

26 Sep 2017 - 7 Jan 2018
FERENS ART GALLERY, HULL

TURNER PRIZE
2017

Photo: © James Mulkeen

HURVIN ANDERSON

THE ARTIST

Hurvin Anderson was born in 1965, Birmingham. He completed his Foundation at Birmingham Polytechnic in 1991 and then continued on to Wimbledon School of Art to study a BA (Hons) in Fine Art, Painting. In 1998, he completed his MA in Painting at the Royal College of Art, London. He lives and works in London. He has been nominated for Turner Prize 2017 for his solo exhibitions 'Hurvin Anderson: Dub Versions' at New Art Exchange in Nottingham and 'Hurvin Anderson: Backdrop' at the Art Gallery of Ontario in Canada.



HURVIN ANDERSON

THE WORK

Anderson was born in Birmingham, his parents were Jamaican and this often provides Anderson with the inspiration for his work. He focuses on the experiences he had during the 1970s and 80s growing up within the African-Caribbean community and his time spent living in Trinidad as an artist in residence. Due to this, his work can be seen to deal with the charged political and social histories of this time, thoughts of complex cultural identities and themes of memory, place and time. Anderson sees himself as a painter, dealing with the legacy of landscape, portraiture and still life, conflating both figurative and abstract notions of these.

The way in which Anderson makes his work is interesting. He often works on several pieces of work at once, moving forwards and backwards within these pieces, therefore you are able to see recurring themes, such as memories and settings that are memorable to him and continue to fascinate him. The work for Turner Prize 2017 came from Anderson reinvestigating two older bodies of work, the first being a series showing Anderson's brother scrumping for fruit and the second, drawings of barbershops, a job that many newly arrived Caribbean immigrants took up in the 1950s.



Hurvin Anderson
Flat Top, 2008
Hurvin Anderson: Backdrop, Art Gallery of Ontario 2016
Image courtesy the artist

THE WORK (CONTINUED)

These provided Anderson with moments and spaces that provoke questions surrounding cultural identities and how they shift and change depending on time and location. In this exhibition he returns to these works, adding more layers to look again at the world in which we live.

His exhibition for Turner Prize 2017 includes existing and newly made work. It also provides the viewer with an opportunity to look behind the scenes of how an artist makes work, including a host of preparatory collages, drawings and photographs.

One of the new paintings Anderson has produced is called *Is It Okay To Be Black?* (2016). This painting is inspired by the decoration found in barbershops, which Caribbean immigrants often set up in their homes as a means of employment. Anderson considers the barbershop to represent a place where he found himself caught between two places, spaces where the UK and the Caribbean come together.

The title of the painting is about a question a made up customer asked the barber, when surrounded by the photographs and belongings of the barber, which you can see in the painting.

The images include iconic figures – politicians, musicians and sportsmen – some of which are recognizable while other you have to imagine. In the mirror, the customer's reflection becomes mounted amongst these heroes as a way of questioning their identity in relation to history.

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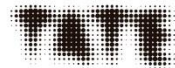
ANDREA BÜTTNER

THE ARTIST

Andrea Büttner was born in Stuttgart, Germany in 1972. She studied Art at the University of Arts in Berlin and then Art History and Philosophy at Humboldt University in Berlin. She continued her education in London at the Royal College of Art, gaining a PhD in 2010. She lives and works in London and Berlin. She has been nominated for Turner Prize 2017 for her solo exhibitions 'Andrea Büttner: Gesamtzusammenhang' at Kunsthalle Sankt Gallen in Switzerland and 'Andrea Büttner' at David Kordansky in Los Angeles.



Photo: © James Mulkeen



ANDREA BÜTTNER

THE WORK

Büttner works in a variety of different methods and materials. These include woodcuts, reverse glass painting, sculpture, video and performance. The themes she looks to communicate in her work are ideas of poverty, shame, vulnerability and dignity and the things that people believe around these feelings. Her exhibition for Turner Prize 2017 encompasses several pieces of work. Using woodcut Büttner takes materials and aesthetics that are unfashionable and renews them. In one series her woodcuts show drawings of beggars. The way in which the beggars are shown in the work makes them have an air of dignity, not what you would associate with someone who is begging. This relates closely with the artist offering her personal work to the public for judgement, much like a beggar being very open to judgement.

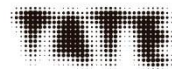
Büttner uses high visibility yellow fabric to create site specific paintings in galleries. The fabric is the same one that the emergency services wear. This fabric provides a backdrop for another set of prints. The fabric reminds us of the people in the background of society who are crucial for the support they give.



Andrea Büttner

Detail from *Beggar*, 2016

Image courtesy the artist, Hollybush Gardens, London,
David Kordansky Gallery, Los Angeles, and Galerie
Tschudi, Zuoz © Andrea Büttner / VG Bild-Kunst, Bonn 2017
Photography: Lee Thompson



ANDREA BÜTTNER

TURNER PRIZE
2017

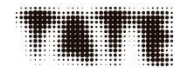
THE WORK (CONTINUED)

The prints (etchings) on top of the fabric explore the dirt and grime that develops on the screen of an iPhone, making connections with the person using it and the clean look of the phone. The act or process in creating these prints is an unthought process. Büttner applies ink to an iPhone screen and then enlarges these images as etchings. Similar to Abstract Expressionism, with beautiful, gestural images, Büttner takes the slight and undervalued process and elevates it.

Her other work in the exhibition includes a low table covered in inkjet prints. The prints are divided into two complementary colours. On the table there are two copies of a photograph of a painting, one showing the front and the other showing the back of the photograph copy. The back of the photograph shows the copyright and reference information used to classify it in the archive. The copies show begging figures in the act of humbling themselves. It is not a coincidence that Büttner has designed the table so that viewers must lower their own bodies to view them. A closer look at the archival data reveals that the images were sourced by researchers from auction catalogues – commenting on one of Büttner's themes of the division of wealth in society. As the viewer bends down to look closer at the images they are mimicking the bodily gesture of a beggar, or of a person praying.

There is another identical table that stands next to this one. This one is covered in a blue fabric, hand made by nuns, to reiterate the fabric seen elsewhere in the gallery. This blue fabric links to Benedictine nuns, whose work normally includes the making of church ornaments and the clothing worn by priests.

Andrea Büttner's work can be seen here to be concerned with the modest, the small, the grounded, dealing with failure and body fatigue. There are very distinct links between her work and historical works of art. Connections must be observed in this exhibition that question values, a space where aesthetics and ethics overlap.



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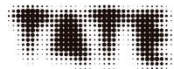
LUBAINA HIMID

THE ARTIST

Lubaina Himid was born in Zanzibar, Tanzania in 1954. She moved to the UK with her mother, a textile designer, following the death of her father when she was four months old. She is currently a Professor of Contemporary Art at the University of Central Lancashire and was awarded a MBE in 2010 for 'Services to Black Women's Art'. She started her education at Wimbledon College of Art in 1976 where she studied Theatre Design before going on to complete a MA in Cultural History at the Royal College of Art, London in 1984. She has been nominated for Turner Prize 2017 for projects including solo exhibitions 'Lubaina Himid: Invisible Strategies' at Modern Art Oxford and 'Navigation Charts at Spike Island' in Bristol, as well as her participation in-group exhibition 'The Place is Here' at Nottingham Contemporary.



Photo: © James Mulkeen



LUBAINA HIMID

THE WORK

The exhibition 'Navigation Charts, Spike Island' allowed Himid to focus on three long-standing concerns in her work, migration, labour and creativity. This exhibition brought together work from over a 20-year period. The main piece is *Naming the Money* (2004), an awe-inspiring collection of 100 life-size, painted figures. Here the paintings are not displayed on the walls but within the gallery. This references Himid's background in theatre. The figures portray a large gathering of African slave or servants from the courts of 18th Century Europe, showing a number of different jobs, while at the same time a voice over reveals their real names and identities. Himid explores ideas of invisibility and belonging to a place and time. As the artist herself explains: "What it means to make the best of a life unpaid and abused that may have been thrust upon you."

Generally depictions of servants were found in paintings of high society in the 17th Century. The figures of the servants were often isolated and at the edge of the image, to show off the wealth and importance of their masters.



Lubaina Himid

A Fashionable Marriage, 1986

Installation view of *The Place is Here*,
Nottingham Contemporary 2017

Image courtesy the artist and Hollybush Gardens
Photography: Andy Keate

LUBAINA HIMID

TURNER PRIZE 2017

THE WORK (CONTINUED)

Himid, however, positions these servants centre stage and returns to them their identities and personalities, enabling the viewer to walk among them and get to know them.

In Lubaina's words she "celebrates Black (always capitalised) creativity and the contribution of people of the African Diaspora to Western narratives." Her work is quite simple in the sense it's very direct, colourful and political. The colour is about seducing the viewer into dealing with issues of post-colonialism. *A Fashionable Marriage* (1987) shown in the exhibition alongside the Guardian works depict Black footballers in *The Guardian*. Lubaina's work references European art history especially William Hogarth.

Her work as a curator and as an artist has been about establishing an institutional narrative for Black people – who have often been marginalised in public collections and support from public museums. The main question in all of her work, is what history isn't being told? Why are we always given the same history, written through the eyes of western nationalism?



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ROSALIND NASHASHIBI

THE ARTIST

Rosalind Nashashibi was born in 1973 in Croydon. She received a Bachelor of Fine Arts in painting from Sheffield Hallam University in 1992. She then moved to Glasgow to study at the Glasgow School of Art, where she received a Master of Fine Arts in 2000. Her work is shown internationally and she has recently had solo exhibitions in New York, Basel, Christchurch, London, Glasgow and Dublin winning Beck's Futures in 2003. Nashashibi has been nominated for Turner Prize 2017 for her solo exhibition 'On This Island' at The University Art Galleries at UC Irvine's Claire Trevor School of the Arts in California and her participation in Documenta 14. She lives and works in London.



Photo: © James Mulkeen

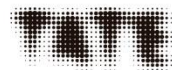


ROSALIND NASHASHIBI

THE WORK

Most of Nashashibi's work consists of films of everyday life, in rural and urban areas and of closed or isolated communities. She is primarily a filmmaker working in 16mm analogue film and transfers to digital. Interested in the colour and feel of the analogue film, her work uses the camera to document moments and events and then blends the everyday with fantastical elements.

'Vivian's Garden', displayed as part of the Documenta 14 exhibition, shows the relationship between a mother and a daughter who live in connected houses with their Mayan guardians and maids. The film explores the mothering care that passes between all the characters and how their house is a refuge. The themes that this piece of work brings together are tensions between private and public appearances. They show how the intimate and everyday collide with issues of surveillance and control. It also shows another side to colonialism, as the European family (artist) lives with servants in a gated community, not entirely living within their chosen community.



Rosalind Nashashibi
Electrical Gaza, 2015
Still from *Electrical Gaza* by Rosalind Nashashibi (2015)
Image courtesy of the artist
Photography: Emma Dalesman

ROSALIND NASHASHIBI

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THE WORK (CONTINUED)

Commenting on her work Nashashibi explains: "I think of the Gaza Strip as having been put under a kind of enchantment by the world powers.

"I'm using terms from an archaic or childish language to allow the extraordinary conditions to show through with all the attendant fear, excitement, suffering and boredom of life under enchantment."

She often presents her films alongside paintings that expand on the themes within her work.



