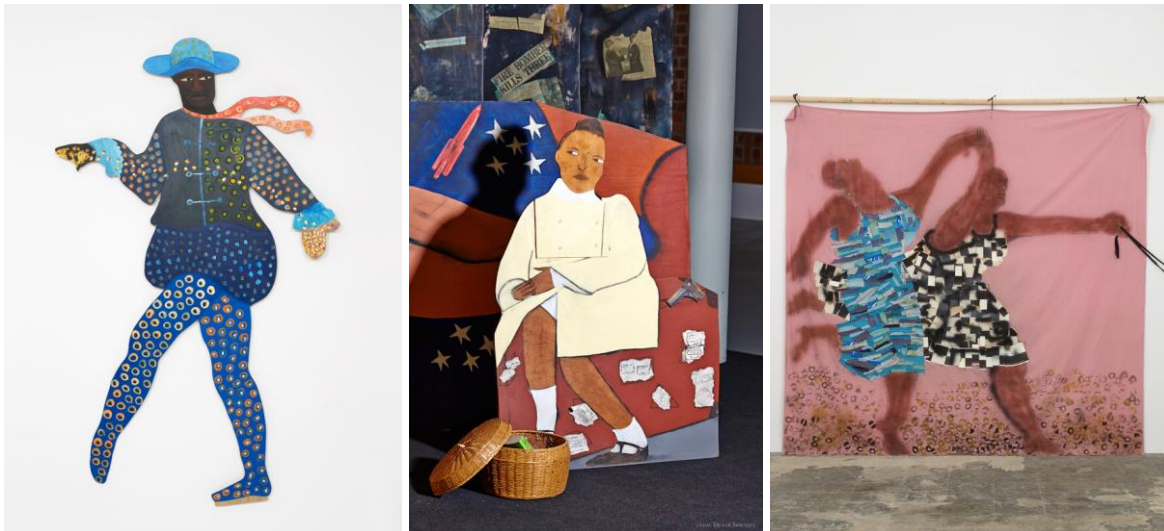


Spike Island MODERN ART OXFORD Nottingham Contemporary

Press release

TWO MAJOR LUBAINA HIMID SOLO SURVEYS TO OPEN IN THE UK ALONGSIDE LANDMARK BLACK ARTS MOVEMENT EXHIBITION

FIRST NATIONAL TOUR OF WORKS BY LUBAINA HIMID



Lubaina Himid: *Naming the Money* (2004), *A Fashionable Marriage* (1986), *Freedom and Change* (1984)

Works by the British artist Lubaina Himid will be presented simultaneously across three leading UK institutions in 2017, marking a significant moment in Himid's career and celebrating her vital contribution as an artist, curator, archivist and writer in Britain over the past four decades. Two survey exhibitions, the first to focus on Himid's work, will take place at Spike Island, Bristol, and Modern Art Oxford, opening in January 2017, while Nottingham Contemporary's landmark group exhibition, opening in February 2017, contextualises Himid's work within the Black Arts Movement in Britain in the 1980s.

Lubaina Himid first came to prominence in the 1980s when she began organising exhibitions of work by her peers, whom she felt were under-represented in the contemporary art scene. Known primarily as a painter and installation artist, her diverse approach complicates preconceptions of the world by introducing historical and contemporary stories of racial bias and acts of violence inflicted upon oppressed communities. Himid's narratives question received ideas by reasserting the importance of marginalised histories and visual cultures. In particular, by challenging the stereotypical depictions of black figures in art history, she foregrounds the contribution of the African diaspora to Western culture.

At **Spike Island**, *Navigation Charts* (20 January – 26 March 2017) focuses on three longstanding concerns for Himid: migration, labour and creativity. The exhibition brings into dialogue major works from the past 20 years, honing in on Himid's theatrical use of cut-outs, colour and pattern. It is anchored by *Naming the Money* (2004), a spectacular installation of

100 life-size, painted figures that has been shown only once before in its entirety. The work portrays a mass gathering of African slave/servants from the courts of 18th Century Europe, including ceramicists, dancing masters and map makers, while a recorded voiceover reveals their original names and true identities.

At **Modern Art Oxford, *Invisible Strategies* (21 January – 30 April 2017)** brings together a wide range of Himid's paintings, sculptures, ceramics and works on paper and highlights her consistently thought-provoking and distinctive style. The exhibition opens with Himid's monumental *Freedom and Change* (1984), which appropriates and transforms the female figures from Picasso's *Two Women Running on the Beach (The Race)* (1922), into black women, powerfully and humorously subverting one of the most canonical paintings in Western art history.

***The Place Is Here* at Nottingham Contemporary (4 February – 30 April 2017)** traces the urgent and wide-ranging conversations taking place between black artists, writers, thinkers and institutions in the UK in the 1980s, which explored identity and representation, racism and colonial legacies. Himid is a key figure in this major exhibition, the title of which is borrowed from one of her works, which brings together around 100 works by 30 artists and collectives, spanning painting, sculpture, installation, photography, video and archival displays. During this pivotal decade for British culture and politics, artists were reworking and subverting a range of art-historical references and aesthetic strategies. As Himid wrote in 1985, "We are claiming what is ours and making ourselves visible."

The 1980s were, in Britain, a time of racial division, economic inequality and civil unrest. Equally, art, its history and institutions were perceived as white and western-centric. Today, these debates feel more relevant than ever. An extended public engagement programme at each venue will comprise symposia, screenings, artist talks and workshops, examining race, gender and social justice. In the spring, a major working convention will be held at Nottingham Contemporary in collaboration with Spike Island, Modern Art Oxford and New Art Exchange, Nottingham.

Works selected from the three exhibitions will tour to Firstsite, Colchester, in summer 2017, and the Harris Museum & Art Gallery, Preston, in spring 2018.

For more information and images please contact:

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Notes to Editors

Lubaina Himid (b. 1954, Zanzibar, Tanzania) lives and works in Preston, Lancashire. She is Professor of Contemporary Art at the University of Central Lancashire. Himid studied B.A. Theatre Design at Wimbledon Art School, London (1976) and M.A. Cultural History at the Royal College of Art, London (1984). Over the past 30 years she has exhibited widely, both in Britain and internationally, including: Chisenhale Gallery, London; St. Jorgens Museum, Bergen; Tate Britain, London; Tate St Ives, Cornwall; The Studio Museum, Harlem, New York; Transmission, Glasgow; Whitworth Art Gallery, Manchester. Himid represented Britain at the 5th Havana Biennale. Forthcoming solo exhibitions include Hollybush Gardens, London; Turner Contemporary, Margate (both 2018). Himid is represented by Hollybush Gardens.

About Spike Island

Spike Island is an international centre for the development of contemporary art and design. It is a place where artists and the public can meet, enabling audiences to engage with artists' research and production. It also creates pathways for artists and other creative producers by

nurturing a rich arts ecology that supports professional development beyond the confines of the organisation.

Spike Island, 133 Cumberland Road, Bristol BS1 6UX, 0117 929 2266

www.spikeisland.org.uk

About Modern Art Oxford

Modern Art Oxford is a leading UK contemporary art space with an international reputation for inspirational and innovative programmes. The gallery is located in central Oxford and provides free entry for all. Founded in 1966, Modern Art Oxford aims to make contemporary art accessible and engaging to the widest audience through presentation and participation. The programme celebrates the relevance of contemporary visual culture to society today. Our agenda is shaped by a belief in dialogue between contemporary art and ideas, and seek to create new relationships between artists and audiences at the beginning of the 21st century.

Modern Art Oxford, 30 Pembroke Street, Oxford OX1 1BP, 01865 722 733

www.modernartoxford.org.uk

About Nottingham Contemporary

Nottingham Contemporary brings international art to an iconic building in the city centre. Designed by Caruso St John, it is one of the largest and most ambitious contemporary art spaces in the UK. Since it opened in 2009 it has welcomed over 1.3m visitors. Admission is free.

The Place is Here was first shown at the Van Abbemuseum in Eindhoven, and was curated by Nick Aikens as part of The 1980s: Today's Beginnings? This expanded version at Nottingham Contemporary is co-curated by Nick Aikens and Sam Thorne.

Nottingham Contemporary, Weekday Cross, Nottingham NG1 2GB, 0115 948 9750

www.nottinghamcontemporary.org

The exhibitions and public engagement programmes at Nottingham Contemporary, Modern Art Oxford, Spike Island, Bristol, Firstsite, Colchester and the Harris Museum & Art Gallery, Preston, are supported by Arts Council England's Strategic Touring Programme.



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