

A Turner round the Tate

Perhaps the Turner Prize will be judged solely by the work on show as opposed to their 'contribution to art over the past year' as the artists have been given more space at the Tate, writes *Sacha Craddock*. The public and the judges (including Nicholas Serota of the Tate, Elizabeth Macgregor of Birmingham's Ikon gallery and the Observer's William Feaver) will effectively have four exhibitions from which to choose a winner – to be announced on 28 November.

Callum Innes's paintings present permutations of scale, colour, and motif. He takes away as much paint as he puts on. The result is a wistful glimpse at possibilities. Instead

of striking an 'attitude' they seem to deflect attention with 'left-over' Paynes grey or Cadmium orange.

Mark Wallinger's descriptive paintings, video footage and photographs make quite a contrast. The work makes perfect sense in the purpose-built galleries at the Tate. A brown self-portrait, *à la* Murillo, has a glass eye looking out from a hole in the canvas upon a mixture of assumptions about sport and art. The lovingly painted, but mismatched front and rear halves of racehorses undermine their valuable lineage while in the next room a video presentation of royal carriages at Ascot processes by.

Unfortunately, the real

shocker in the next gallery, Damien Hirst's *Mother and Child, Divided* (two glass tanks containing a cow in calf sawn in half suspended in formaldehyde) is temporarily hidden from view behind clinical screens. The tanks holding the carcass await reinforced glass and the floor is already covered with linoleum to combat leakage. The alternative, one of Hirst's huge dot paintings, survives this unfolding drama.

Next door, the sound of a pulsating heartbeat emerges from an oval Tardis. A filmed journey through Mona Hatoum's internal organs plays continuously inside. In a room behind, a solitary light bulb surrounded by metal

cages hints at torture and imprisonment by throwing elongated contracting and expanding shadows across the wall.

Despite Hirst's fame and a second nomination, he admits that this year has not been one of his most productive. Although the favourite, this may ultimately count against him. Innes has not shown in the early betting, and Hatoum has been second favourite. However, if the prize is to be awarded on the evidence of these shows, then it should go to Mark Wallinger.

Turner Prize 1995 until 3 December, Tate Gallery, London SW1 (0171-887 8000)