**TURNER PRIZE 02.06.17**

**The Turner Prize at Ferens**

* The new gallery layout approved - Rehanging historic permanent collection in temporary space whilst moving a temporary contemporary show into the main space. Will this provoke a public response?
* This is the first time the Turner Prize will be central to a gallery. Usually the show is removed / kept aside in a joining gallery spaces. Contemporary art is active, now.
* Historical work and contemporary work put together unashamedly. No question of ‘is it art’ – contemporary art has ‘come of age’. Continuous relationship of art.
* The galleries flow. No disconnect between the historical and the contemporary as well as the different Turner Prize spaces either - a 3D over linear approach to the show.
* Contemporary art puts the history at the forefront building on historical ideas and concepts.
* Need some thought on the messaging around closed dates (BMS and install).
* Multiple entry points – no beginning, middle or end.
* All spaces for the artists are different sizes – no territorial approach to sq footage. Different spaces, different lighting.
* Unashamedly formal in terms of media.

**Timetable:**

Thurs 21 installation complete,
Fri 22 exhibition photography,
23, 24 (weekend) press,
Mon 25 preview – closed to the public

**The artists**

**Andrea Büttner:**

Andrea Büttner is a German artist. Currently, she lives and works in both London and Frankfurt am Main. Büttner uses a broad range of media and techniques most notably video, performance, and installation art. However, her work is not limited to these mediums as she utilizes collage, sculpture, and more to discuss myths, gender, religion, shame, and society.

* Series of work based on historical archives, other peoples work.
* Representation of exhibition at Peace Library in Berlin.
* Looking at history as a material to move forward, not just about being nostalgic.
* Has a keen interest in poverty and value – things that aren’t being talked about in Contemporary Art. Painting of a beggar and with the auction price on the back = icon of poverty vs value.
* German expressionism, challenging the idea of male genius artist. Interest in material is conceptual.

**Hurvin:**

Hurvin Anderson is a British painter. Anderson was born in Birmingham, to parents of Jamaican origin. He was educated at Wimbledon College of Art, London and The Royal College of Art, London. Anderson often works from photographs and his own memories to create works that range from delicate paintings on vellum to large canvases that can consume an entire wall. His paintings and works on paper "depict places where memory and history converge” and engage with issues of identity and representation. In 2017 Anderson was nominated for the Turner Prize at the age of 52. Previously, only artists under the age of 50 were eligible for nominating, but that rule has since been abolished.

* Paintings accumulatively refer to place (West Indies, beautiful landscapes, building up a vision).
* Not a direct notion of nostalgia, but about being from another place – relationship to the past.
* Gorke – influence. Constructing images of the past.
* Studied painting at the Royal College of Art.
* Paintings of Barber shops – social spaces, entrepreneurial spirit, genealogy. Beautiful images.
* Modernism, Abstraction – shapes as representations. The more you look the less you know – see following video <https://www.youtube.com/watch?v=bOjyZqrOplU>
* 20th century influences.

**Rosalind**:

Layla Rosalind Nashashibi is a Palestinian-English artist based in Liverpool. Nashashibi was born in 1973 to a Palestinian father and Irish mother, in Croydon and received a Bachelor of Fine Arts in painting from Sheffield Hallam University, South Yorkshire, U.K. 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.

Much of her work consists of films of everyday life in urban environments. Nashashibi works mainly with 16mm film, but has occasionally ventured into the realm of photography and photographic installations.

* 2 x films and paintings on display.
* *Viviane’s Garden* commissioned by Documenta 14 and *Electrical Gaza* by Imperial War Museum. Dealing with the legacies of documentary practice.
* Not straight documentaries – no straight narrative.
* Elliptical, poetic, mundane images.
* Cinematic images and relationship to paintings.
* Interested in confined communities. Confined situations and spaces.
* Everyday experiences, families, friendships, communities, picturing the unseen – the ‘normal’.
* Political, not polemic. Poetic.
* Couldn’t complete Electrical Gaza due to a bomb explosion, therefore used animation in the edits. Rosalind had stated she wanted to relate this to the children who have to play in these war conditions.
* Can enter films at any point. Work which is full of ideas.

**Lubaina:**

Lubaina Himid MBE is a contemporary African artist and Professor of Contemporary Art at the University of Central Lancashire in the north west of England. Her art focuses on themes of cultural history and reclaiming identities. She was one of the first artists involved in the Black Art movement in the 1980s and continues to create activist art which is shown in galleries in Britain, as well as worldwide. Himid was appointed MBE in June 2010 for "services to Black Women's Art".

* The first artist over the age of 50 since the rules of the Turner Prize has been changed.
* Worked 30 years as an artist and organiser of exhibitions / shows of underrepresented black artists.
* Relationship between the institution and black artists in the UK.
* One piece *A Fashionable Marriage* – which consists of a series of cut out figures taken from Hogarth’s painting – giant installation against backdrop of mock Picasso’s.
* Another piece Lancashire Dinner Service – consists of 85 pieces of ceramic, china relating to various different periods – researched reaction to the abolition of slavery.
* Function of object. Dealing with different levels of use.
* Third piece is a series of covers of the guardian relating to football and rugby – appropriating and gaining of history.
* Series of gouache paintings – graphic relationship. Function / use / decorative / claiming new materials. Lots of colour. Historical links to US – UK relationships.

CAFÉ – INTERPRETATION SPACE, OPPORTUNITY TO ENGAGE AUDIENCE

**Turner Prize now**

* Focus on what Britishness means now – immigration – schooling.
* British art is international and liberal.
* The Turner Prize represents this.