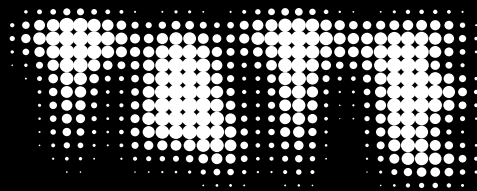


TURNER PRIZE

25 SEPT 2024 – 16 FEB 2025

LARGE PRINT GUIDE



CONTENTS

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

GALLERY 61

GALLERY 61

Clockwise from the wall to the left of the entrance:

[Wall Text]

VISITOR INFORMATION

The exhibition is divided into four rooms, one for each artist. There are over 90 objects in the exhibition.

Some rooms contain sound and music. Lighting levels in the gallery may vary. The walls of one room are covered with silver reflective paper.

There is seating in some rooms and portable stools are available at the exhibition entrance.

Ear defenders, ear plugs, magnifying glasses, reading overlays, ramble tags and communication cards are available on the shelf below.

Large print guides are available at the exhibition entrance and on the Tate website.

A breakout room is available for anyone to who would like to spend some quiet time away from the gallery environment.

You can find it on the main floor, next to the Play Studio.

Toilets are located outside the exhibition space on the ground floor.

The Changing Places facility can be accessed through the Clore Gallery. Please ask a colleague for directions.

INTRODUCTION

The Turner Prize aims to promote public debate around new developments in contemporary British art. Each year, a jury shortlists four British artists, or artists based in Britain, for outstanding exhibitions or projects held over the previous year. This year's artists are Pio Abad, Claudette Johnson, Jasleen Kaur and Delaine Le Bas.

2024 marks the prize's 40th anniversary, and its return to Tate Britain for the first time in six years after touring to other cities around the UK. Established in 1984, the Turner Prize is one of the world's best-known prizes for the visual arts. Contemporary art is now central to the nation's cultural life, and the Turner Prize has played an important role in that development.

The prize is awarded for an artist's nominated presentation

and their Turner Prize exhibition. This year, the award is broadcast on the BBC on 3 December 2024.

Exhibition entrance

[Wall Text]

PIO ABAD

Pio Abad's art explores cultural loss and colonial histories, often reflecting on his upbringing in the Philippines. Featuring drawings, etchings and sculptures that depict and transform artifacts from British museums, Abad sheds light on their overlooked histories and connects them to our lives today. Abad was born in Manila in 1983. He lives and works in London.

He is nominated for his solo exhibition **To Those Sitting in Darkness** at the Ashmolean Museum, Oxford.

The jury commended the precision and elegance with which Abad combines research with new artistic work to ask questions of museums. They remarked on both the sensitivity and clarity with which he brings history into the present.

CLAUDETTE JOHNSON

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 **Presence** at The Courtauld Gallery, London and **Drawn Out** 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.

JASLEEN KAUR

Jasleen Kaur makes installations by gathering and remaking objects from everyday life to renegotiate tradition and agreed myths. An automated harmonium, kinetic worship bells and red Ford Escort covered in an oversized doily are composed into an immersive sonic score, reflecting inherited and withheld histories.

Kaur was born in Glasgow in 1986. She lives and works in London.

She is nominated for her solo exhibition **Alter Altar** at Tramway, Glasgow.

The jury praised the artist's evocative combination of sound and sculpture to address specifics of family memory and community struggle.

DELAINE LE BAS

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 **Incipit Vita Nova. Here Begins The New Life/A New Life Is Beginning** at Secession, Vienna.

The jury said they were impressed by the exhibition's energy and immediacy, and its powerful expression of making art in a time of chaos.

Exhibition exit

Films about each artist

[Wall Text]

READING AREA

Please use this space to read and relax.

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

Books are available on the shelves and table. Please return after you have looked at them.

Listen to the sounds of the Turner Prize as selected by the four nominated artists.



Bookshelves

[Wall Text]

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

PIO ABAD

Reading List

Vincent Bevins **The Jakarta Method**

Teju Cole **Every day is for the Thief**

Joan Didion **Salvador**

Paulo Freire **Pedagogy of the Oppressed**

Jessica Hagedorn **Dogeaters**

James Hamilton-Paterson **America's Boy**

Joy Harjo **Conflict Resolution for Holy Beings**

Saidiya Hartman **Wayward Lives, Beautiful Experiments**

Dan Hicks **The Brutish Museums**

Daniel Immerwahr **How to Hide an Empire**

Hisham Matar **The Return**

Adania Shibli **Minor Detail**

Playlist

Bright Eyes **At the Bottom of Everything**

Leonard Cohen **First We Take Manhattan**

Bob Dylan **Queen Jane Approximately**

Eraserheads **Alapaap**

Fleetwood Mac **Dreams**

Rolling Stones **Emotional Rescue**

Spiller **Groovejet**

Sugababes **Flowers**

Tina Turner **River Deep Mountain High**

Stevie Wonder **Signed, Sealed, Delivered**

Faye Wong **Dreams**

Yeah Yeah Yeahs **Maps**

DELAINE LE BAS

Reading List

Mary Daly **Gyn/Ecology: The Metaethics of Radical Feminism**

Experimental Jetset **Superstructure**

Saidiya Hartman **Lose Your Mother**

Clarice Lispector **Água Viva**

Bonaventure Soh Bejeng Ndikung **Pidginization as Curatorial**

Method Protest Architecture Barricades, Camps, Spatial

Tactics 1830–2023

Batia Suter **Parallel Encyclopedia**

Playlist

Benjamin Britten **Part Songs**

Bullyache **Miss Holding You and Never Let**

The Fall **I Am Kurious Oranj**

PJ Harvey **Let England Shake**

Hiatus Kaiyote **Make Friends**

Grace Jones **Living My Life**

Kae Tempest **The Book of Traps And Lessons Vangelis Best of Vangelis**

Women In Revolt! Underground Rebellion In British Music 1977–1985

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

Peterson, usually on replay

Back wall

[Wall Text]

CLAUDETTE JOHNSON

Reading List

James Baldwin **Tell Me How Long the Train's Been Gone**

James Baldwin **The Fire Next Time**

Toni Cade Bambara **Gorilla, My Love**

Fyodor Dostoevsky **Crime and Punishment**

Bernardine Evaristo **Mr Loverman**

Thomas Mann **Death in Venice**

Toni Morrison **Song of Solomon**

Toni Morrison **The Bluest Eye**

Arundhati Roy **The God of Small Things**

Alice Walker **The Color Purple**

Playlist

Burning Spear **Marcus Garvey**

Frédéric Chopin **Nocturnes: Opus 9 No 2 (E Flat Major) and Opus 9 No 1 (B Flat Minor)**

Miles Davis **Kind of Blue**

Billie Holiday **Lady in Satin**

Iggy Pop **Lust for Life**

Prince **Paisley Park**

Patti Smith **Horses**

Giuseppe Verdi **La traviata**

The Wailers **Burnin'**

JASLEEN KAUR

Reading List

Skye Arundhati Thomas **Remember the Details**

Ariella Aïsha Azoulay **Potential History: Unlearning Imperialism**

Tina M Campt **Listening to Images**

Ursula K Le Guin **Do not take me for granite**

June Jordan **Directed by Desire: Collected Poems**

Haroon Khalid **Walking with Nanak**

Pauline Oliveros **Quantum Listening**

Arundhati Roy **Azadi: Freedom. Fascism. Fiction**

Playlist

ANOHNI **Why Am I Alive Now?**

Julius Eastman **Stay On It**

Floating Points, Pharoah Sanders and London Symphony

Orchestra **Movement 6**

Beverly Glenn-Copeland **La Vita**

Lauryn Hill **I Find It Hard to Say (Rebel)**

Ahmad Jamal **Autumn Rain**

Lorraine James **Maybe If I (Stay on it)**

Kamilya Jubran and Werner Hasler **Wahdi**

Nusrat Fateh Ali Khan **Koi Bole Ram Ram**

Ustad Bismillah Khan **Dhun - Raga Mishra Pilu**

M.I.A **Borders**

Raf-Saperra **Modern Mirza**

Sault **Stop Dem**

Tyshawn Sorey **Autumn Leaves (feat. Aaron Diehl & Matt Brewer)**

Wall opposite the exhibition entrance

Turner Prize timeline

Entrance to the Duveens Galleries

Comments Board

[Wall Text]

WHAT DO YOU THINK?

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 Uggla 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

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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

Q&A

WHEN DID THE TURNER PRIZE START?

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.

WHY IS IT CALLED THE 'TURNER PRIZE'?

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.

WHO CAN BE NOMINATED?

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.

IS THERE AN AGE LIMIT?

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.

WHO CHOOSES THE SHORTLISTED ARTISTS?

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

WHAT IS THE TIMELINE OF THE EXHIBITION?

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.

WHAT'S THE PURPOSE OF THE EXHIBITION?

The exhibition enables the public to see and discuss the work of the shortlisted artists. The Turner Prize presentation reflects the exhibition or project for which the artist is shortlisted.

WHAT IS THE PRIZE?

£25,000 is awarded to the winner and £10,000 to each of the other shortlisted artists.

WHEN IS THE WINNER ANNOUNCED?

This year the award is broadcast on the BBC on 3 December 2024. The jury meet and decide the winner on the day.

HOW CAN I EXPRESS MY VIEWS ABOUT THE TURNER PRIZE?

You can share your thoughts on the comments cards outside the exhibition or on social media #TurnerPrize

FIND OUT MORE

Book at the ticket desk, on [tate.org.uk](https://www.tate.org.uk) or phone (0)20 7887 8888

Relaxed hours

Third Wednesday of the month, 10.00–11.00

16 October 2024

20 November 2024

18 December 2024

15 January 2025

Enjoy the exhibition in a gallery environment with limited numbers of people. These events are open to anyone who is disabled or neurodivergent and any other visitors with sensory needs who prefer a more relaxed experience, plus their families, friends and carers.

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

PIO ABAD

Clockwise from room entrance

[Wall Text]

PIO ABAD

Pio Abad's artistic practice concerns the personal and political entanglements of objects. Encompassing drawings, paintings, textiles, sculpture and text, his installations surface alternative or repressed historical events and offer counter-narratives.

For the Turner Prize, Abad recreates his exhibition at the Ashmolean Museum in Oxford, where he was invited to respond to the collections and archives of Oxford institutions. He presented the objects he found as a critique of how museums collect, display and interpret their collections. The title **To Those Sitting in Darkness** refers to the unshown museum artefacts sitting in the stores. Abad references a satirical essay by Mark Twain, 'To the Person Sitting in Darkness' (1901). This criticised the United States's conquest of the Philippines, where Abad was born and raised.

Museum objects take on new resonance when displayed

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

1897.76.36.18.6 No.1–No.18

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 **The Brutish Museums**. 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

of Oxford. Purchased with assistance of the Contemporary
Art Society

and Madan Fund, 2024

Top: X91510, X91512, X91511, X91523, X91515, X91516,
X91528, X91513, X91529

Bottom: X91524, X91522, X91532, X91517, X91534, X91525,
X91520, X91526, X91533

George Le Clerc Egerton 1852–1940

Sacrificial altar, Benin

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

Bladed Weaponry from Mindanao

19th century

'In 1998, the Filipino curator Marian Pastor Roces put together an inventory of Philippine artefacts exiled in museums outside the country. She discovered that 90 percent of Philippine material heritage exists in the backrooms of Western museums. The most recurrent artefact is the bladed weapon from Mindanao, where indigenous tribes adapted Islam. These weapons were made for an individual warrior's hand and bestowed a spiritual potency upon their owners. Most of them were taken during the Philippine–American War in the 20th century, when US colonisers waged asymmetric battles against the Moros, the local Muslim population.

Since the 16th century, the Moro people have waged a secessionist struggle against a national government that has inherited the dehumanised depiction of Moros from their Spanish and American colonisers. The very categorisation of Moro weaponry as Philippine artefacts could be considered an act of violence, appending them to a national category that they have resisted.

When I exhibited the weapons from the Pitt Rivers collection at the Ashmolean, it became apparent that two of the swords

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

Sinagtala

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

For the Sphinx

2023

Bronze

'In the gardens of Blenheim Palace sit a pair of Sphinx sculptures bearing the likeness of Gladys Deacon, the Duchess of Marlborough, who lived in the palace during her tumultuous marriage to Charles Spencer–Churchill. I ended up in Blenheim after coming across a photograph of Deacon with a pearl and diamond diadem. This diadem, patterned after a traditional Russian folk headdress, was originally owned by the Romanov family. After their execution in 1918, the tiara was nationalised by the Bolshevik regime. On behalf of Joseph Stalin's government, it was auctioned off by Christies in 1927 and acquired by Deacon.

My first glimpse of the Kokoshnik tiara was during a press conference in Manila in 2016, where it unexpectedly appeared as the centrepiece of a horde of jewellery that the government had confiscated from Imelda Marcos. It seemed that Mrs Marcos had purchased the diadem shortly after Deacon's death in 1978.

Here, it appears as a pair of identical sculptures. Facing

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

Giolo's Lament

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:

This Indian prince was taken Prisoner by an English Man of War, as He and his Mother were going out upon the Sea in a Pleasure-boat. His Mother dyd on Ship-board; at which the Prince her Son showed abundance of concern and sorrow. Giolo's Lament 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

Portrait of Prince Giolo, Son of King Moangis

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 1936–2013

Tat2

1971

Ink on Itek photograph

‘This portrait by Filipino American artist Carlos Villa looks to ethnographic imagery as a way of linking the past with the present. In his pioneering artistic practice, Villa constructed a migrant identity that embraced affinities with the cultures of colonised people that he encountered in his native San Francisco.

An Itek print is covered with ink designs on Villa’s face, suggesting the tattooing tradition prevalent across the Pacific Islands. While the facial marks are the artist’s own design, the motifs reference transoceanic cultures, from Aotearoa to the Philippines, Hawai’i to the US Pacific Northwest. This work has become emblematic of Villa’s celebration of the self as a product of syncretic solidarities.

Villa’s act of defiant (re)construction in the face of immeasurable cultural erasure has been an important starting point in my own work.’

Carlos Villa Estate Collection

X91418

Pio Abad

I am singing a song that can only be borne after losing a country

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.

I think of the erasure of the Native American people that followed the arrival of the British in Wahunsenacawh's land. I think of his daughter, Pocahontas, buried in Gravesend after being paraded as a civilised savage in England. I think of the 1870s Indian Wars that served as the training ground for Philippine conquest.

The title, a line borrowed from Native American poet Joy Harjo, is an imagined utterance from the chorus of the dispossessed, embedded within Powhatan's Mantle.'

Courtesy the artist

X91426

[Plinth on the floor, middle of the room]

Pio Abad

Frances Wadsworth Jones

Kiss the Hand You Cannot Bite

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

JASLEEN KAUR

Clockwise from room entrance

[Wall Text]

JASLEEN KAUR

Jasleen Kaur's installations explore cultural memory and political belonging. Mass-produced, everyday objects are coded with symbols and images. Kaur questions how the narratives we inherit circulate in discreet ways and, in turn, shape us. While family and community are present in Kaur's work, she is most interested in how these intimacies meet wider sociopolitical structures. Making spaces for us to gather, akin to the vast prayer halls she grew up in, she asks how we can alter what we are devoted to.

For her Turner Prize presentation, **Alter Altar**, Kaur explores how collective memory is layered in the objects and rituals that surround us. Kaur cuts and pastes objects from her upbringing in Glasgow throughout the gallery to make sense of what is 'out-of-view' or withheld. Many of these out-of-view subjects relate to the impacts of imperialism on inherited stories and histories.

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 **Alter Altar**

1. **Yearnings**

2023

Audio, 6 channels, surround

30 minutes

X91595

2. **Untitled**

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. **Begampura**

2023

Perspex, transparent vinyl, aluminium frame and found objects

X91588

See Begampura map for more detail

4. Fake Axminster Carpet

2023

Polypropylene

X91593

5. The Chorus

2023

Wooden hands, brass jingles, brass rod, DMX motors

X91594

6. Purpose Built

2024

Electric fan, foil decorations

Z89830

7. Untitled

2023–24

Found image (Sikhs stand in solidarity with Muslims offering
Namaz at Farmers Protest, Delhi, 2020)

digital C –print on paper

Z89746

8. Untitled

2023–24

Found image (Protestors block an immigration enforcement van on Kenmure Street, Glasgow, 2021)

digital C –print on paper

Z89747

9. Untitled

2023

Photograph on paper, resin and roti

X91590

10. Sociomobile

2023

Red Ford Mk3 Escort Cabriolet XR3i, cotton doily and sound system

X91592

11. Untitled

2023

Photograph on paper, resin and roti

X91591

All works courtesy the artist and Hollybush Gardens, London except for X91590, X91591

National Galleries of Scotland. Purchased 2024.

GMA 5850, GMA 5851

[Diagram 2]

Jasleen Kaur **Begampura**

1. **Gucci Rush and fake tongue**
2. **Flyers: Indian Workers Union, Glasgow**
3. **Necklace featuring 5 K's**
4. **Unmade jigsaw of Bhagat Singh**
5. **Fake vomit**
6. **Blessed Irn Bru**
7. **Balls of hair**
8. **Scottish £1 notes**
9. **Funeral flowers**
10. **Anti RSS flyer**
11. **Nanak and Mardana car air freshener**
12. **Scarf**
13. **Fruit pastel**
14. **Book: Diagnose, Treat, and Cure All Dis-ease with
Traditinal Indian Holistic Therapies by Vera Kaur**
15. **Lottery ticket and an opened packet of softmints**
16. **Turmeric-stained fake nails in polythene bag**
17. **Tracksuit**
18. **Ceremonial red thread bracelets**
19. **Bhindranwale poster**
20. **Newspaper cutting of Sikh police officer**
21. **Nusrat Fateh Ali Khan CDs, cassette tapes
and boombox**

- 22. Begampura bumper sticker**
- 23. Toilet roll painted with mass-produced images of Mughals**
- 24. Glow in the dark prayer beads**
- 25. Balloons and sacrum weight**

DELAINÉ LE BAS

DELAINE LE BAS

Clockwise from room entrance

[Wall Text]

DELAINE LE BAS

Delaine Le Bas's layered installations interweave paintings, collages, costumes, soundscapes and performances. Her work explores 'un-painting'* her British Roma heritage and stories of her own life as well as feminist mythologies and herstories.

Le Bas has transformed her Turner Prize rooms into an immersive environment, splitting the galleries into corridors and small spaces. The artist uses a variety of materials to offer access points into her art. Organdie, calico and reflective foil cover the walls, floors and ceilings. Painted fabrics and sculptures sit alongside personal items she has remade. Le Bas says, 'I'm interested in creating different doorways. The fabric is another way of engaging with people because it's not behind glass ... you are physically in the same space as it.'

Le Bas takes us on a journey through a psychic landscape,

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 **Incipit Vita Nova** (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]

Chaos (Room 1)

1. Marley

2023

Organdie, wire and thread

X92222

2. Chaos

20082024210820242208202427082024

Acrylic paint, calico
and organdie

3. Chaos

2023

Acrylic paint on organdie
X92218, X92223, X92231

4. Little Horse

2023

Hay and organdie
X92043

5. Dragonfly

2023

Organdie, wire, hay and thread

X92232

6. Flower

2023

Organdie, wire and thread

X92231

Reflection (Room 2)

7. Pink Moon I

2024

Wood, fabric, film and acrylic paint

X99670

8. Pink Moon II

2024

Wood, fabric, film and acrylic paint

X99671

9. Horse

2023

Hay, organdie and feathers

X92038

10. Red Shoes

2023

Felt, cotton and ribbon

X92039

11. Incipit Vita Nova

2023

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

X92042, X92230

12. Untitled (1 & 2)

2023

Wooden tables, decorated vases and organdie and wire
flowers

X92040–41

13. Black Sun

2024

Wood and paint

X99669

Ascension (Room 3)

14. Ascension

2023

Acrylic paint on organdie and wooden structure

X92221, X92046, X92224–7, X92229

15. Pythia (Know Thyself)

2023

Acrylic paint on organdie, wooden stool and clay ornaments

X92219, X92044

16. Pyramid

2023

Acrylic paint on organdie and wooden structure

X92045

17. Coral

2023

Acrylic paint on wood

X92047

18. Know Thyself

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

All fabrics and soft sculpture Courtesy the artist and
Yamamoto Keiko Rochaix London

CLAUDETTE JOHNSON

CLAUDETTE JOHNSON

Section 1

Clockwise from room entrance

Claudette Johnson

Oil Sketch

2019

Oil pastel on paper

Hollybush Gardens Collection

X91500

[Vitrine]

Claudette Johnson

Sketchbook Drawing

2018–19

Pastel on paper

Private collection, lent in honour of Henry and Adeline Collins

X91494

Claudette Johnson
Sketchbook Drawing

2018–19

Pastel on paper

Private collection, lent in honour of Henry and Adeline Collins
X91496

Claudette Johnson
Sketchbook Drawing

2018–19

Gouache on paper

Private collection, lent in honour of Henry and Adeline Collins
X91498

Claudette Johnson
Oil Pastel Study

2021

Oil pastel on paper

Cranford Collection, London
X92236

Claudette Johnson
Sketchbook Drawing
2018–19
Gouache on paper

Private collection, lent in honour of Henry and Adeline Collins
X91497

Claudette Johnson
Oil Sketch
2019
Oil pastel on paper

Anthony Worcester
X91499

Claudette Johnson

Protection

2024

Oil paint, pastel and gesso on paper

Courtesy the artist and Hollybush Gardens, London

X91844

Claudette Johnson

Friends in Green + Red on Yellow

2023

Oil paint, oil pastel and oil stick on paper

Private collection

X99321

[Wall Text]

CLAUDETTE JOHNSON

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 people. Instead, the figures are part of a much bigger story, lifted out of their original context and repositioned. The drawings contain few references – Johnson decontextualises

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.'

Section 2

Clockwise from middle wall

Claudette Johnson

Young Man in Blue

2024

Pastel, gouache, graphite, watercolour and gesso on paper

Private collection

X91842

Claudette Johnson

Yellow Vest

2023

Pastel and gouache on paper

Cranford Collection, London

X92130

Claudette Johnson

Pietà

2024

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

Courtesy the artist and Hollybush Gardens, London

X99477

Claudette Johnson

Figure with Raised Arms

2017

Gouache and pastel on paper

Private collection, lent in honour of Henry and Adeline Collins

X91491

Claudette Johnson
Figure in raw umber
2018
Pastel on paper

Tate. Purchased 2019
T15261

Section

Clockwise from middle wall

Claudette Johnson

Blues Dance

2023

Pastel, watercolour and gouache on paper

The Courtauld, London (Samuel Courtauld Trust)

X91619

Claudette Johnson

Reclining Figure

2017

Pastel and gouache on paper

Private collection, London

X82546

Claudette Johnson

Figure in Blue

2018

Pastel and gouache on paper

Arts Council Collection, Southbank Centre, London

X91493

Claudette Johnson

Self Study 2

2022

Oil paint, oil pastel and oil stick on paper

Courtesy of the collection of Nicolas Rohatyn and Jeanne

Greenberg Rohatyn, New York

X92235

