



## PATRONS OF NEW ART

### THE TURNER PRIZE

On 25 November 1986 the Turner Prize will be presented by Melvyn Bragg (author and broadcaster) to the person who, in the opinion of the New Art Jury, has made the greatest contribution to art in Britain in the previous twelve months. The presentation will be made at an evening Reception at the Tate Gallery, generously sponsored by Sotheby's.

Thanks to the generosity of an anonymous Patron of New Art the £10,000 Prize is awarded annually by a Jury consisting of five members. Nominations are not restricted to artists but may, for instance, include collectors, art critics and gallery directors. The Jury reserves the right to consider those not nominated.

The following shortlist was announced on 30 June:

Art & Language for their recent exhibition at the Lisson Gallery, and for their continuing contribution to the critical debate about modern art and its context.

Victor Burgin for his exhibitions at the Institute of Contemporary Arts, London, and at Kettle's Yard, Cambridge; for the book of work and commentary, 'Between', and for his new book of collected essays, 'The End of Art Theory'.

Gilbert and George for their exhibitions at the Guggenheim Museum, New York, and the Fruitmarket Gallery, Edinburgh, and for the major retrospective exhibition, now at Basel, which is to be shown at the Hayward Gallery, London.

Derek Jarman in recognition of the outstanding visual quality of his films, in particular 'Sebastiane', 'Jubilee', 'The Tempest' and 'Caravaggio'.

Stephen McKenna for the exhibition of his recent paintings at the Institute of Contemporary Arts and the Edward Totah Gallery, London, and at the Kunsthalle, Düsseldorf.

Bill Woodrow for his exhibition of sculpture 'Natural Produce, an Armed Response', at La Jolla, California, and for his many contributions to exhibitions in Britain, Europe and the United States.

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GORDON

The Jury also wished to commend Nicholas Serota on the re-opening of the Whitechapel Art Gallery; Matthew Collings for expanding Artscribe into an international magazine; and Robin Klassnik for continuing support of new art and particularly installation work, at Matt's Gallery, Hackney, London.

TURNER PRIZE DISPLAY

3 November - 7 December  
Gallery 27  
Admission free

A display of works by those artists who have been shortlisted. Films directed by Derek Jarman will be shown at 16.00 in the Lecture Room:

- 'Caravaggio' (93') - 2,9,16,23 & 30 November
- 'Jubilee' (102') - 7 December
- 'The Tempest' (95') - 14 November
- 'Sebastiane' (85') - 21 November

The catalogue accompanying the display includes statements by the artists, bibliographical and biographical details and six colour plates, price £2.50.

Lectures

14 November  
Why Art & Language? by Charles Harrison  
13.00 Lecture Room

18 November  
Victor Burgin by Jon Bird  
13.00 gallery 27

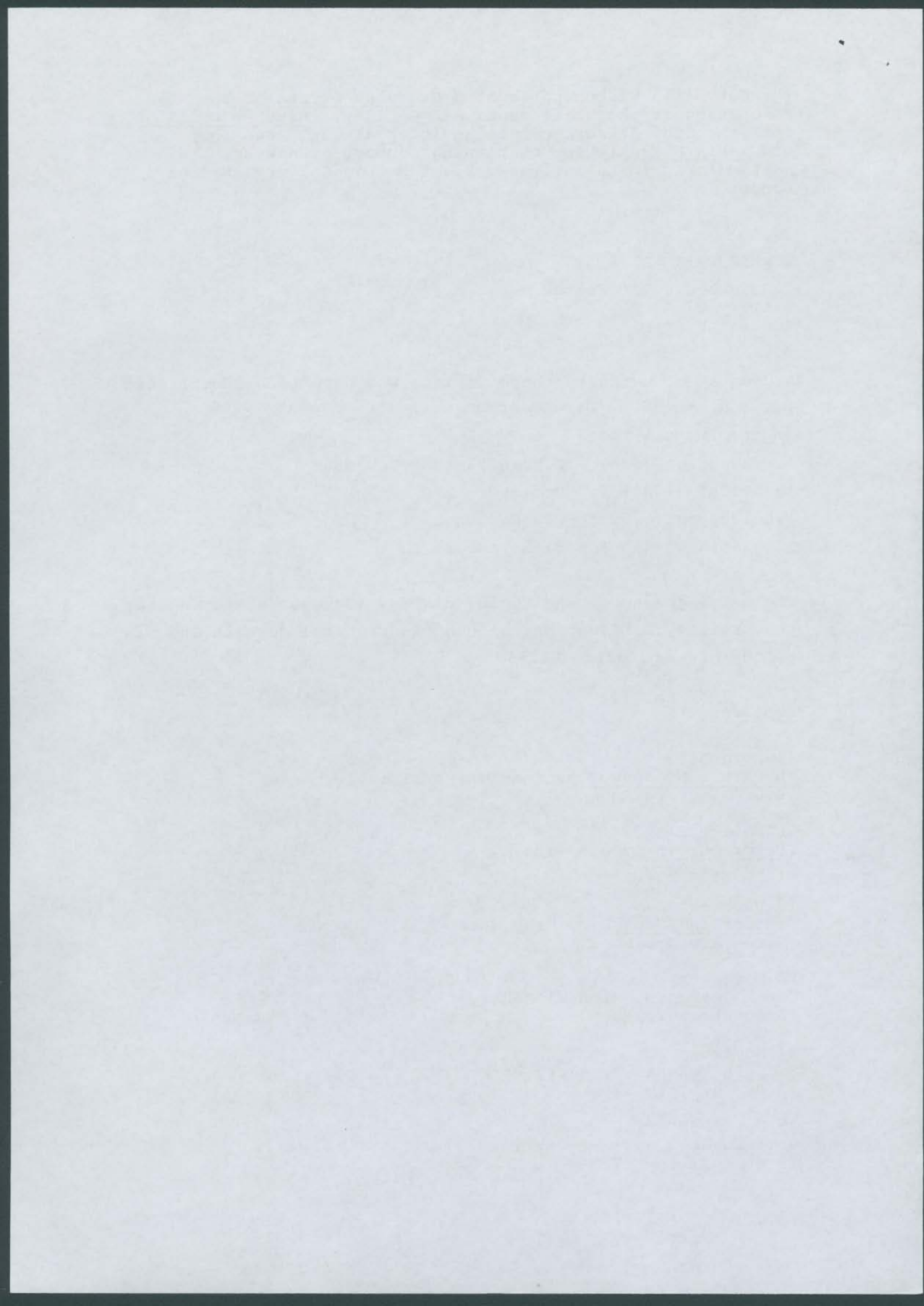
19 November  
Gilbert and George by Gray Watson  
13.00 Lecture Room

20 November  
Derek Jarman by Michael O'Pray  
13.00 Lecture Room

21 November  
Stephen McKenna by Barry Barker  
13.00 gallery 27

25 November  
Bill Woodrow by Sandy Nairne  
13.00 gallery 27

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Members of the 1986 New Art Jury

Fredrik Roos, representing the Patrons of New Art  
Jean Christophe Ammann, Director, Kunsthalle, Basel  
David Elliott, Director, Museum of Modern Art, Oxford  
Michael Newman, art critic and teacher  
Alan Bowness, Director, Tate Gallery, London

The group of Patrons of New Art was set up within the organisation of The Friends of the Tate Gallery in 1982. Its aim is to encourage a lively and intelligent interest in new developments in art and in particular in its collection, both private and public. Each Patron of New Art makes a generous donation which greatly assists the acquisition of works by younger artists for the Tate Gallery's collection of contemporary art. It is expected that this collection will eventually become the nucleus of a Museum of New Art, devoted exclusively to recent developments, which will become an integral but distinct part of the Tate Gallery.

The first Turner Prize was awarded in 1984 to the painter Malcolm Morley, and the second in 1985 to the painter Howard Hodgkin.

