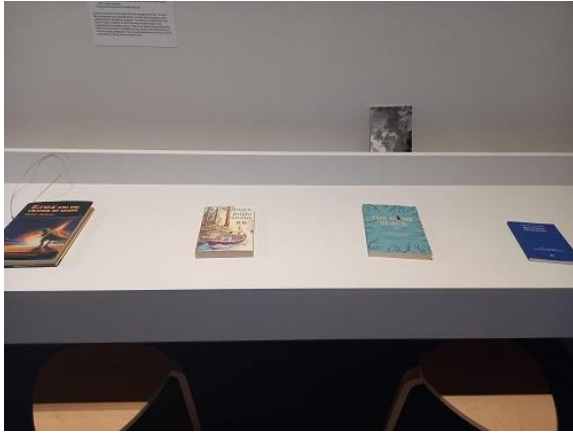

TURNER PRIZE 2022

28pt LARGE PRINT GUIDE

TATE
LEVEL 4



Books that have inspired me: Heather Phillipson

- 1) T-Rex and the Crater of Doom
1997, Walter Alvarez
- 2) Down the Bright Stream 1948, BB
- 3) Alphabet 2001, Inger Christensen,
translated by Susanna Nied
- 4) The Home Place: Memoirs of a
Colored Man's Love Affair with
Nature 2016, J Drew Lanham
- 5) Quantum Listening 2022, Pauline
Oliveros

These are a fraction of the books that have reprogrammed me – to think like an ecosystem, an operating system, a sound wave, a magnet, a bird building shelter, atmospheric pressure – to attend to unseen forces. Each book is really an odyssey, in which discovery manifests not in new landscapes but in renewed senses. They are all, like me, preoccupied with rhythms and dynamics, constellations, and climates, with states of matter, states of energy. Imagination. Each one reminds me that I'm alive, on earth, and therefore nothing and everything is alien.



Books that have inspired me: Veronica Ryan

- 1) The Poetics of Space 1957, Gaston Bachelard
- 2) History beyond trauma: whereof one cannot speak, thereof one cannot stay silent 2004, François Davoine and Jean-Max Gaudillière
- 3) Girl, Woman, Other 2019, Bernardine Evaristo
- 4) Scenes of Subjection: Terror, Slavery, and Self-Making in

Nineteenth-Century America 1997,
Saidiya Hartman

5) Reality is Not What It Seems 2014,
Carlo Rovelli

I started to engage with many of the ideas explored here at art school. We were encouraged to think about the kinds of things we were making, and why we worked with certain materials. My practice continued to develop while questioning structures of meaning and intention. Sometimes I encounter writing instinctively. I am drawn to writing that combines the paradigms of histories, philosophies, psychologies, and systems. All these texts have played a part in helping

me interrogate and unpack received notions; to look at colliding worlds.



Books that have inspired me: Sin Wai Kin

1) Trans Desires/Affective Cyborgs
2010, Micha Cardenas and Barbara Fornssler

2) Chuang Tzu: Inner Chapters 2001,
translated by AC Graham

3) The Word for War is Forest 1976,
Ursula K Le Guin

4) The Doors of Perception 1954,
Aldous Huxley

5) Listening in Dreams 2005, Carole lone

These texts have helped me frame ideas around dreaming and waking. Dreams play an important role in my work as they show me what consciously and unconsciously preoccupies my mind. Listening in Dreams offers meditations and rituals to deepen the experience of your senses. Tzu's Inner Chapters challenges us to consider the division between reality and dream. Le Guin's characters value their dreams as much as the waking world. Huxley's writing explores how psychedelics can push the limits of perception. While Fornssler

discusses the phallogentric matrix
we exist within.



Books that have inspired me: Ingrid Pollard

- 1) Aya: Love in Yop City: Book 2
2013, Marguerite Abouet
- 2) Image of the Black in Western Art,
Vol 1: From the Pharaohs to the Fall
of the Roman Empire 2010, David
Bindman
- 3) Sweet Flypaper of Life 1955, Roy
DeCarava and Langston Hughes
- 4) The Photographer 2009,
Emmanuel Guibert, Didier Lefèvre,

Frédéric Lemercier, translated by
Alexis Siegel

5) The Adoption Papers 1991, Jackie
Kay

I suppose the element of storytelling unites this selection of books that are significant to me. I like the multiple voices in storytelling, the tiny details that twist different moments from one thing to another by having a different light thrown on them. The books combine illustration and photography with text to relate real-life events, biography and political activism. I like the degree of arresting design that is at the centre of graphic novels and photo books. I revisit

these books, in the same way that I
can revisit poetry.

HEATHER PHILLIPSON



In *RUPTURE NO 6: biting the blowtorched peach* 2022, Phillipson proposes the gallery as alive and happening in a parallel time-zone. Described by the artist as a 'whole new season', the spaces are charged with colour, sound, and motion. Reimagining her 2020 Tate Britain Duveen Galleries commission, Phillipson conjures the space at Tate Liverpool as 'a maladaptive ecosystem,

an insistent atmosphere'. The mutated habitat and its title generate a proliferation of possibilities that resist coherence. Aggregates and agricultural technology interact with digital video, tinted light, and the sounds of howling animals. Motorised ships' anchors become wind turbines, and gas canisters blow and clang. In Phillipson's words, she is 'attempting to cultivate strangeness, and its potential to generate ecstatic experience.'

VERONICA RYAN

Rather than having fixed meanings, Ryan's work is typically open to a wide variety of readings, as implied by titles such as *Multiple Conversations* 2019–21 or *Along a Spectrum* 2021. The forms she creates sit between the familiar and unfamiliar, taking recognisable elements – such as fruit, or takeaway food containers – and reconfiguring them so as, in her own words, to 'talk about psychological resonance, about the extended self, and how we relate to objects that relate to us and the wider culture'.

She is inspired by information about herbs and plants inherited from her mother, describing this as an

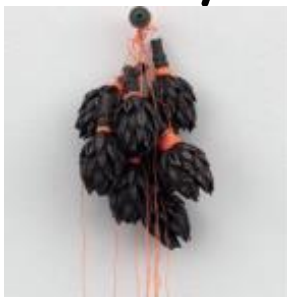
example of a 'positive pathology'. The resulting plant-like sculptures are recurring motifs in Ryan's work, recalling childhood memories, as well as histories of global trade. Natural forms also bring to mind the climate emergency, particularly when they meet humanmade detritus, such as packaging materials. These are suggestive of the ethics of individual waste, as well as the collective impact of humanity on the environment.

These environmental and ecological issues overlap with concerns around healing and recovery, highlighted by the inclusion of objects such as bandages and medical pillows, and brought into sharp focus by the

Covid-19 pandemic. Such objects may bring to mind personal memories, but they also speak to wider systems of care. Ryan's work invites us to consider the attachments we form with objects, materials, and places, highlighting the porosity between our inner lives and the world around us.



Along a Spectrum 2022
Crocheted thread pouch
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Clustered (Magnoliageae) 2021
9 Bronze Magnolia pods, fishing
line, screw
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York Photo: Steven
Prober



Drift Seeds 2020

Yellow crocheted fishing line pouch,
drift seeds

Courtesy of the artist, and Private
Collection



Exclusion Zones I 2021

Metal shelf, wood, plaster, Kaffir D,
sculpey, cocoa pods, pillow, plastic
net, string, crocheted cotton, cast
and fabricated light bulb wrapped in
elastic

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Exclusion Zones II 2021

Metal, glass, butter beans, fabric lining, soursop casts glazed with volcanic ash, coconut, plaster, fishing line, fabric, thread, bronze, grapefruit skins, black thread, white doily

Courtesy of the artist, Alison Jacques, London and Paula Cooper Gallery, New York



Fish nor Fowl 2021

Fishing line, plaster cast, plastic bottle

Courtesy of the artist, Alison Jacques, London and Paula Cooper Gallery, New York



Infection I 2021

Sculpey, found object, thread, metal
locker shelf, cable ties, clay

Courtesy of the artist, Alison

Jacques, London and Paula Cooper
Gallery, New York



Infection III 2020

Plaster, paper netting, cast of CPAP
medical cushion

Courtesy of the artist, Alison

Jacques, London and Paula Cooper
Gallery, New York



Infection V 2020

Wax

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Infection VI 2020

Bound plaster

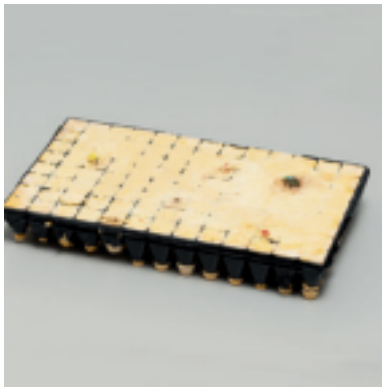
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Infection IX 2020

Plaster, ceramic, thread

Courtesy of the artist, and Private Collection



Infection X 2021

Seed tray, plaster, thread, found objects

Courtesy of the artist, Alison Jacques, London and Paula Cooper Gallery, New York



Infection XIV 2020

Plaster, cocoa pods

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Infection XV 2020

Plaster, netting

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Infection XVII 2020

Plaster and thread

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Its Own Cushion 2020

Plaster, medical pillows

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations III 2019-21
Plastic, custard apple seeds, ink
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations IV 2021
Sculpey, plastic net
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations VI 2021
Sculpey, fishing line
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations VII 2020
Crocheted doily, plaster, fabric cord
Courtesy of the artist, and Private
Collection



Multiple Conversations VIII 2020
Plaster, netting, cardboard
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XII 2020
Rubber and plastic, netting, hydrocal
and string
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XIV 2020
Plaster, fruit skins, plastic net,
fishing line, string
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XV 2020
Plaster, netting, card residue
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XVI 2020
Cotton crochet, plaster
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XIX 2021
Plaster, hairnet, string
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XXI 2021

Stained hydrocal, fabric, thread,
pushpin

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Multiple Conversations XXV 2021

Orange, cloves, avocado stone
enclosed in sculpey, fishing line

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Not a Singularity I 2021

Steel and glass table, steel tray,
cotton doily, cast soursop glazed
with volcanic ash, fabric, thread,
pushpin, dried orange peels, plastic
net

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Seeds in your pillow 2019

Fabric, seeds, avocado stone, thread

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Stack 2017

Cushions, plaster

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



To Obsess 1995

Pink Jiffy bag

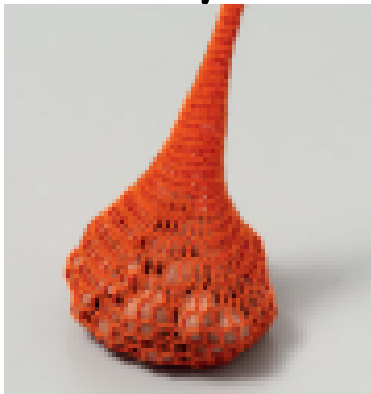
Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Orange crocheted thread pouch,
wax casts

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Orange crocheted thread pouch,
wax casts

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Orange crocheted thread pouch,
clay pods

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Red crocheted thread pouch, dried
avocado stones

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Large stitched tea bag, micro wire,
brass ferrules

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York



Untitled 2020

Hand-dyed purple crocheted pouch

Courtesy of the artist, Alison
Jacques, London and Paula Cooper
Gallery, New York

The Turner Prize 2022 is supported
by BNP Paribas with additional
support from Taylor Wessing, Avanti
West Coast, Mylands, Sennheiser,
The John Browne Charitable Trust,
The Uggla Family Foundation and
Roisin and James Timpson OBE

SIN WAI KIN

Using drag, Sin creates a multitude of characters who embody different themes and research. They exist across the spectrum of femininity and masculinity and reappear in different contexts, creating new constellations in the artists' expanding universe.

The Storyteller appears first in *Today's Top Stories* 2020 as an intergalactic news presenter. He reappears in *It's Always You* 2021 as the more serious member of a four-piece boyband alongside The One (the class clown), Wai King (the heartthrob) and The Universe (the pretty boy). Here, the language of mainstream media is used to

question the commodification of identity and queer coding within pop music, where polished personas contain promises of love, fantasy, and collective escape.

A Dream of Wholeness in Parts 2021 takes inspiration from Chuang Tzu's ancient Taoist allegory Dream of the Butterfly. The text questions the nature of reality, as Chuang Tzu recounts a dream so vivid, that on waking up he questions whether he is actually a butterfly dreaming of being a man. In the film, Sin plays The Construct. This character is divided into two different aspects, as shown in their makeup, which is modelled on the fixed character roles of Peking and Cantonese

opera. The Universe from *It's Always You*, also reappears here. Portraits of these characters emerge again via imprints made into facial wipes as the artist removed their makeup after a day's filming. Sin uses these hybrid personas to subvert binaries of masculinity and femininity, self and other, thinking and feeling, life and death, dreaming and waking.



Sin Wai Kin

Costume for Dreaming 2021

The artist's hair, jesmonite

Courtesy of the artist and Soft
Opening, London

X85675



Sin Wai Kin

The Universe's Ornaments 2021

Synthetic hair, necklace, jesmonite

Courtesy of the artist and Soft

Opening, London

X85678



Sin Wai Kin

It's Always You 2021

Video, two screens

16 min 23 sec

Film Credits:

Co-commissioned by Blindspot
Gallery, Hong Kong and Shedhalle,
Zurich

Producer Samantha Wolf

Director of Photography

Sweatmother

Choreographer Anna Engerström

Choreography Assistant Caterina

Danzico

Production Assistant Zia Knives
Zohra

Art Department Fillo Deportaberta

Stylist Mia Maxwell

Makeup Assistant Luke Harris

Hair Stylist Yuho Kamo

VFX Dominic Spall

Colourist Andi Chu

Colour Producer Jade Denne

Graphic Design Josh Woolford

Courtesy of the artist and Blindspot

Gallery, Hong Kong

X85896



Sin Wai Kin

It's Always You (Cutouts) 2021

Ink on foamboard

Courtesy of the artist and Blindspot
Gallery, Hong Kong

X85669



Sin Wai Kin

*It's Always You Signed Poster
(Collective) 2021*

*It's Always You Signed Poster
(The One) 2021*

*It's Always You Signed Poster
(The Universe) 2021*

*It's Always You Signed Poster
(The Storyteller) 2021*

*It's Always You Signed Poster
(Wai King) 2021*

Ink on paper

Courtesy of the artist and Blindspot
Gallery, Hong Kong
X85670-4



Sin Wai Kin

It's Always You (Step and Repeat)

2021

Wallpaper

Courtesy of the artist and Blindspot
Gallery, Hong Kong

X85668



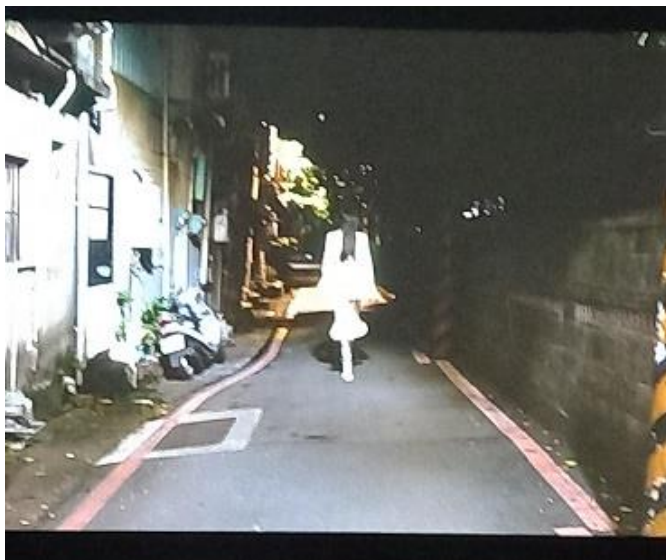
Sin Wai Kin

Today's Top Stories 2020

Video

6 min 29 sec

Courtesy of the artist and Soft
Opening, London X85898



Sin Wai Kin

A Dream of Wholeness in Parts 2021

Video

23 min 3 sec

Film Credits:

Producer Chi-Wen Huang

Production Supervisor Shu-Chin
Chen

Production Coordinator Angiet Chen

Location Manager Aster Hsin Lee

Assistant Director Li-An Lai

Script Development and Supervisor
Angiet Chen

Director of Photography Ariel Huang

Gaffer Kai-Nuo Cheng

Best Boy Electric Shang-Po Lin

Best Boy Grip Yen-Chang Lin

Tailor Fearon

Shoemaker Kira Goodey

Hair Raoul Wigmakers, Kenji

Nishimura

Makeup & Hair Consultant Shu-Chin

Chen

Makeup & Hair Assistant Wesber Wei

Prop Master Pine Cheng

Still Photographer Rae SU

Videographer Jie-Huai Yang

Production Assistant 1 Chien-Chuan

Lin

Production Assistant 2 Li-Cheng

Hung

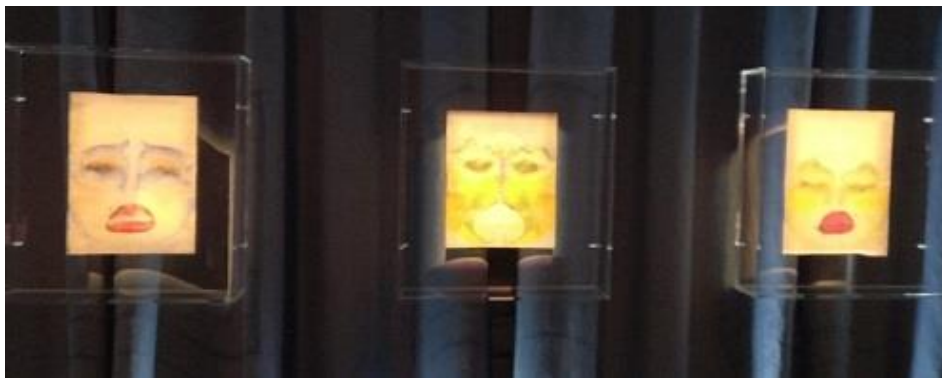
Production Assistant 3 Kevin Wu

Production Assistant 4 Wayne Chen

Animator Milo Creese
Colourist Andi Chu
Re-Recording Mixer Leslie Gaston
Produced by Chi-Wen Productions
Presented by Chi-Wen Gallery Taipei,
and Soft Opening London
Supported by Hayward Gallery
Touring for British Art Show 9

Shooting Locations:
National Taiwan University of Arts,
New Taipei City
Tu-Yang-Ge Noodle Shop, Banqiao,
New Taipei City
Taipei City Bat Cave Park, Ruifang,
New Taipei City
Zhishan Yan Ecological Garden,
Taipei City
Chi-Wen Gallery, Taipei City

Courtesy of the artist, Chi-Wen
Gallery, Taipei, and Soft Opening,
London
X85897



Sin Wai Kin

Taking off the Construct day 1 2021

Taking off the Construct day 1 (2)
2021

Taking off the Universe day 2 2021

Makeup on facial wipe

Courtesy of the artist and Soft
Opening, London

X85365, X85366, X85895

INGRID POLLARD

Pollard's installation *Seventeen of Sixty Eight* 2018 has developed from decades of research into depictions of 'the African' on public house signs, their architecture, ephemera and surrounding landscapes.

Through these materials, the artist highlights an aspect of British history that has been, and continues to be, hidden in plain sight within the context of racist memorabilia.

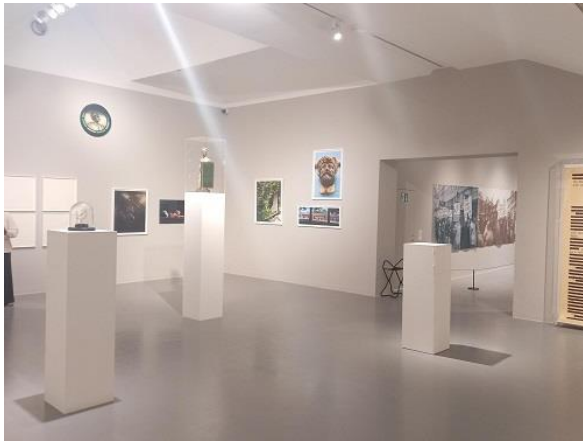
Pollard has said that 'The signs reveal evidence of a multiplicity of meanings within the frames that echo a British history of colonial commerce, popular culture, portraiture and narrative.'

The photo series *DENY: IMAGINE:*
ATTACK 1991 and *SILENCE*

1991/2019 looks at the language of power, both emotional and physical. Through these images, Pollard deals explicitly with a spectrum of medical, social, cultural, and historic homophobia and aggression.

Bow Down and Very Low – 123 2021 includes a trio of kinetic sculptures developed with artist Oliver Smart. Using everyday objects, these sculptures reference power relations through their gestures. With the sculptures' repeated mechanical sound and movement, they seem to be deferential as well as threatening. The root of this figurative investigation is the desire

to explore gestures and power dynamics through imagery taken from a 1944 colonial propaganda film. This moment is shown in the lenticular images on display here, where we see a young Black girl who has been voted the 'May Queen'. We could interpret her bow as a subservient gesture, or an acceptance of her regal power.



Ingrid Pollard
Seventeen of Sixty-Eight 2019
Mixed media
Courtesy of the artist



Ingrid Pollard

No Cover Up 2021

Photographs on synthetic voile

Developed during a residency in 2019–20 as response to the Lesbian Archive at Glasgow Women's Library, the banner highlights the power of demonstrations past and present. It references The Bradford 12, Colin Roach, Section 28, Hands Off Grenada, Newham 8, Reclaim the Night, and Black Lives Matter.

Depicting the body in protest, and demonstrating the interconnectivity of social movements, it outlines the

futility of trying to separate them.
The semi-transparent fabric is
symbolic of something present and
absent, of a particular historicised
moment and our shifting memories
of it.

Courtesy of the artist and Glasgow
Women's Library
X86934



Ingrid Pollard

Bow Down and Very Low-123 2021

Mixed media

Developed with Oliver Smart

Courtesy of the artist

X85412



Ingrid Pollard

Bow Down and Very Low-123 2021

Lenticular prints

Courtesy of the artist

X85893



Ingrid Pollard

DENY: IMAGINE: ATTACK: SILENCE

1991/2019

Photographs, silver print, tinted,
photocopy and text

Courtesy of the artist

X85414, X85415, X85416, X85417



Ingrid Pollard

Bow Down and Very Low-123 2021

Photographic emulsion on canvas

Courtesy of the artist

X85411