



CONTENTS

Gallery 61	3
Pio Abad	24
Jasleen Kaur	42
Delaine Le Bas	50
Claudette Johnson	59

GALLERY 61



Claudette Johnson creates striking images of Black women and men, using pastels, gouache, oil and watercolour. Her works seek to counter the marginalisation of Black people in European art history, often through depictions of family and friends.

Johnson was born in Manchester in 1959. She lives and works in London.

She is nominated for her solo exhibition *Black and Blue* at The Courtauld Gallery, London and *Black and Blue* at Ortuzar Projects, New York.

The jury said they were struck by Johnson's sensitive and dramatic use of line, colour, space and scale to express empathy and intimacy with her subjects.

1 2 3 4 5



Delaine Le Bas transforms her surroundings into monumental immersive environments filled with painted fabrics, theatrical costumes and sculptures. Her art draws on the rich cultural history of the Roma people and mythologies, focusing on themes of death, loss and renewal.

Le Bas was born in Worthing, Sussex in 1965. She lives and works in Worthing.

She is nominated for her presentation



[Wall Text]

This year's shortlisted artists have selected the books and music that are important to them and have informed their work.

Reading List

- Vincent Bevins a a a M
- Teju Cole a
- Joan Didion a a
- Paulo Freire a

Eraserheads a aa
Fleetwood Mac a r
Rolling Stones a
Spiller
Sugababes
Tina Turner M a
Stevie Wonder a
Faye Wong a r
Yeah Yeah Yeahs M a r

Reading List

Mary Daly

Experimental J

Saidiya Hartman

Clarice Lispector

Bonaventure Soh Bejeng Ndikung

M

Batia Suter

Playlist

Benjamin Britten

Bullyache

The Fall

PJ Harvey

Hiatus Kaiyote

Grace Jones

Kae Tempest

W

A huge inherited Soul/Northern Soul/Obscure cover versions vinyl collection from my late husband which I dip into regularly...

Daily: Radio 3

Weekly: Radio 3 Late Junction and Radio 6 Music Gilles

Playlist

Burning Spear

Frédéric Chopin

Miles Davis

Billie Holiday

Iggy Pop

Prince

Patti Smith

Giuseppe Verdi

The Wailers

Reading List

Skye Arundhati Thomas

Ariella Aisha Azoulay

Tina M Camppt

Ursula K Le Guin

June Jordan

Playlist

ANOHNI / W

Julius Eastman

Floating Points, Pharoah Sanders and London Symphony

Orchestra

Beverly Glenn-Copeland / a a

Lauryn Hill / a a ()

Ahmad Jamal / a

Lorraine James / a (a)

Kamilya Jubran and Werner Hasler / W a

Nusrat Fateh Ali Khan / a a

Ustad Bismillah Khan / a a M a

M.I.A /

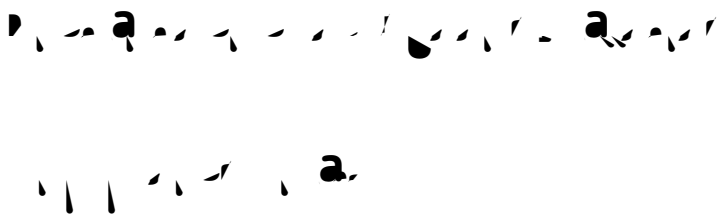
Raf-Saperra / M a

Sault /

Tyshawn Sorey / a (a a) & M a

()

Wall opposite the exhibition entrance



[Wall Text]



What do you think of this year's Turner Prize?

Share your thoughts on the comments board or join in the conversation online. #TurnerPrize

Your comment is public, and Tate may use it elsewhere.

Credits

Turner Prize 2024

25 September 2024 – 16 February 2025

Turner Prize 2024 is supported by The John Browne Charitable Trust and The Ugglä Family Foundation.

Digital content supported by

[Bloomberg Philanthropies logo]

The members of the Turner Prize 2024 jury are
Rosie Cooper, Director of Wysing Arts Centre,
Ekow Eshun, writer, broadcaster and curator,
Sam Thorne, Director General and CEO at Japan House
London
Lydia Yee, curator and art historian.

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

This exhibition has been made possible as a result of the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department for Digital, Culture, Media and Sport and Arts Council England for arranging the indemnity.

Curated by Linsey Young, Curator, Contemporary British Art and Amy Emmerson Martin, Assistant Curator, Contemporary British Art, with Sade Sarumi, Curatorial Assistant, Contemporary British Art and Laura Laing, Exhibitions Assistant.

Staff Credits

Art Handling and Installation: Lily Crew, Jim Cross, Albert Haddenham, Mikei Hall, Ethan Lee Harmsworth Causer, Patrick Higgs, Kwai Lau, Alex McCloskey, Stephen Newsome, Bella Probyn, Maja Quille, Andy Shiel, Julian Stocks, Rose Stuart-Smith, Liam Tebbs, Ryan Tennant, Ben Waggett, Dale Wilson

Conservation and Collection Management Departments

Digital Producers: Lily Bonesso, Saskia Mercuri, Tessa Morgan, Ben Wells

Exhibition Registrar: Kiko Noda

Graphic Design: Bethan Bowers, Francisca Roseiro, Chiara Squillace Jaeger

Interpretation: Kirsteen McSwein

Exhibition Design and Build: MCD Heritage Ltd

Graphics printing and installation: Albemarle Graphics Ltd

Lighting: Dalkia UK

&

W

The prize was first awarded in 1984. It was started by the Patrons of New Art. This was a group of mostly art collectors, set up in 1982 to encourage public interest in contemporary art and assist Tate in acquiring new works.

W

The prize is named after JMW Turner (1775–1851), whose bequest is housed at Tate Britain. It seemed appropriate as his work was seen as innovative and controversial in his own day. Today he is considered to be one of the greatest British artists. He had wanted to establish a prize for young artists himself.

W

The Turner Prize is awarded to a British artist for their significant contribution over the past year to new developments in contemporary art.. 'British' can mean an artist working primarily in Britain or an artist born in Britain working globally. The prize focuses on an exhibition or other presentation of an artist's work from the previous 12 months.

There is no age limit, but this wasn't always the case. From 1991–2016 the prize had an age limit of 50. The lifting of the age restriction recognises that artists can experience a breakthrough in their work at any age.

The artists are selected by a jury of gallery directors, curators, critics and writers. Tate selects a new panel each year.

The jury spend the year visiting exhibitions, then meet in the spring to select the four nominees. Tate Britain curators and the rest of the Tate Britain exhibition team then have from May until September to work with the artists to deliver the exhibition.

Film Programme

Aimed at young people (18-25+)

Every Monday, 13 January-10 February 2025, 18.30-20.30

Marking the Turner Prize's 40th anniversary and its return to Tate Britain, we delve into themes of identity, cultural heritage, and personal history, reflecting the rich narratives of this year's artists.

PIO ABAD

alongside Abad's own drawings, sculptures he made in collaboration with his wife, Frances Wadsworth Jones, and works from the artist's diasporic community. He says much of the thinking behind the exhibition was staging these encounters. It is a place where the past and the present, history and family come together. He says, 'a lot of the work happens in that space in between, where the viewer contemplates something that I have produced in response to an artefact that I have looked at.'

Abad has written captions for each object in the exhibition. These bring to light unexamined histories alongside the artist's response. For Abad, these museum objects are 'icons of loss, of personal grief, of colonial grief', containing stories that we must continuously tell. He says, 'I want the audiences to see how I think, but also, I want them to see themselves in the show.'

Pio Abad



2023–24

Ink and screenprint on paper

‘During the third pandemic lockdown of January 2021, when books became the only form of travel, I came across a startling discovery while reading Dan Hicks’ book

My flat is located in what used to be the Grand Stores of the Royal Arsenal in Woolwich. Constructed between 1806 and 1813, my building served as the primary storage facility for the military equipment of the British Army and Navy.

In preparation for the punitive Benin expedition in February 1897, an act of retaliation to the killings of a small British delegation to the Kingdom a month earlier, the Grand Stores became the staging post for the British Army.

I started seeing things in my flat in terms of the language of plunder. Tropical plants trying to grow in a climate that they weren’t accustomed to; ingredients in my kitchen that were products of painful histories of extraction; objects of personal significance that echo kidnapped artefacts carrying specific spiritual significance. In these drawings,

Benin bronzes from the British Museum are measured and arranged next to objects in my home. I want to find a non-empirical way of accounting for these stolen artefacts, tracing the narrative of dispossession according to personal and emotional dimensions. The title mimics the format of museum accession codes, linking the year of the raid with my address. Home becomes the site where shared histories of loss can be contemplated.'

All works courtesy the artist

Except for X91511-12, X91523 The Ashmolean Museum,
University

George Le Clerc Egerton 1852–1940



1897

Watercolour on paper

'George Le Clerc Egerton was the chief of staff of the 1897 Benin expedition. He kept a journal of the raid with each page beginning with the heading 'Orders for Tomorrow' – imperial plunder reduced to the banal language of British bureaucracy. As it approaches 18th February, the violent climax of the expedition, the diary gets increasingly stained and muddied, the pages bearing the residue of an entire city set ablaze, its people decimated, and the bronzes looted. Alongside the journal, Egerton produced a watercolour depicting a scene shortly after the attack: a Benin altar with eight bronze heads and three ceremonial bells arranged in a row, lying on what appear to be pools of blood. 43 of the Benin bronzes in the collection of the Pitt Rivers Museum are on loan from the Egerton Trust.'

On loan to the Pitt Rivers Museum, University of Oxford from the Dumas Egerton Trust, 1991.13.31

X99320

in the display had been mislabelled. For nearly a century, these blades have been designated Moro, even though the colourful beadwork in their sheaths would indicate that they come from the Bagobo people; an entirely different Indigenous group who carry their own history of dispossession. This misattribution further emphasises the need to imagine an alternative system of knowledge beyond colonial labels.'

British Museum, As1952,08.33, Collected by E A Mearns,
Donated by Webster Plass X92216

Pitt Rivers Museum, University of Oxford, X91420

1911.1.51.1&2, X91421 1912.31.3.1&2, X91422 1912.31.4.1&2,
X91423 1918.59.5.1&2, X91424 1935.69.19.1&2&3, X91425
1935.69.20.1&2

.. a - a a

2017

Woven fabric

'The bladed weapons encounter contemporary fabrics from Mindanao. Outside the Philippines, little is known about the siege of Marawi in 2017, when the national government under then-President Rodrigo Duterte, aided by the US military, rained bombs on the northwestern Mindanao city of Marawi, in a quest to capture a militant group affiliated with Islamic State. The conflict levelled the entire city and devastated hundreds of thousands of lives. Sinagtala is a community of weavers built on the ashes of this under-reported war. Established by Jamela Alindogan, a journalist covering the siege, Sinagtala ('starlight' in English) supports displaced women, who wove as the bombs fell. The jagged motifs on the traditional fabric represent the tremors that reverberated around the weavers. Amidst the inhumanity of war, the loom became their site of refuge, their grief woven ferociously into colour and pattern.'

Courtesy the artist and Sinagtala

X91536

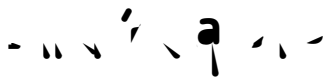
Pio Abad

Frances Wadsworth Jones

each other, akin to the Blenheim sphinxes, the diadems bear witness to each other. Their outrageous provenance and recurrence in history turns them into intimate testimonies to endless cycles of violence, upheaval and impunity.'

Courtesy the artists
X91509, X91507

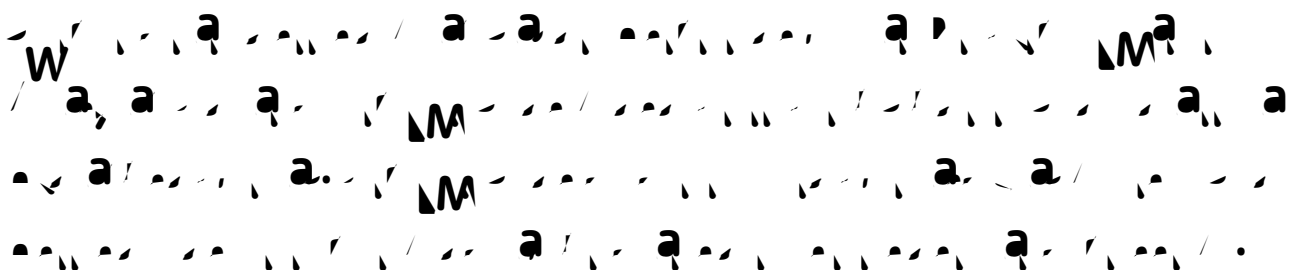
Pio Abad



2023

Laser engravings on marble

'This work is based on the etching displayed nearby. Reading an account of Giolo's life, a passage about his journey to England struck me:



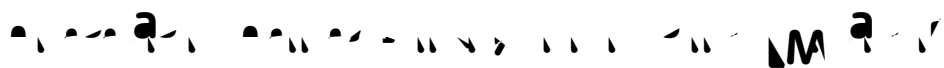
traverses his tattooed hand through engravings arranged on the walls like a musical score. A

spectral limb grasping for something out of reach, perhaps reaching out for a body lost at sea. Inscribed on pink marble, Giolo is at once monument and flesh, etching the forgotten man into permanence but also reminding us of his fragile humanity. In freeing Giolo from the archives, I wanted to portray him as a trafficked body and a grieving son, not a specimen of curiosity.'

Courtesy the artist

X91537

John Savage 1683–1701



1692

Etching on paper in manuscript

'In 1687, the English pirate William Dampier landed on an island that would later be called Batan Island, searching for spices. This northernmost province in the Philippines is where I locate my place in the world. It is where my ancestors are from, where my father was born and my mother was laid to rest.

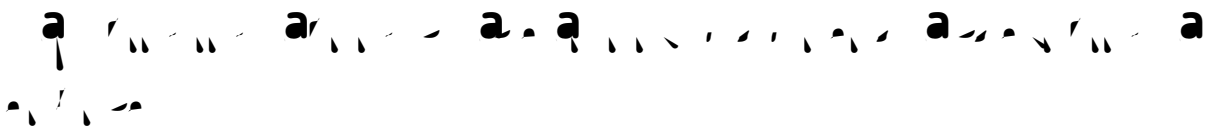
Continuing his journey, Dampier travelled to Mindanao in the southern Philippines where he purchased a young tattooed man named Giolo as a slave. Upon returning to England, Giolo was put on display as a curiosity. This etching advertising Giolo's appearances survives in the catalogue to the Musaeum Pointerianum, a cabinet of curiosities donated to St John's College Oxford in 1740. However inaccurate, the etching is one of the earliest depictions of a trafficked Filipino body – a narrative of exploitation that continues to this day. After Giolo was brought to Oxford, he succumbed to smallpox. His body was interred in an unmarked grave and a fragment of his skin was displayed at the Anatomy College in the Bodleian Library.'

Collection of St John's College, Oxford
X91419

Carlos Villa Estate Collection

X91418

Pio Abad



2023

Coloured pencil and carbon transfer on paper

'This drawing is based on Powhatan's Mantle, a deer hide robe from the founding collection of the Ashmolean Museum. It was supposedly given as a gift to King James I by Wahunsenacawh, the leader of the Powhatan Paramount Chiefdom, and marks the first contact between the Native American people and the British settler colonialists.

In this work, the mantle's underside is reimagined as a map, its cracks becoming bleeding borders and its parched creases transforming into flowing tributaries. It is not a map of any specific place, but an atlas for the many stolen lands that can never be recovered.

[Plinth on the floor, middle of the room]

Pio Abad

Frances Wadsworth Jones



2019

Concrete

'On the 25th February 1986, the Philippine kleptocrats Ferdinand and Imelda Marcos absconded from the presidential palace in Manila, after millions of Filipinos took to the streets in a non-violent uprising. The US president Ronald Reagan had granted them a luxurious Hawaiian exile, following a succession of American presidents who had turned a blind eye to the Marcoses' brutality and corruption.

Upon arriving in Honolulu, US customs found a horde of fine jewellery valued at 21 million US dollars – part of the \$10 billion that the Marcoses stole from the Filipino people. The jewellery was turned over to the Philippine government and has since languished in the vaults of the Philippine Central Bank, hidden from public view and condemned to a permanent state of irresolution.

Since 2017, I have been working with my wife, jeweller

Frances Wadsworth Jones, to reconstruct this unseen collection one facet at a time.

A painstaking process that is equal parts forensic reconstruction and critical fabulation.

This sculpture reimagines Imelda Marcos's ostentatious 30-carat ruby, diamond and pearl bracelet as a colossal concrete effigy.

An accessory memorialised as a body lying in state – representing both an irrefutable body of evidence and the many bodies that bear the excesses of empire.'

Courtesy the artists

X91474

JASLEEN KAUR

Materially, the objects embody histories of assimilation, labour and class. We see a fake Axminster carpet, worship bells and a vintage Ford Escort covered in a four-metre crocheted doily. Above our heads, a suspended ceiling depicts an expansive image of the sky taken in Pollokshields, Glasgow. Cassette tapes, religious iconographies, turmeric - stained nails, a tracksuit, political flyers and stickers are strewn across the heavens. Family photos encased in Irn-Bru coloured resin nod to both identifications and disidentifications. On the floor, found images of protest and restitution, described by Kaur as 'counter images', aim to dispel myths around where solidarities lie.

Music resonates through the space. The artist's voice overlaps with a car sound system blaring devotional Sufi music and popular tracks. These create a polyphony of references to shared devotional practices, lineages and communities of resistance. Gesturing hands chime rhythms. The harmonium, an instrument with colonial roots, relentlessly emits a dissonant hum. Kaur says, 'I was taught devotional songs on a harmonium, but today, my relationship to singing is not only spiritual but an anti-imperial one.'

[Diagram 1]

Jasleen Kaur 


1. 

2023

Audio, 6 channels, surround

30 minutes

X91595

2. 

2023

Bina harmonium, automated motor and found image (Land restitution for the construction of a mosque, Moga, Panjab, 2021), digital C-print on paper

X91585, Z89745

3. 


2023

Perspex, transparent vinyl, aluminium frame and found objects

X91588

See Begampura map for more detail

4.

8. 


[Diagram 2]

Jasleen Kaur a a

1. a a
2. a W a
3. a a
4. a a a a
5. a
6. a
7. a a
8. a
9. a
10. a
11. N a a a M a a a a a
12. a
13. a
14. a a a a a a a a a a a
15. a a a a a
16. a a a a
17. a
18. a a a
19. a a
20. N a a a a
21. N a a a a a

DELAINÉ LE BAS

from chaos to reflection and, ultimately, a transformation. First, we encounter Marley, a hanging ghost inspired by the character created by Charles Dickens. Le Bas asks, 'How can you make art in chaos and when someone is dying?' The artist started making the work when her Nan was ill and her family life was in chaos, so it is infused with her memories of this time. A horse, stuffed with hay, is modelled on her Grandfather's black china horse. The red boots underneath it are enlarged replicas of her first shoes. The horse and the original baby shoes were permanently on display in her Nan's glass cabinet. Finally, painted footprints lead us to the ancient Greek priestess Pythia. Pythia, who guarded the Oracle at Delphi, asks us to confront and reflect, with the command 'Know Thyself'.

Le Bas's Turner Prize presentation is titled  (Thus Begins a New Life). She says that's what she wants people to take from it: 'Many people at this moment in time and different parts of this planet ... are not in a good place ... they are in chaos and it's terrible ... you can be at that really dark place but then you can come out of it.'

*un-painting is a term coined by the radical feminist philosopher Mary Daly to describe a process that the Self must carry out. It is an expression of creativity and hope.

British Gypsy, Roma and Traveller Peoples

Gypsy, Roma (or the gender-sensitive term Rom*nja – the female plural term for Roma is Romnja) and Traveller are terms used in the UK to represent several ethnic groups that share certain common historical and social traits. The principal commonality is their history of nomadism. The umbrella term GRT is used officially by the British Government and Travellers' rights organisations. The English word 'Gypsy' is often used in a demeaning way, but many people in the community use the term proudly.

Le Bas asks, 'Who puts who in the boxes and who labels the boxes? ... Who has the right to call who what? What rights do we have as individuals?'

[Diagram]

ajar (Room 1)

1. 
2023

Organdie, wire and thread

X92222

2. 

20082024210820242208202427082024

Acrylic paint, calico
and organdie

3. 

2023

Acrylic paint on organdie

X92218, X92223, X92231

4. 

2023

Hay and organdie

X92043

5. 

2023

Organdie, wire, hay and thread

X92232

6. 

2023

Organdie, wire and thread

X92231

 (Room 2)

7. 

2024

Wood, fabric, film and acrylic paint


X99670

8. 

2024

Wood, fabric, film and acrylic paint


X99671

9. 

2023

Hay, organdie and feathers

X92038

10. 

2023

Felt, cotton and ribbon


X92039

11. 

2023

Video, projection, colour, sound (stereo) and organdie

X92042, X92230

12.  (&)

2023

Wooden tables, decorated vases and organdie and wire
flowers

X92040–41

13. 

2024

Wood and paint

X99669

..... (Room 3)

14.
2023

Acrylic paint on organdie and wooden structure
X92221, X92046, X92224-7, X92229

15.
2023

Acrylic paint on organdie, wooden stool and clay
ornaments
X92219, X92044

16.
2023

Acrylic paint on organdie and wooden structure
X92045

17.
2023

Acrylic paint on wood
X92047

18.
2024

Acrylic paint on wood
X92219

All works by Delaine Le Bas

except for Delaine Le Bas and Laszlo Farkas X92042, X92230

1–4, 6, 9–10, 18: Courtesy the artist and Yamamoto Keiko
Rochaix London

5, 7-8, 12–17: Courtesy the artist, Lincoln Cato
and Yamamoto Keiko Rochaix London

11: Performers Delaine Le Bas and & Hera S Santos
Soundscape by Justin Langlands

Camera by Delaine Le Bas and Lincoln Cato

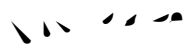
Costumes designed by Delaine Le Bas and made by Kim
Warren

With thanks to Wysing

CLAUDETTE JOHNSON



Claudette Johnson



2019

Oil pastel on paper

Hollybush Gardens Collection

X91500

[Vitrine]

Claudette Johnson



2018–19

Claudette Johnson



2018–19

Pastel on paper

Private collection, lent in honour of Henry and Adeline Collins

X91496

Claudette Johnson



2018–19

Gouache on paper

Private collection, lent in honour of Henry and Adeline Collins

X91498

Claudette Johnson



2021

Oil pastel on paper

Cranford Collection, London

X92236

Claudette Johnson



2018–19

Gouache on paper

Private collection, lent in honour of Henry and Adeline Collins

X91497

Claudette Johnson




2019

Oil pastel on paper

Anthony Worcester

X91499

Claudette Johnson



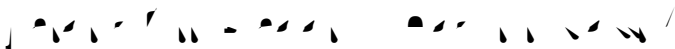
2024

Oil paint, pastel and gesso on paper

Courtesy the artist and Hollybush Gardens, London

X91844

Claudette Johnson



2023

Oil paint, oil pastel and oil stick on paper

Private collection

X99321

[Wall Text]



Claudette Johnson is noted for her large-scale drawings and paintings, which are often both intimate and monumental. Working with the female figure since the 1980s, she mediates questions about our private and public selves. Johnson aims to give agency to the women represented, mainly out of love for her subjects. In recent years, influenced by her relationship with her sons, her portrayal of young Black men seeks to extend her valorisation to the male figure.

Johnson's figures invite us into the exhibition space, twisting towards or away, then looking back at us. They often fill the space of the composition or extend beyond the edges of the paper. She says, 'I find it exciting formally to think about the boundaries that the figure sits within, how they might escape those boundaries.' In her drawings, the balance between spare, delicate line and areas that are more densely worked creates a sense of the figure as a living presence. It suggests that our identity is not fixed but is created and changeable.

The artist's works are not necessarily portraits of individual

her sitters from a particular moment in time. She thinks of this as a way to signal that 'Black people have existed in the past, exist now, and will exist in the future, that we belong to all times.' Her figures take form in the present, embodying what the sociologist Stuart Hall said: 'The fact is 'Black' has never just been there ... It has always been an unstable identity, psychically, culturally, and politically ... a narrative, a story, a history. Something constructed, told, spoken, not simply found.'



Claudette Johnson



2024

Pastel, gouache, graphite, watercolour and gesso on paper

Private collection

X91842

Claudette Johnson


2023

Pastel and gouache on paper

Cranford Collection, London

X92130

Claudette Johnson

▲, ♪, ~

2024

Oil paint pastels, oil pastels, oil stick on gesso primed lubugo

Claudette Johnson



2018

Pastel on paper

Tate. Purchased 2019

T15261

Claudette Johnson



2018

Pastel and gouache on paper

Arts Council Collection, Southbank Centre, London

X91493

Claudette Johnson



2022

Oil paint, oil pastel and oil stick on paper

Courtesy of the collection of Nicolas Rohatyn and Jeanne

Greenberg Rohatyn, New York

X92235

