



Turner Prize 2000

An exhibition of work
by the shortlisted artists

Glenn Brown
Michael Raedecker
Tomoko Takahashi
Wolfgang Tillmans

25 October 2000 – 14 January 2001
Tate Britain

Sponsored by



The Jury

Jan Debbaut
Director of the Stedelijk Van Abbemuseum,
Eindhoven

Keir McGuinness
Chairman of Patrons of New Art

Julia Peyton-Jones
Director of the Serpentine Gallery, London

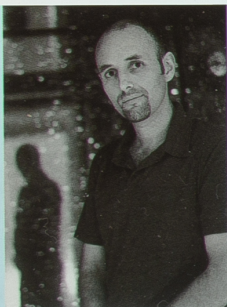
Nicholas Serota
Director, Tate and Chairman of the Jury

Matthew Slotover
Publisher of *Frieze* magazine

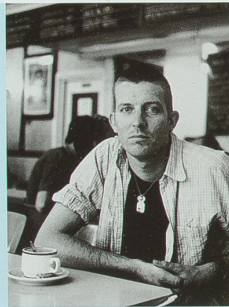
Turner Prize 2000

The Turner Prize will be awarded at Tate Britain on 28 November 2000, during a live broadcast on Channel 4, to a British artist under the age of fifty for an outstanding exhibition or other presentation of their work in the twelve months preceding 31 May 2000.

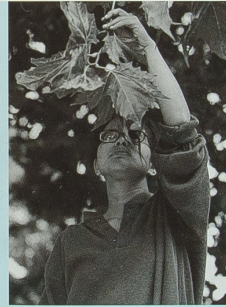
The shortlisted artists are:



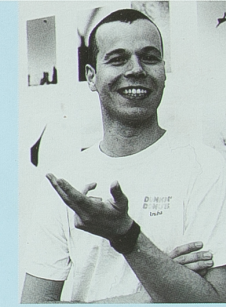
Glenn Brown, for his exhibitions at Jerwood Space, London, Max Hetzler Gallery, Berlin, and Patrick Painter Gallery, Los Angeles which revealed the growing complexity of his paintings and sculptures, referencing and reworking such diverse sources as old master pictures and popular science fiction illustrations.



Michael Raedecker, for presentations of his work at The Approach, London and the Stedelijk Van Abbemuseum, Eindhoven which revealed his fresh and original approach to painting, and his unusual use of materials in depicting beautiful yet disquieting interiors and landscapes.



Tomoko Takahashi, for her installations which strike a unique tension between chaos and order, combining a diversity of found materials in complex and original ways, as seen in *New Neurotic Realism* at the Saatchi Gallery, London, and her solo show at Entwistle, London and her groundbreaking internet project *Word Perfect* with Chisenhale Gallery and e-2.



Wolfgang Tillmans, for his exhibitions at Interim Art, London, Städtische Galerie, Remscheid, and Andrea Rosen Gallery, New York, and for his numerous publications, all of which show how his work engages with contemporary culture while challenging conventional aesthetics and the established genres of portraiture, documentary and still life.

Glenn Brown

1966 Born Hexham, England
 1984–5 Norwich School of Art
 1985–8 Bath College of Higher Education
 1990–2 Goldsmiths College, London
 Lives and works in London

Referring to the diversity of sources that inspire his work, Glenn Brown states simply: 'I am just working from the contemporary landscape'. What this actually means is that through a lengthy, thoughtful process he deftly mixes fine art with popular culture, reanimates the historical within the contemporary, and creates paintings and sculptures of baffling complexity. The titles alone indicate the extraordinary confrontations and conflations that might occur in any one work – referencing other artists and artworks, pop songs, and even horror films, in quick succession.

Head of JYM (1973), a portrait by Frank Auerbach, first caught Brown's attention in 1991 and marked a turning point for the artist. Brown made a work based on it, entitled *Atom Age Vampire*, where he captured Auerbach's expressive impasto in an ingenious 'trompe l'oeil' manner: the effect was of a richly textured surface but in fact it was immaculately smooth. The glossy finish obliterated Auerbach's brushwork so that the painting resembled a photograph, which was actually the source from which Brown worked.

Brown's process of working from reproductions reflects how we often experience an artwork second-hand, through photography. He adds further twists to this process, selecting reproductions that are not always faithful to the original in colour or tone and adding his own distortions: manipulating, rotating and

cropping the image as he desires. He has now adapted the styles, palette and imagery of many artists, mining a rich vein that extends beyond modern British masters to include Georg Baselitz, Jean-Honoré Fragonard, Salvador Dalí and Rembrandt. His choices are personal, and he seems drawn to works that represent an extreme of painting, which often suggests extreme ugliness or extreme beauty. In each, subtle and often sinister changes occur: in *Disco* (1997–8), for example, a Fragonard depiction of a young boy is reworked so his skin appears lacerated, his eyes empty and ghostly.

Appropriation, the use of existing sources to make a new artwork, gained currency as a strategy in the late 1970s. It was used by artists both as a way of subverting the traditional art-historical values of authorship and originality, and for re-contextualising objects from either high or low culture to alter their meaning. Brown takes exception to the term when it is used in reference to his work, as it 'seems to only express a certain conceptual framework' and does not account for 'any painterly or aesthetic understanding involved'. His interests take him further than any form of straight appropriation. The original image is merely the point of departure, and now, increasingly, other influences and ideas inform the process: 'I re-enliven it into something completely different. Something that has personal

allusions to my own life ... Things that start to happen in the work ... the way the heads start to change position as I am painting, it will make me think of a work by another artist and I will go and investigate that. Perhaps by looking at another artist it will change the way I continue painting ... It's free form painting in a way it certainly wasn't before ... The final painting hides its origins, which is exactly how I want it.'

In any one painting centuries may collide, as demonstrated by the series of heads he recently completed based on that original Auerbach portrait. In one of the works, *The Marquess of Breadalbane* (2000), the figure is set against an empty sky, within an oval. Both features situate the work far more firmly in the tradition of historic portraiture. The colour scheme adds another layer of history, having been inspired by Edwin Landseer's *The Monarch of the Glen*, dating from 1851 (a painting originally commissioned by the Marquess of Breadalbane, hence the title).

Aside from portraiture, Brown has been inspired by the tradition of history painting, drawn to its rich imagery and grandeur. His versions, which echo this sensibility, are a surprising conflation of sources and ideas. Brown has also made a number of works after Salvador Dalí, including *Oscillate Wildly* (1999), which transforms *Autumnal Cannibalism* (1936), one of Dalí's responses to the Spanish

Civil War. Brown stretches and reverses the image, and then renders it in a monochrome palette and on a far grander scale, giving it greater gravitas. That the scale and palette mimic Picasso's more famous political testament to the War, *Guernica*, overshadows the work and adds a sense of pathos.

It is no surprise that Brown is drawn to the imaginative distortions and free associations of Surrealist imagery, and this feeds into his interest in the fantastical representations found in science fiction illustrations. Brown reworks sci-fi imagery within the scale of historic epics. In *The Tragic Conversion of Salvador Dalí (after John Martin)* (1998), for example, he takes John Martin's nineteenth-century vision of the apocalypse, inverts it and transplants a futuristic city on the horizon. The juxtaposition is more than a little ironic – placing an airbrushed fantasy within a vast history painting – although it is difficult to identify whether the irony is directed at the source from popular culture or at the high art style in which it is reconfigured. Characteristically, the title of the painting adds another layer of meaning, with its reference to Dalí and his conversion to Catholicism, which for Brown signalled the demise of his painting.

Brown's sculptures are very much related to his paintings, and have evolved in parallel with them. They were initially inspired by his portraits, and were an attempt to recreate

them in three dimensions. However, as with the paintings, the subject often became lost as the process took over. Recent pieces, such as *The Shepherdess* (2000), are more formless. Built up with thick layers of paint, they seem to resemble meteorites, and are thus closer to Brown's works from science fiction. His first sculptures were laid on the floor, to be seen as severed heads – discarded, abject forms. Brown has resisted putting them on plinths, but now uses vitrines. On one level, the vitrines make the sculptures into artifacts in a museum display; but they also serve as three-dimensional portrait frames. These different interpretations are part of Brown's imaginative layering of ideas.

Brown sees endless connections between his sculptures, portrait paintings and science fiction epics, and the gallery is a place where his fictitious characters and unreal worlds come together. Viewing them here, the strongest connection between the works is undoubtedly their ever-shifting status. There is no single reading, no fixed viewpoint – their painterliness is continually deceptive. Brown's strategy is deliberately subversive, often idiosyncratic, and highly individualistic, and this ultimately ensures that the works he creates are very much his own.

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Oscillate Wildly (1999)
 Collection Thomas Dane, London



The Marquess of Breadalbane (2000)
 Collection Rachel and Jean-Pierre Lehmann, New York



The Tragic Conversion of Salvador Dalí (after John Martin) 1998
 Private Collection