISCUSSION

- *Tabernas Desert Run* documents a journey that Starling made. It is the final artwork in a much larger event. What do you think about this way of working?
- Discuss the story created by the juxtaposition of this bicycle and cactus. What does it tell us about the efforts of man to be technologically efficient? What does it tell us about the adaptation of plants to extreme conditions? What does it say about how we define natural or artificial?
- Discuss how Starling transforms and re-transforms objects.
- Starling will often make a long journey in order to bring back or make sense of an object that becomes part of his artwork. He also undertakes a rigorous process of research and learns new skills and techniques. How does this way of working compare or contrast to that of a historian, documentary filmmaker or journalist?

ACTIVITIES

- What happens when an ordinary object is transformed? Explore the history and use of certain objects. Invite students to transform these objects in some way and to create a new context for them.
- Look at the way Starling is able to weave incredible narratives into his works. He is able to show us common objects in a new way, often revealing hidden histories and relationships. Choose objects from the history of design and technology to develop your own narratives. The final work could take the form of a photographic display, installation or a written piece.
- Study the desert ecosystem and how plants such as cacti have adapted to extreme conditions. Consider how in contrast the man-made combustion engine remains enormously inefficient. Starling's work encourages us to research the history, geography and economics of the Tabernas desert. Develop cross-curricular work that explores issues relating to industrialisation, globalisation, energy, ecology and ergonomics.

LINKS

Starling's use of found objects, like Jim Lambie's, can be linked back to the idea of the 'readymade', a term used by the French artist Marcel Duchamp to describe works of art he made from manufactured objects. Starling's strange juxtapositions can also be compared directly with the work of earlier Surrealist artists. See, for example, Salvador Dalí's *Lobster Telephone* 1936.

Starling's emphasis on a physical journey can be compared to the work of artists such as Richard Long, Hamish Fulton and Robert Smithson.

Compare Starling to last year's Turner Prize winner, Jeremy Deller, who also travels the world to explore the cultural and political heritage of particular places such as San Sebastian in Spain (*A Social Parade* 2004) and Texas (*Memory Bucket* 2003). See the current display at Tate Britain *Contemporary Art: Displacements* that looks at how artists have responded to phenomena like globalisation, migration and multi-culturalism.

Further information on Tate works and displays can be found at www.tate.org.uk/collection