**TURNER PRIZE 2017**

26 Sep 2017 – 7 Jan 2018

The Ferens Art Gallery and Hull UK City of Culture 2017 are thrilled to present Turner Prize 2017. The exhibition features shortlisted artists: Hurvin Anderson, Andrea Büttner, Lubaina Himid and Rosalind Nashashibi. Each exhibits a selection of work for which they have been nominated together with new work in the gallery’s temporary exhibition spaces and permanent collections.

The Turner Prize is awarded annually, by Tate, to an artist born, living or working in Britain for an outstanding exhibition or project from the previous year. It is named after nineteenth-century artist J M W Turner (1775-1851), who was innovative in his day and is now regarded as one of Britain’s greatest artists. Tate established the prize in 1984 to raise awareness of contemporary art across the UK, and, since 2008, it has been hosted outside London every other year, in Liverpool, Gateshead, Derry and Glasgow.

The prize will be awarded in Hull in December at a ceremony screened live on BBC Television. The exhibition is accompanied by an extensive public programme of talks, events, workshops and screenings.

Please feel free to take photographs, leave comments and engage on social media using the hashtag #turnerprize

**Hurvin Anderson**

Born in 1965, in Birmingham to Jamaican parents, Hurvin Anderson lives in Cambridgeshire and works in London. Anderson makes paintings and drawings which encompass landscape, portraiture and still life.

For Turner Prize 2017, Anderson presents a number of new paintings, which include *Greensleeves*, 2017, and *Ascension*, 2017. These paintings bring together a combination of visual references, which include his childhood in Birmingham, a tree near his South London Studio, and a scene remembered from a recent visit to Jamaica. He paints places that combine what he hopes to see, find and remember, as well as ones he hopes will surprise him. By drawing elements familiar to him, as well as those newly discovered and those unknown, he reworks and combines images to create a unique sense of place.

Anderson is working on a series of continuing images of the interiors of barbershops. In *Is It OK to be Black?*, 2016, images of political black figures politicians and sportsmen in the limelight, stare out from the place where pictures of possible haircut styles would normally go. A number of works in the Peter’s series do feature the inhabitant of a barber’s chair wrapped in a towel, but Anderson often leaves the figure out. Detail is constantly overwritten to become absent, leaving simple areas of colour. In constant flux, the paintings seem to shift between abstraction and representation.

Anderson has a strong relationship to historical and modern painting. He has said that he paints to look, but that “the more he sees, the less he knows”. Through the process of drawing, Anderson allows himself to be led, or directed, away from his original ideas and to a different place altogether. Sometimes undertaking preparatory work with transparent paper, he uses the material to move through stages of layering, positioning and repositioning. He will often begin work by drawing a grid on which he maps out his ideas, consolidating the real and imagined imagery he employs in his final paintings.

For Anderson, painting is a continual struggle between acceptance and questioning. The completed paintings do have considerable beauty, strength, and presence, yet the artist is still in fear of the finite interpretation that comes at the end of the process.

Hurvin Anderson

*Is It OK To Be Black?*, 2016

Oil on canvas

A 70th Anniversary Commission for the Arts Council Collection with New Art Exchange, Nottingham and Thomas Dane Gallery, London.

Hurvin Anderson

*Peter’s III*, 2007

Oil on linen

Loaned from Private Collection, London

Hurvin Anderson

*Peter’s Sitters II*, 2009

Oil on linen

Loaned from Zabludowicz Collection

Hurvin Anderson

*Peter’s Sitters III*, 2009

Oil on linen

Loaned from Private Collection, Oslo

Hurvin Anderson

*Flat Top*, 2008

Oil on canvas

Loaned from Thomas Dane, London

Hurvin Anderson

*Northern Range*, 2010

Oil on linen

Loaned from Private Collection,

Courtesy Michael Werner Gallery

Hurvin Anderson

*Across The Tracks*, 2013

Oil and acrylic on canvas

Loaned from Halamish Collection

Hurvin Anderson

*Last House*, 2013

Oil and acrylic on linen

Loaned from Monsoon Art Collection, London

Hurvin Anderson

*Essentials*, 2017

Acrylic on paper (triptych)

Loaned from Hurvin Anderson

Hurvin Anderson

*Greensleeves*, 2017

Oil and acrylic on linen

Loaned from Hurvin Anderson

Hurvin Anderson

*Ascension*, 2017

Acrylic and oil on canvas

Loaned from Hurvin Anderson

Hurvin Anderson

*Study for Ascension I*, 2017

Acrylic and ink on drafting film

Loaned from Hurvin Anderson

Hurvin Anderson

*Study for Ascension II*, 2017

Acrylic on paper

Loaned from Hurvin Anderson

**Andrea Büttner**

Andrea Büttner was born in 1972 in Stuttgart, Germany, and lives and works in London and Berlin. Her work employs a broad range of media, including woodblock printing, paint, film and sculpture to explore fine art, design and craft histories, with a specific focus on exhibition display. Her subjects include shame, embarrassment and poverty and the relationship between aesthetics and ethics.

Frequently focusing on everyday subjects and objects, Büttner draws attention to the fallibility of the human body. *Fabric Painting*, 2017, incorporates fluorescent yellow material that is typically worn by paramedics and security guards, professions that maintain and protect us. For a material that is hyper-visible, its ubiquity within public spaces makes it curiously invisible and, while such labour is vital, it is often undervalued.

For the series Beggar, 2016, Büttner draws inspiration from German artist Ernst Barlach’s sculpture *Verhüllte Bettlerin (Cloaked Beggarwoman)*, 1919, translating the anonymised kneeling figure across a series of nine woodblock prints. Büttner’s version, with arms outstretched, suggests shame and redemption. The character also makes reference to St Francis of Assisi who gave up material wealth and adopted a simple lifestyle. Material and economic poverty are repeatedly foregrounded by the artist.

The figure of the beggar is a recurring motif within Büttner’s space, reappearing in her table-top presentation of archive images taken from the Warburg Institute. The display shows paintings of beggars found in auction catalogues, presented alongside information about the work’s ownership and date and place of sale. It allows Büttner to situate her own interests within a line of artistic ancestors.

For her Turner Prize exhibition Büttner also presents a display on loan from the Peace Library/Anti-War Museum of the Protestant Church of Berlin. *Simone Weil: The Most Dangerous Disease* was made in 1990 as a response to the economic merger of East and West Germany and largely consists of texts by philosopher, political activist and pacifist Simone Weil. The display is typically loaned to churches, schools and libraries to educate people on Weil’s writing and, here, forms a conversation with Andrea Büttner’s interest in theology, politics and activism.

Andrea Büttner

*Potatoes*, 2017

Woodcut, Edition 2/5

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Beggar*, 2016

Woodcut, Series of 9

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Hill*, 2017

Woodcut, Edition 1/10

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Duck and Daisy*, 2015

Woodcut, Unique (diptych)

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Benches*, 2012

Hand-woven fabric, wood, plastic

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Fabric Wall (high visibility yellow)*, 2017

Stretched fabric, timber and MDF

Courtesy of David Kordansky Gallery, Los Angeles

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Fabric Painting (blue)*, 2017

Stretched fabric, timber and MDF

Courtesy of Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Table with Fabric (Weave)*, 2016

Powder-coated steel tables, fabric

Loaned from David Kordansky Gallery, Los Angeles

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

*Yes, I believe, every word you say*, 2007

Woodcut, Unqiue

Collection Ruedi Bechtler

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

Andrea Büttner

Selected images of beggars sourced from auction catalogues in the archive of the Aby Warburg Institute, London, 2015-16

Powder-coated steel tables, images

Loaned from David Kordansky Gallery, Los Angeles

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

*Simone Weil: The Most Dangerous Disease*, 1990

Loaned from Peace Library and Antiwar Museum of the Evangelical Church of Berlin

Andrea Büttner

*Phone Etching*, 2015-17

*Phone Etching*, 2015-17

*Phone Etching*, 2015-17

Etching, Unique

Loaned from Hollybush Gardens

Courtesy Hollybush Gardens, London, David Kordansky Gallery, Los Angeles, and Galerie Tschudi, Zuoz

**Lubaina Himid**

Lubaina Himid was born in 1954 in Zanzibar, Tanzania, and lives and works in Preston. In a constant challenge to institutional invisibility, her paintings, prints, drawings and installations are a celebration of Black creativity and the people of the African diaspora. Himid often refers to the slave industry and its legacies; she addresses the hidden and neglected cultural contribution made by real and often forgotten people.

For Turner Prize 2017, Himid presents a selection of works from her nominated exhibitions: *Lubaina Himid: Invisible Strategies* at Modern Art Oxford, *Navigation Charts* at Spike Island, Bristol and The Place is Here at Nottingham Contemporary. In *Negative Positives: The Guardian Archive*, 2007 – 2015, Himid paints directly on to pages of the Guardian newspaper. She responds graphically, and with humour, to draw attention to what often amounts to caricature in the way black people are represented in the media and to the, perhaps unconscious, way in which black identity is reduced to stereotype.

In Swallow Hard: The Lancaster Dinner Service, 2007, Himid paints heightened and comedic scenes and speech directly on onto the surface of found and collected china to tell the story of slavery in Britain. From portraits of domestic slaves, through reactions to the abolition of slavery, these painted plates, jugs and tureens found in charity shops and markets are brought together to create a commemorative dinner service.

Made over 30 years ago *A Fashionable Marriage*, 1986, is based on *Marriage a la Mode*, William Hogarth’s eighteenth century caricature of London life. The stage is set with figures cut from wood that act out a mannered scene, in which Ronald Reagan flirts with Margaret Thatcher. In Himid’s piece, the role of the servant shifts from one of servitude to creativity.

In her recent series of paintings *Le Rodeur*, 2016, Himid represents the moment before or after everyone, with one exception, has been struck blind by an infection abroad a slave ship as it travels from West Africa to Guadeloupe. Avoiding literal representation of this true event, Himid conveys a sense of time held still.

Lubaina Himid

*A Fashionable Marriage*, 1986

Wood cut outs (various types of wood), acrylic paint, newspaper, rubber gloves, glue, plastic (dinner plates), paper, tissue, foil, wicker basket, selection of books, cardboard, canvas, charcoal

Loaned from Hollybush Gardens

Lubaina Himid

*Swallow Hard: The Lancaster Dinner Service*, 2007

Paint on porcelain

Loaned from Hollybush Gardens

Lubaina Himid

*Le Rodeur: Exchange*, 2016

Acrylic on canvas

Loaned from Hollybush Gardens

Lubaina Himid

*Negative Positives: The Guardian Archive*, 2007-15

Acrylic and pencil on newspaper

Loaned from Hollybush Gardens

**Rosalind Nashashibi**

Born in 1973 in Croydon, Rosalind Nashashibi lives and works in London. She makes films, paintings and prints. For Turner Prize 2017, she presents two films: *Electrical Gaza*, 2015, and *Vivian’s Garden*, 2017. Her films use a range of techniques that merge documentary with scenes that are scripted and staged. She focuses on the tactile lived experiences of relationships through incidental details to draw attention to the overlooked elements of everyday life.

Shot on 16mm film and transferred digitally, Nashashibi’s films often portray isolated and closed communities, exploring how people negotiate their environment. Much of her work focuses on families, friendship and workplaces where characters are tightly bonded. This intimacy is often framed by themes of surveillance and the state, and through her work she questions the relationship between private self and public performance.

*Electrical Gaza*, 2015, commissioned by the Imperial War Museum, was filmed in the Gaza Strip, Palestine, in June 2014. The work reflects the artist’s experience of the region alongside the local people that accompanied her. Gaza is one of the most densely populated territories on earth, under severe economic sanctions. Its citizens are denied the right to leave without rarely granted permission from Israel or Egypt and it is almost impossible for non-citizens to enter. During filming, Nashashibi had to leave early due to Israeli bombardment as part of their military campaign “Operation Protective Edge”. In a state of continued emergency, Gazan life must continue. Nashashibi uses animation to convey this charged atmosphere, estranging our relationship to the image and heightening a sense of unreality. These scenes may seem fictional, yet are often revealed in the following shot to be factual. Throughout the film, Nashashibi captures the contradictions she encountered on her visit.

*Vivian’s Garden*, 2017, depicts the relationship between two artists who are mother and daughter. Elisabeth Wild and Vivian Suter are Jewish Austrian / Swiss émigrés living in the houses they have built in Panajachel, Guatemala. The film explores the different forms of care between mother and daughter and humans and their pets, as well as the maintenance of their home and garden. The work shifts between moments of intimacy and colonialist dynamics between the artists and their paid helpers. Like many of Nashashibi’s films, the roving camera captures incidental details to form an emotive portrayal of a particular time and place.

*Vivian’s Garden*, 2017

Video

Courtesy Rosalind Nashashbi

*Electrical Gaza*, 2015

Video

Courtesy Rosalind Nashashibi

**CENTRAL COURT, FERENS COLLECTION**

**Clockwise from left on entry**

**Charles GOGIN** b. London 1844 – d. 1931

**The Dung Heap** c.1900-25

**Oil on panel**

Gifted by Mrs. Alma Gogin (1931)

**Isabel CODRINGTON** b. Devon 1874 – d. 1943

**Still Life, Vegetables** c.1923

**Oil on canvas**

Gifted by the artist (1923)

**Robert MACBRYDE** b. Maybole 1913 – d. Dublin 1966

**Still Life with Vegetables** c.1950

**Oil on canvas**

Purchased by the Friends of the Ferens Art Gallery with the aid of the V&A

Purchase Grand Fund (1977)

**Sir Matthew SMITH** b. Halifax 1879 – d. London 1959

**Environs D’Antibes**

**Oil on canvas**

Presented by the Contemporary Art Society (1938)

**Daphne FEDARB** b. London 1912 – d.1992

**Still Life with Antique Head** c.1940

**Oil on canvas**

Purchased from the artist (1942)

**Victor PASMORE** b. Chelsham 1908 – d.1998. Valletta, Malta

**Triangular Motif** c.1949

**Oil on canvas**

Presented by the Contemporary Art Society (1952)