**Rosalind Nashashibi**

Electrical Gaza – Commissioned by Imperial War Museum. 17/18 minutes long.

* How you explain the political conditions of Gaza to children.
* Rooted in observational documentary. Not linear narrative. Can come in to the film at any point.

Vivian’s Garden – Invitation through Documenta.

* Two artists, mother and daughter.
* Relationship between each other but also to their building and to their pets

Two posters (one for each) which may become an edition

Surveillance, what it means to look and be looked at

Soundproofing, comfortable seatings, intimate

Tiered seating to accommodate more visitors

Cinema foyer – posters, informational etc. then splits in to two screens. Transitional state, not suddenly thrown in to the dark. Could become sculptural element.

Staggered doorways to isolate the sound further

Molton fabric – thick grey felt

**Lubaina Himid**

A Fashionable Marriage – 1987

* Black servant from Hogarth’s painting becomes the artist and has expression, becomes the most powerful person in the painting

1.5m painting – a stage set

* theatre design, cultural history

China collection – transparent shelves. As in British Museum.

* Reclaiming of objects from a particular time, retelling history

20-25 Guardian Covers

Very well lit gallery

Different things displayed distinctly, but not taking away what they have in common

Elegance

A brief overview of her career

**Andrea Buttner**

Gallery 6 and 9

Beggar woodblock prints

* 9 graphic interpretations of Ernst Barlach’s beggar sculpture

Paintings of beggars that he collected, how much it went to auction for. Displayed on tables – direct appropriation of designer from Frankfurt. Look down at the images.

* Images about poverty that have value because they’re artworks
* Gender – male, neo-expressionism, previous generation of male german artists

Fabric painting

* Block back wall. Just above the door – florescent hi-vis
* Relationship between labour and value
* Hi-vis material that is overlooked/people that are ignored in the street
* Dual position of visibility and invisibility

Three Iphone etchings

* On top of fabric painting
* 1.5m tall
* Framed as iphones – aluminium frame
* Scale, intimate from the body blown up

The Peace Library

* Andrea’s work so far that she is selecting it but wasn’t made by her – we are loaning it
* Loaned out to various people to educate them about the horrors of war
* Reframing – putting it in to an art gallery
* Implications of design and display, text is less important

Bench

* Being horizontal – link to the beggar

**Hurvin Anderson**

Caught in the relationship between representation and abstraction – push and pull

Collages a memory – remaking a scene that he has never been to

You don’t control the painting, the painting controls you – abstract

Important black politicians on the mirror, you are the person in the painting

Gallery 5 – relationship to the collection, landscape, portraiture

**Central Court**

Artist films – quite small w/headphones, introduced to the exhibition by the artists

* Films are online too, capacity issues but the same as in Tate and Tramway
* Possibility to have loops on in the studio for the first weekend \*is it booked

Comments collated here

**Studio Foyer**

Quieter, contemplative space with books, artists’ films

Time lapse of the installation