

## **HACK AND HOST TURNER PRIZE**

### **Library staff questions**

Have you heard of the Turner Prize? Have you visited the Turner Prize before it came to Hull?

What does it mean for Hull to have the Turner Prize as part of the Hull 2017 celebrations? What will be the long term impacts of hosting this exhibition? How do you think this will affect Hull?

Since 1991 The Turner Prize has had an upper age limit of 50. This year the age limit was removed. Is relaxing the upper age limit for nominated artists a good thing? In what ways might this decision be both praised and criticised?

Have you been to the Ferens before today? Which exhibitions have you been to see?

Consider the curation of the exhibition, has this changed the way you view the Ferens Art Gallery? If so, how?

How has the exhibition made you feel? Will you come back to the Ferens in the future? Would you make the journey to London to see next year's Turner Prize?

### **Lubaina Himid**

Lubaina Himid's tableau, A Fashionable Marriage, was created in 1987 – but has only just led to her nomination for the 2017 Turner Prize. Being 30 years old, how do you think this work is relevant for nomination now?

Do you see connections between Himid's work and the history of Hull?

### **Hurvin Anderson**

Anderson's work explores themes of displacement. What similarities can you draw between his barbershop paintings and his other work?

Anderson's work is relatively traditional for an exhibition such as the Turner Prize. Did you have any preconceptions about the Turner Prize?

### **Rosalind Nashashibi**

Rosalind Nashashibi's work is curated in a format reminiscent of a cinema. Bearing this curatorial decision in mind, what separates cinema film from art?

Is it the responsibility of artists to use their platform to highlight political issues? How can artists maintain their integrity if they benefit from doing so?

### **Andrea Buttner**

What themes can you see being carried through Andrea Buttner's artwork? Is there any single theme which you feel is consistent, or are there any relationships between these different ideas?

Andrea Buttner's display boards are on loan from the peace library and antiwar museum in Berlin. How does placing this display in a gallery environment change the way we view it?