

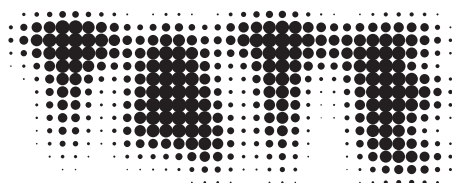
TURNER PRIZE 2018

26 September 2018 – 6 January 2019

LARGE PRINT GUIDE



Please return to exhibition entrance



CONTENTS

Introduction	3
Turner Prize Jury	4
Supporter's Statement	5
Exhibition Credits	6
Artists' Thanks.....	8
Charlotte Prodger	14
Luke Willis Thompson	19
Forensic Architecture.....	27
Naeem Mohaiemen	33
October Events: Power	39
November Events: Visibility.....	40
December Events: Truth	42

Clockwise from the entrance

INTRODUCTION

The Turner Prize is awarded annually to an artist born or based in Britain. Each year four artists are shortlisted by a jury for an outstanding exhibition or public presentation of their work in the previous year. This year's artists are Forensic Architecture, Naeem Mohaiemen, Charlotte Prodger and Luke Willis Thompson.

The Turner Prize is one of the world's best-known prizes for the visual arts. Founded in 1984, it has contributed to public interest and debate about contemporary British art.

The Prize is awarded for an artist's nominated presentation and their Turner Prize exhibition. In 2016 the age limit was lifted, recognising that artists of any age can experience a breakthrough in their work.

This year's Turner Prize is awarded on 4 December 2018, during a live broadcast on BBC television.

In 2019 the Turner Prize will be presented at Turner Contemporary in Margate.

TURNER PRIZE JURY

In April of each year an independent jury of industry experts selects the four Turner Prize nominated artists. They meet in December to choose the winner.

The members of the Turner Prize 2018 jury are:

Oliver Basciano
Art critic and International Editor
ArtReview

Elena Filipovic
Director
Kunsthalle Basel

Lisa Le Feuvre
Executive Director
Holt-Smithson Foundation

Tom McCarthy
Novelist and Visiting Professor
Royal College of Art

The jury is chaired by
Alex Farquharson, Director, Tate Britain.

SUPPORTER'S STATEMENT

As the bank for a changing world, BNP Paribas recognises and values the important role the arts play in shaping how we interpret society. We feel the Turner Prize optimises this role. By showcasing British contemporary artists, the Turner Prize presents four varying perspectives on what is important in the world today. This inevitably gives rise to discussion, often disagreement, and invariably new ideas, all of which are essential elements of modern life.

Now in its 34th year, the Turner Prize has grown to be an internationally renowned visual arts prize. It is a heritage that will continue to develop, and we at BNP Paribas are proud to play a part in this process through our support of the Turner Prize over the next three years.

BNP Paribas has been present in the UK since 1867, and has supported five major art exhibitions over the last decade. Cultivating an enduring relationship with the arts reflects our commitment to building long-term relationships with clients and to making a positive, sustainable contribution to both the UK economy and society.

Enjoy the show.

Anne Marie Verstraeten

UK Country Head, BNP Paribas Group.

EXHIBITION CREDITS

Curated by

Linsey Young, Curator Contemporary British Art and
Elsa Coustou, Assistant Curator Contemporary British Art

Graphic design: Nicholas Bennett, Tate Design Studio

Interpretation: Kirsteen McSwein, Sam McGuire

Time Based Media Conservators: Francesca Colussi, Louise
Lawson, Jack McConchie, Claire Perrault, Marco Testo-Ryan,
Benjamin Webb, Tina Weidner

Lighting: Steve Jackson

Graphics: Omni, Westerham

Exhibition contractors: MC Designers Ltd

Broadcast partner: BBC

Special thanks to: Simon Armstrong, Arup, Dylan Atkins, Jade
Cowans, Mark Crowley, Mark Godfrey, Juleigh Gordon-Orr,
Mikei Hall, Helen Herbet, Mark Miller, Vasilis Moschas,
Rachel Noel, Monica Oliveira, Panasonic, Andy Shiel, Jennifer
Smullen, Tate Collective Producers, Liam Tebbs, Thick/er
Black Lines, Clarrie Wallis, Carly Whitefield.

With thanks to dwell.co.uk for supplying furniture for
the exhibition.

This exhibition has been made possible by the provision of insurance through the government indemnity scheme. Tate would like to thank HM Government Indemnity Department for Culture, Media and Sport and Arts Council England for arranging this.

ARTIST'S THANKS

Forensic Architecture

Would like to thank its curators past and present:

Linsey Young, Richard Birkett, Stefan Kalmar, Anselm Franke, Rosario Guiraldes, Cuauhtemoc Medina, Ferran Barenblit, Virginia Roy, Anna Cerda, Chris Turner, Brendan Cormier, Natalie Kane, Ayşe Gulec, Natascha Sadr Haghghian, Fritz Laszlo Weber, Adam Szymczyk.

Our past collaborators:

Hana Rizvanolli, Nick Axel, Shela Sheikh, Jacob Burns, Helen Kazan, Ayesha Hameed, Nabil Ahmed, Alessandro Petti, Sandi Hilal, Ana Naomi de Sousa.

Forensic Architecture advisory board members:

Susan Schuppli, Lorenzo Pezzani, Rony Brauman, Vikki Bell, Caroline Sturdy Colls, Kodwo Eshun, Anselm Franke, Michel Feher, Matthew Fuller, Jennifer Gabrys, Thomas Keenan, David Kuper, Sina Najafi, Suhail Malik, Joanne Mariner, Mustafa Qadri, Caroline Sturdy Colls, Ines Weizman, Nicole Wolf, Chris Woods.

From Goldsmiths:

Patrick Loughrey, Simon O'Sullivan.

Our close collaborators:

Amnesty International; EAAF; Centro Prodh; Airwars; Elliot Higgins, Bellingcat; Malachy Browne, New York Times; Wolfgang Kaleck, ECCHR; FIBGAR; Human Rights Watch; MSF; B'Tselem; Michael Sfard Law Office; Al Mezan; Bernd Scherer, HKW; Seawatch; Jugend Rettet; Other Means.

Our funders:

European Research Council (ERC); Sigrid Rausing Trust; Potter Foundation; OAK Foundation; Open Society Foundation (OSF), Goldsmiths, University of London.

Naheem Mohaiemen

Elsa Coustou, Linsey Young, Benjamin Webb, Francesca Colussi, Jack McConchie, Nicholas Bennett (Tate: Turner Prize team); Adam Szymczyk, Natasha Ginwala, Quinn Latimer, Paul Preciado, Christoph Platz, Hendrik Folkerts, and the Athens/Kassel team (documenta 14); Prateek & Priyanka Raja (Experimenter); Benjamin Cook & Maria Palacios Cruz (LUX); Hoor Al Qasimi (Sharjah Art Foundation); Chihui Yang (Ford Foundation); Antonia Carver (Art Jameel); Luva Nahid Chowdhury, Tanzim Wahab (Bengal Foundation); Andrea Lissoni, Carly Whitefield (Tate); Maria Lind (Tensta Konsthall); Peter Eleey, Jocelyn Miller, Richard Wilson (MoMA PS1); Stuart Comer, Erica Papernick, Sarah Lookofsky, Harry Choi (MoMA); Daniella Rose King, Rachel Rosheger, Samantha Rosner, Brianna Leatherbury (Shobak Studios); Vasilis Tsatsaragos, Christoforos Stefanides (POL.K.E.OA: Cultural Society of Olympic Airways Employees); Stephen Sorba, Kevin Fernandes (London); Sylvia Schedelbauer, Paris Helene Furst (Berlin); Vassilis Koukalani, Maria-Thalia Carras, Petros Nousias, Dimitris Parthimos, Kostas Fylaktides, Aggelos Mantzios, Alexis Iosifidis, Sotiris Konstas, Theophilos Botonakis, Katerina Michaloutsou (Athens); Vijay Prashad, Qasim Naqvi, Marcelo Anez, Armando Croda Naveda, Xavier Velasco, Caitlin Carr, Ivan Abel (New York); Samia Zennadi, Malika Laichour Romane, Atef Berredjem, Yasmina Reggad (Algiers); Shachi Chowdhury,

Nahid Masud, Amirul Islam, Zonayed Saki, Ejaz Khan
Mojlish (Dhaka).

Charlotte Prodger

Casey O'Connell, Cara Tolmie, Jamie Crewe, Irene Revell, Vanda Playford, Mason Leaver-Yap, Isabel Waidner, Ranu Mukherjee, Emma Hedditch, Luke Fowler, Corin Sworn, Ewan Watson, Luke Collins, Jon Court, Mark Vernon, Katy Dove, Joanna Drew, Leigh Ferguson, Ainslie Roddick, Emilia Muller-Ginorio, Sarah Forrest, Anna McLaughlan, Conal McStravick, Adam Milburn, Ciara Phillips, Sarah Rose, Margaret Salmon, Lucy Skaer, Sally Tallant, Tom Varley, Ian White, Golden Teacher, Maeve Redmond, Jason Moffat, Chloe Thorne, Charlie Thorne, Linsey Young, Francesca Colussi, Jack McConchie, Nicholas Bennett, Pascale Brennan, Mikei Hall, Carly Whitefield, Sue MacDiarmid, Laura Guy, Ed Webb-Ingall, Andrew Black, Matthew Williams, Emmie McLuskey, James Richards, Matt Fitts, Martin Clark, Steinar Sekkingstad, Einride Torvik, Stein-Inge Århus, Helen Marten, Magali Reus, Erika Balsom, Amanda Catto, Nicole Yip, Helen Legg, Lisa Panting and Malin Ståhl at Hollybush Gardens, Kendall Koppe and Emma Astner at Koppe Astner, Creative Scotland, Cove Park, Connolly Clark Films, Centre for Contemporary Arts, Bergen Kunsthall, SculptureCenter, Spike Island, Temple Bar Gallery, Touzie Tyke, Risotto Studio, Glasgow Film, Electra, The Block, Cinenova, Lux, Lux Scotland, Holt-Smithson Foundation, Electronic Arts Intermix.

Luke Willis Thompson

Shane Akeroyd, John Akomfrah, Graeme Burke, Aileen Burns, Sara Cluggish, Elsa Coustou, Alex Davidson, Clémentine Deliss, Dafina Doty, Saskia Draxler, Beate Engel, Samuel Eunenberger, Ken Fero, Elena Filipovic, John and Jo Gow, Benjamin Grappin, Andrew and Stephanie Hale, Peter Handschin, Martin Hatebur, Antonia Hirsch, Tom Hood, Sarah Hopkinson, Eliel Jones, Brandon Lawrence, Lee Lawrence, Samuel Leunenberger, Johan Lund, Kitty McKenny, Stuart McKenzie, Emma Moore, Danae Mossman, Christian Nagel, Tavia Nyong'o, Yana and Stephen Peel, Keith Piper, Stephanie Post, Sue Renault, Andrew Renton, Diamond Reynolds, Dae'Anna Reynolds, David and Libby Richwhite, Simon Robinson, The Estate of Donald Rodney, Larry Rogers Jr. III, George Rumsey, Christina Salampassis, Marc Spiegler, Polly Staple, Megan de Silva, Diane Symons, Hannah Tempest, Nicholas Thornton, Jan Warbuton Trust, Jenna Udy, Specialist Film Projection Services UK, Amgueddafa Cymru National Museum of Wales, Dean Watkins, Tina Weidner.

CHARLOTTE PRODGER

Charlotte Prodger works with video, the printed image, sculpture and writing. She explores the ways identity can shift and change, particularly from a queer perspective.

Having used moving image for over 20 years, Prodger's work has evolved through multiple recording formats, from audio tape to the smart phone. She explores how the limits of each format define her content. Prodger is increasingly using her mobile phone to make work. The length of a single shot often depends on the storage capacity of her phone, and even when held still, it records the tiny, unconscious movements of her body.

Prodger says filming with this small, hand-held device enables moments of solitude, 'so that I can be alone when I'm filming - without the interpersonal logistics of working with a crew. For me, it's primarily about privacy'.

For the Turner Prize, Prodger presents **BRIDGIT**, her most autobiographical work to date, shot on an iPhone over the course of a year. It is made up of footage of the Scottish Highlands as well as shots from inside Prodger's home. Sounds from her immediate environment are overlaid with a narration read by the artist and her friends. This is taken from Prodger's diaries, correspondence with friends and extracts from books. It forms a framework of historical

knowledge, experience and solidarity that has shaped her own queer identity.

The video's title comes from the Neolithic deity Bridgit, whose name and associations have altered over time across different locations. Relics of Neolithic humanity are particularly potent in the part of rural Scotland where Prodger grew up. Drawing links between the ancient and the modern, **BRIDGIT** explores the ways in which fragments of history are folded into everyday life.

WORKS

BRIDGIT

2016

Single-channel HD video

33 min

Courtesy the artist, Hollybush Gardens and Koppe Astner

X74424

Production of **BRIDGIT** was supported by Creative Scotland.

Screening times: looped to start at

10.05, 10.38, 11.11, 11.44, 12.17, 12.50, 13.23, 13.56, 14.29,

15.02, 15.35, 16.08, 16.41, 17.14

BRIDGIT risograph

2018

X74003

BIOGRAPHY

Charlotte Prodger was born in 1974 in Bournemouth. She grew up in Aberdeenshire and lives and works in Glasgow. She studied at Goldsmiths, University of London and Glasgow School of Art.

Prodger is nominated for her solo exhibition **BRIDGIT/ Stoneymollan Trail** at public art gallery Bergen Kunsthall, in Bergen, Norway.

LUKE WILLIS THOMPSON

Luke Willis Thompson works across film, performance and installation. His films examine the relationship between a person and their representation.

For the Turner Prize, Thompson presents a trilogy of works on 35mm film: **Cemetery of Uniforms and Liveries**, **autoportrait** and **_Human**. In these three films, Thompson reframes histories of violence enacted against certain bodies, and offers counter-images to the media spectacle of our digital age.

The artist has provided selected information on each film inside the exhibition.

WORKS

Cemetery of Uniforms and Liveries

2016

35mm optical blow-up, b&w, silent. 9'10" @24 fps

Kodak Tri-X 16mm b&w reversal stock

9 min 10 sec

Director of photography: Simona Susnea.

Commissioned by IMA Brisbane, supported by Creative New Zealand. Produced in association with Chisenhale Gallery and Create, London.

Courtesy the artist; Hopkinson Mossman, Auckland;
and Galerie Nagel Draxler, Berlin/Cologne.

X74436

Screening times: looped from 10.00

autoportrait

2017

35mm, b&w, silent. 8'50" @24 fps

35mm Kodak Eastman Double-X BW

8 min 50 sec

Director of photography: Mhairi-Clare Fitzpatrick,

Film and lighting technician: Miranda Langevin,

Project liaison: Sara Cluggish.

Commissioned by Chisenhale Gallery and produced in
partnership with Create.

Courtesy the artist, Hopkinson Mossman, Auckland/

Wellington and Galerie Nagel Draxler, Cologne/Berlin

X74437

Screening times: looped from 10.00

Human

2018

35mm film, colour, silent. 9'30" @24 fps

35mm Kodak Vision 3 500T Colour Negative

9 min 30 sec

Director of photography: Mhairi-Clare Fitzpatrick,

Editor: Annie Collins, First camera assistant: Jerry Pradon,

Lighting: Straton Heron & Kupa Warner, Motion control

operation: John Adderley, Colourist: Damian McDonnell,

Postproduction: Park Road Post Production Wellington.

Commissioned and produced by Kunsthalle Basel.

Made with the permission of the Estate of Donald
Rodney, London.

Courtesy the artist; Hopkinson Mossman, Auckland/
Wellington; and Galerie Nagel Draxler, Cologne/Berlin.

X74438

Printing of all three films provided by
Niagara Custom Lab, Toronto, CA.

Screening times: looped from 10.00

BIOGRAPHY

Luke Willis Thompson was born in 1988 in Auckland, New Zealand. He studied at the Elam School of Fine Arts, University of Auckland and Städelschule, Academy of Fine Arts, Frankfurt, Germany. He lives and works in London.

Thompson is nominated for his solo exhibition **Autoportrait** at contemporary art space Chisenhale Gallery, London.

Artists text inside the exhibition

I

Brandon is the grandson of Dorothy 'Cherry' Groce. Cherry was shot by police in her home in Brixton, 1985.

Brandon was born in London and now lives in Crystal Palace.

II

Graeme is the son of Joy Gardner. Joy was killed by police in her home in Crouch End, London, during a dawn raid for her deportation, 1993.

Graeme was born in London and now lives in Tottenham.

III

In July 2016, Diamond Reynolds broadcast, via Facebook Live, the moments immediately after the fatal shooting of her partner Philandro Castile by a police officer during a traffic-stop in St Paul, Minnesota, USA. Reynolds' video circulated widely online and amassed over six million views.

In November 2016, Luke Willis Thompson established a conversation with Reynolds and her Lawyer, inviting her to

work with him on the production of an artwork that could act as a 'sister-image' to her video broadcast. In June 2017, Reynolds' original video was played to a jury as evidence alongside other police-recorded footage at the state trial of the officer accused of killing Castile.

On 16 June, the officer was acquitted of all charges.

On 22 June, the exhibition of **autoportrait** opened at Chisenhale Gallery, London.

IV

_Human is a filmed portrait and study of Donald Rodney's **My Mother, My Father, My Sister, My Brother** (1997). Rodney made the sculpture, a small architectural model of a house built from his own skin and held together with cellophane tape and dressmakers' pins, while at King's College Hospital, London, in September 1997. Rodney died in March 1998 due to complications resulting from sickle-cell anemia.

_Human was filmed in April 2018 at the National Museum Cardiff, Wales, where the artwork is on long-term loan from the Estate of Donald Rodney. The film was cut and edited in New Zealand according to a score, structured by the repetition of CAG sequences of the HT-HUMAN gene, carried in the cells of Thompson and his siblings.

FORENSIC ARCHITECTURE

Forensic Architecture is an international research agency that uses innovative technological and architectural processes to investigate allegations of state and corporate violence. Its members include architects, archaeologists, artists, filmmakers, journalists, lawyers, scientists, software developers and theorists.

The agency collaborates with organisations such as Amnesty International, Human Rights Watch and the United Nations. Forensic Architecture practices what it refers to as 'counter forensics'.

It asks citizens to gather evidence using open-source software and utilises technologies such as digital mapping and 3D modelling. These techniques are used alongside traditional research methods such as witness testimony. This material is then presented in different forums, such as courtrooms, parliamentary inquiries, in the media, in books and increasingly in exhibitions.

For the Turner Prize, Forensic Architecture returns to cases related to the Bedouin communities of the Negev/Naqab desert in southern Israel. Together with members of the photographic collective Activestills, Forensic Architecture attempts to unravel official statements about the events of 18 January 2017, when an attempt by police to clear an

unrecognised Bedouin village resulted in the deaths of two people.

Forensic Architecture uses video, photographs, scale models, text and reproductions of tweets and social media content to extend across different time scales: the few seconds of the incident, the months-long process of investigation, and the decades-long history of the region.

As a key part of its work, Forensic Architecture organises workshops in which the public can learn about the ideas and techniques employed by the agency. Details of these free seminars are listed in their exhibition.

WORKS

The Long Duration of a Split Second

consists of two projects:

Killing in Umm al-Hiran 18 January 2017,

Negev/Naqab, Israel/Palestine

Investigation: 2017–ongoing

Video, model, texts

Forensic Architecture and Activestills

X74426

Traces of Bedouin Inhabitation 1945–present,

Negev/Naqab, Israel/Palestine

Investigation: 2015–ongoing

Video, aerial images, text

Forensic Architecture, the village of al-Araqib, and Zochrot

X74427

Screening times: looped from 10.00

BIOGRAPHY

Forensic Architecture is based at Goldsmiths, University of London. It was set up in 2010 by founding director Eyal Weizman. The current team is made up of deputy director Christina Varvia; project coordinators Ariel Caine, Stefan Laxness, Samaneh Moafi, Nicholas Masterton, Omar Ferwati and Francesco Sebregondi; architects Stefanos Levidis, Nathan Su, Grace Quah, Tané Kinch, and Sebastian Tiew; programme manager Sarah Nankivell; technologists Franc Camps Febrer and Lachie Kermode; filmmaker Simone Rowat; lawyer Shourideh Molavi; investigative journalist Robert Trafford; and others.

Practitioners affiliated with the agency include media scholar and artist Susan Schuppli; artist and private ear Lawrence Abu Hamdan; an affiliate group, Forensic Oceanography; as well as Paulo Tavares/Autonoma and Hannah Martin.

Forensic Architecture is nominated for their participation in documenta 14 (an international contemporary art exhibition that takes place every five years in Germany), and solo exhibitions **Counter Investigations: Forensic Architecture** at contemporary arts venue the Institute of Contemporary Arts (ICA) in London, **Forensic Architecture: Towards an Investigative Aesthetics** at art museum MACBA Barcelona

**and Forensic Architecture: Towards an Investigative
Aesthetics at art museum MUAC Mexico.**

NAEEM MOHAIEMEN

Naeem Mohaiemen's films and installations weave together archives, photographs and interviews. He explores ideas of hope and loneliness, focusing on countries freed from colonial rule. Mohaiemen often centres his work on the place he grew up – a country once part of British India, then known as East Pakistan, and now Bangladesh.

For the Turner Prize, Mohaiemen presents three works. **Two Meetings and a Funeral** is a three-screen film, centring on the power struggle between the Non-Aligned Movement (NAM) and the Organisation of Islamic Cooperation (OIC).

NAM was formed after the Second World War by developing countries seeking independence from both US and Soviet influence. The film reconstructs two meetings, NAM in 1973 and OIC in 1974. It illustrates a moment when some member countries turned away from socialism and to religion as a uniting force.

Tripoli Cancelled is Mohaiemen's first fiction film. It follows the daily routine of a man who has lived alone in an abandoned airport for a decade. The script was inspired by Mohaiemen's father, who was stranded in Athens airport for nine days in 1977 after he lost his passport. The film reflects on the isolation of modern life, and the ways we find hope through the stories we tell ourselves and our loved ones.

Volume Eleven (flaw in the algorithm of cosmopolitanism) is a concertina book, combining closeups of a single volume with typewritten pages. The text tells a story in the life of Mohaiemen's great uncle, the Bengali author Syed Mujtaba Ali. Along with Indian nationalist leaders such as Subhas Chandra Bose, Ali hoped that the German army during the Second World War would liberate India from British colonial rule.

WORKS

Two Meetings and a Funeral

2017

Three-channel video

89 min

Commissioned by documenta 14 (Kassel).

Co-commissioned by Sharjah Art Foundation (UAE) and Ford Foundation/Just Films (USA).

Supported by Bengal Foundation (Bangladesh);

Tensta Konstshall (Sweden); Arts Council (UK).

Additional support by Tate (UK).

X74433

Screening times: starts at 11.00, 12.40, 14.20, 16.00

Tripoli Cancelled

2017

Single-channel video

93 min

Commissioned by documenta 14 (Athens).

Co-commissioned by Sharjah Art Foundation (UAE) and Art Jameel (UAE) Supported by Locus Athens (Greece) and Hellinikon AE (Greece).

X74434

Screening times: starts at 10.20, 12.00, 13.40, 15.20

Volume Eleven

(flaw in the algorithm of cosmopolitanism) 2015

Concertina book

Commissioned by South as a State of Mind/
documenta 14 (Athens).

Supported by Experimenter (India).

X74435

BIOGRAPHY

Naeem Mohaiemen was born in 1969 in London and grew up in Bangladesh. He works in New York, where he is also completing a Ph.D. in Anthropology at Columbia University.

Mohaiemen is nominated for his participation in documenta 14 (an international contemporary art exhibition that takes place every five years in Germany) and solo exhibition **Naeem Mohaiemen: There is No Last Man** at the contemporary art museum, MoMA PS1, New York.

OCTOBER EVENTS: POWER

ARTIST'S TALK: LUBAINA HIMID WITH MARIA BALSHAW

Thursday 11 October

18.30 –20.00. Private view: 20.00 –21.00

Clore Auditorium

£9 / £6 concessions

With exhibition ticket: £18 / £12 concessions

Hear 2017 Turner Prize winner Lubaina Himid
in conversation with Tate Director Maria Balshaw.

TIME FOR SUCCESS? EXPLORING ARTISTIC CAREERS

Saturday 27 October

14.00 –17.00

Clore Studio

£9 / £6 concessions

Join a workshop exploring the relationship
between success, time and art.

NOVEMBER EVENTS: VISIBILITY

RESILIENCE: SUPPORT IN THE ART WORLD

Saturday 10 November

14.00 –17.00

Clore Studio

£9 / £6 concessions

Join a workshop exploring what artists and cultural professionals need to thrive.

AUDIO DESCRIPTION TOUR

Monday 19 November

In the exhibition

Free

Blind and partially sighted visitors and companions are invited to join an audio described tour.

THE ART OF MOVING IMAGES

Friday 23 November

18.30–20.00. Private view: 20.00 –21.00

Clore Auditorium

£12 / £8 concessions

With exhibition ticket: £21 / £15 concessions

Hear a panel of curators, theorists and programmers discuss contemporary moving image practice.

DECEMBER EVENTS: TRUTH

LATE AT TATE BRITAIN

Friday 7 December

18.00–22.00

Free

Enjoy an evening of sound, visuals and making, inspired by the Turner Prize. Curated in collaboration with the Tate Collective team.