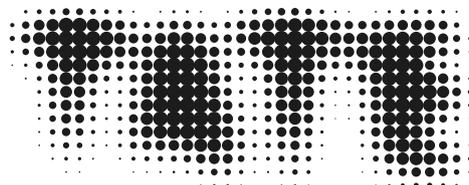


# LUBAINA HIMID

25 November 2021 – 3 July 2022

## LARGE PRINT GUIDE



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## **Outside Exhibition**

### **How Do You Spell Change?**

2018

7 double-sided prints on Decorlite flags  
with inter-liner, rope and pulleys

Courtesy of the artist and Hollybush Gardens, London  
X82759 – X82765

### **Audiences as Performers**

What is my plan

What will I learn about myself here

What would I do in this situation

How is my life the same as this one

What does this setting offer me today

Which questions am I asking

How fast do I want to go

Who do I want to be

What can I hear

What do I want to say

Who could I work with

What would a sharing of space mean

Can we do this together

What makes me happy

What am I frightened of  
How much power can I have and what will I do with it  
Where shall we go together  
What does love sound like  
What do I really want  
Is this enough  
How much time do I need  
What difference can I make  
What can an understanding of language do  
Is this really what I want to do  
How should it end

Lubaina Himid 2021

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**The  
Guardian**

Exhibition organised by Tate Modern in  
collaboration with Musée cantonal des  
Beaux-Arts de Lausanne/Plateforme 10

Curated by Michael Wellen, Curator,  
International Art, Tate Modern, and  
Amrita Dhallu, Assistant Curator,  
International Art, Tate Modern

## **ROOM 1**

**Our Kisses are Petals,  
Our Tongues Caress the Bloom**

2018

Acrylic paint on wood

Courtesy of the artist and Hollybush Gardens, London  
X81539

## **ROOM 2**

First half of room.

Clockwise from entrance:

Magda Stawarska-Beavan

### **Reduce the Time Spent Holding**

2019

Audio

8 min

Courtesy of the artist and Yamamoto Keiko Rochaix, London  
X83655

### **Metal Handkerchiefs**

2019

Acrylic paint on 9 metal sheets

Courtesy of the artist and Hollybush Gardens, London  
X80746, X80747, X80748, X80749, X80750, X80751, X80753,  
X80754, X80756

Left from the entrance when facing the entrance:

## **WE LIVE IN CLOTHES, WE LIVE IN BUILDINGS – DO THEY FIT US?**

Himid's work challenges the rigidity of the architectural structures we inhabit. She paints homes for women with curving walls that suggest movement and growth over time. Would our lives feel different if the built environment was tailored to our needs and desires?

Walls come alive with messages, such as in **Our Kisses are Petals, Our Tongues Caress the Bloom**, wrapping around us like a textile as we enter the gallery. **Metal Handkerchiefs**, a series of nine vibrantly painted sheets of metal, reference the language of health and safety guides that dictate the ways in which buildings are constructed and used.

Himid's questioning of structural rules and regulations reminds us that we ought to have agency to create and alter our own spaces. She invites us to consider what kinds of spaces could nurture our creativity, and what tools and materials we need to imagine and make freely.

**What kind of buildings do women want to live and work in?  
Has anyone ever asked us?**

**Three Architects**  
**Close Up–Ideas for Development**

2019

Acrylic paint on canvas

The Alford Collection of Contemporary Art, Rollins Museum  
of Art, Rollins College  
X80704

**Country House**

1997–8

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London  
X82089

**East Wing West Wing**

1997–8

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London  
X82093

Second half of room.

Opposite wall:

## **WHAT ARE MONUMENTS FOR?**

**Jelly Mould Pavilions for Liverpool** is an imagined architectural competition to design public monuments for the city. They commemorate the contributions of people of the African diaspora to Liverpool's wealth, history and culture. Himid pretended that she had invited leading architects from all African nations to submit models. The submissions, made by Himid herself, repurpose Victorian jelly moulds as the architectural models.

Originally used to make decorative sweet treats, the ceramic moulds are often ornately shaped on the inside while their exteriors were kept plain. Her interventions reflect on the entanglement between the consumption of sugar, the transatlantic trade in captured Africans, and the economic development of British cities. They were displayed in 2010 in multiple locations across Liverpool, such as museums and shop front windows.

**The Jelly Mould Pavilion project takes commemoration and cultural contribution as its themes and seeks to provoke debate about how a range of future shifts in the cultural landscape could accommodate the possibility of happiness. How can laughter and togetherness be depicted? ... Can we devise strategies for an architecture of pleasure?**

## **Jelly Mould Pavilions for Liverpool**

2010

Acrylic paint on jelly moulds

Courtesy of the artist and Hollybush Gardens, London  
X81540

**WHAT DOES LOVE SOUND LIKE?**

## **ROOM 3**

There is a physicality to sound that you may not see, but you may feel. Since the 1980s, Himid has produced sonic works that extend the theatricality and themes of her paintings. In recent years, she has worked closely with the artist Magda Stawarska-Beavan.

**We felt like composers, you know. When we were running sound tests in the gallery it felt like Magda and I, with the museum team, had managed to weave together all of the sound ... So the whole exhibition is now a composition.**

This exhibition includes five sound works:

### **Reduce the Time Spent Holding**

In this work by Stawarska-Beavan, Himid recites from health and safety manuals, as rhythms of machines and tools convey intimate aspects of making

### **Blue Grid Test**

Patterns from around the world are woven with memories related to the colour blue, spoken in three languages

### **Old Boat/New Money**

Sounds of the sea and a creaking wooden ship flood from a wave-like sculpture

## **A Fashionable Marriage**

In a room of cut-out figures, baroque and taarab music play periodically, suggesting divided and overlapping worldviews

## **Naming the Money**

Himid narrates stories about the lives of 100 African slave/servants – their former free lives and their current positions in European households – attesting to Black creativity and presence across history.

## ROOM 4

Clockwise round first section of room from entrance:

### HOW DO YOU DISTINGUISH SAFETY FROM DANGER?

Deserted architectural spaces teeter on the edge of the sea. Images and texts speak of difficult migrations and possible moments of refuge. Sea and sky appear in familiar and unfamiliar patterns. Conjuring trick diagrams and shifting architectural perspectives show both inside and outside, the visible and invisible.

Himid produced a series called **Plan B** in the late 1990s, many of which present different depictions of water – both naturalistic and coded into pattern. Some panels include written narratives telling of exile and escaping conflict. The testimonies double and vary like musical refrains. Through the sea, memories, history and thoughts of displacement linger.

The ambiguity between safety and danger recurs in Himid's work. The planks of **Old Boat/New Money** seem both

precarious and sweeping. She says the cowrie shells painted on them represent currency and reference the beach, a site of both pleasure and trauma.

**In reality, my method was to sit and ask: 'What would it be like if this happened to me? How terrifying would this be ... in a moving, stinking space, not knowing that it's a wooden sailing ship, on this stuff that I don't know is the sea?' I try to work out how on earth I could actually survive as a human being if I ever got to the other side of the ocean ... you'd hang on to those little talismans, if you could. Of course, that's why the strategy is always to strip people of those things, but we still try to hang on and look forward.**

## **Metal/Paper (Beach House)**

1995

Acrylic paint on canvas

Private collection, The Netherlands

X82588

## **Plan B**

1999

Acrylic paint on canvas

Lent by Birmingham Museums on behalf  
of Birmingham City Council

X81596

## **Garfoni**

1995

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London

X82587

**Ripples**  
**Paper Bag**  
**Sea Painting**

1998

Pastel on paper

Courtesy of the artist and Hollybush Gardens, London  
X82378, X82379, X82380

**Havana Nightschool (Plan B)**

1999

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London  
X81538

**Everybody Is (Plan B)**

1999

Acrylic paint on canvas

Harrie Kolen Collection, The Netherlands  
X81617

## **Our Entire Food Supply (Plan B)**

1999

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London  
X81616

Clockwise round second section of room:

## **Window Box/Shutters**

1998

Acrylic paint on paper

Courtesy of the artist and Hollybush Gardens, London  
X82381

## **Window Box/Rough Sea**

1998

Acrylic paint on paper

Courtesy of the artist and Hollybush Gardens, London  
X82381

## **Conjuring Experiment**

1999

Acrylic paint on paper

Courtesy of the artist and Hollybush Gardens, London  
X82369

## **Tell Me About Where It Began**

1998

Acrylic paint and pastel on paper

Courtesy of the artist and Hollybush Gardens, London  
X82383

## **WHAT IS THE STRATEGY?**

Strategising and debates between women are frequently depicted in Himid's paintings. As a tactic, Himid sometimes takes compositions from historic paintings and positions women in them as decision-makers who, she says, 'are working out complicated futures together.'

In some paintings from the 1990s women are ripping up maps and navigation charts. They are seeking new, fairer methods of moving through landscape, life and conflict. Himid does not introduce resolutions. Rather, she leaves space in her artworks, around tables and places of gathering, for us to enter the scene and join the debate.

**The women are always talking, sometimes to each other. The women do things together not always in the same way, but usually for the same reasons. The space they occupy is filled with them and expands with their ideas. They have several strategies, they expand to fit the situation. The women take revenge; their revenge is that they are still here they are still artists, that their creativity is still political and committed to change, to change for the good.**

## **Between the Two my Heart is Balanced**

1991

Acrylic paint on canvas

Tate. Presented by the Patrons of New Art (Special Purchase Fund) through the Tate Gallery Foundation 1995

T06947

## **Ankledeep**

1991

Acrylic paint on canvas

Tate. Presented by the artist 2009

T12885

## **Carpet**

1992

Acrylic paint on canvas

Tate. Presented by the artist 2009

T12886

## **Five**

1991

Acrylic paint on canvas

Leeds Museums and Galleries (Leeds Art Gallery).

On loan from the collection of Griselda Pollock

X52546

## **Act One No Maps**

1992

Acrylic paint on canvas

Courtesy of the artist

X81007

## **Le Rodeur: The Lock**

2016

Acrylic paint on canvas

Private collection, London

X81284

## **ROOM 5**

Large open plan area:  
Anticlockwise round room

### **Old Boat/New Money**

2019

Acrylic paint on 32 wooden planks

Courtesy of the artist and Hollybush Gardens, London  
X81534

Magda Stawarska-Beavan

### **Old Boat/New Money (soundtrack)**

2019

Audio

20 min

Courtesy of the artist and Yamamoto Keiko Rochaix, London  
X83656

## **British Fish (Feast Wagon)**

2015

Acrylic paint on wood

Courtesy of the artist and Hollybush Gardens, London  
X83036

### **SCENERY LIFT**

We stand before a lift, usually used for transporting art objects into the gallery. Himid recasts this space as the backstage area of a theatrical performance.

She is known for her wooden painted cut-outs, particularly **A Fashionable Marriage**, first shown in 1986. The installation revises William Hogarth's **Marriage A-la-Mode: The Toilette** – a satirical painting about the moral corruption of the elite in the 1700s. Himid adapts the scene to create a 'furious caricature of the day', focusing on the worlds of politics and art.

**... in my reconstruction, one half of the room is all about the art world – the castrato is the critic, the flautist is**

**the dealer, all these random people are artists ... there's the feminist artist, who's the eager listener, listening to the critic, ignoring everything else, and being energised, if you like, by the young Black women artists.**

**The other half of the room is the political world of Margaret Thatcher, Reagan, the National Front, British fascists. And on the floor is a little girl who doesn't do things in the same polite way as the Black woman artist... she's saying to the artist: 'Stop negotiating and being polite. We have to fight. We're part of a big political battle.'**

## **Man in a Paper Drawer**

2017

Acrylic paint on wooden drawer

Rugby Art Gallery and Museum, Rugby Borough Council.

Purchased with support from the Arts Council England/

V&A Purchase Grant Fund and Art Fund (2017–18)

X80430

## **Man in a Pencil Drawer**

2017

Acrylic paint on wooden drawer

Rugby Art Gallery and Museum, Rugby Borough Council.

Purchased with support from the Arts Council England/

V&A Purchase Grant Fund and Art Fund (2017–18)

X82356

## **A Fashionable Marriage**

1984–6, partly reassembled 2017, 2021

Wood, rubber gloves, acrylic paint, newspaper, glue, plastic, paper, tissue, foil, wicker basket, books, cardboard, canvas, metal and audio

Courtesy of the artist and Hollybush Gardens, London  
X50683

## **Freedom and Change**

1984

Wood, textiles, cardboard, paint, graphite, coloured pencil, chalk and ink

Tate. Purchased with funds provided by the Denise Coates Foundation on the occasion of the 2018 centenary of women gaining the right to vote in Britain 2019  
T15264

## **ROOM 6**

Large open plan area.  
Clockwise from entrance.

### **WHAT HAPPENS NEXT?**

**The work is not meant to comfort you or me, but it might sometimes remind us about what we already know, what might be useful to have remembered about the last crisis in order to avoid too much devastation in the midst of the next.**

Himid's paintings act as stages, inviting us into different worlds. She presents us with characters who are in the midst of difficult negotiations in their own lives. We are able to witness moments that are simultaneously ordinary and extraordinary, where cycles of tension from the past are still felt, where people are compelled to build and retain intimate relationships, despite the unknown.

A series of paintings called **Le Rodeur** features multiple figures in ambiguous interactions. The series is named after a French slave ship where, in 1819, a contagious illness caused blindness for nearly all who were aboard. The captain ordered 39 captured African men and women to be thrown overboard. Himid's paintings do not show this history directly, but instead present us with unstable situations. She says we are seeing overlapping moments of past and present, and that some figures in the scene may be imagined by others.

## **The Operating Table**

2019

Acrylic paint on canvas

Collection of Judi Roaman and Carla Chammas

X81740

## **Slice Ten Lemons**

2020

Acrylic paint and charcoal on canvas, acrylic paint on wood

Collection of Eleanor and Bobby Cayre, New York

X82385

**Sometimes you don't know what  
you're getting until it's too late**

2020

Acrylic paint and charcoal on canvas

Rennie Collection, Vancouver

X82946

**The Sweet Sharp Taste of Limes**

2017–18

Acrylic paint on banjo case

Courtesy of the artist and Hollybush Gardens, London

X80433

**Rescued From the Dragons of Loneliness**

2017–18

Acrylic paint on banjo case

Courtesy of the artist and Hollybush Gardens, London

X80436

## **Man in a Jumper Drawer**

2018

Acrylic paint, wooden drawer and brass handle

Private collection

X80427

## **Le Rodeur: The Pulley**

2017

Acrylic paint on canvas

UK Government Art Collection

X78742

## **Le Rodeur: The Exchange**

2016

Acrylic paint on canvas

Courtesy of the artist and Hollybush Gardens, London

X80415

## **Le Rodeur: The Cabin**

2017

Acrylic paint on canvas

Museum Ludwig, Cologne / Acquisition 2017

X80416

## **Le Rodeur: The Lock**

2016

Acrylic paint on canvas

Private collection, London

X81284

Many of Himid's recent paintings show young men, well dressed and standing awkwardly with each other. They are in a moment of indecision, about to decide what to do next. Some figures are outlined in charcoal – the traces suggest they are in states of transition or on the verge of appearing.

**I often refer to the men in these works as pastry chefs. This is to imply that they have worked all day to make something exquisite which someone else will admire and eat. The moment of the painting is at the end of the day,**

**the moment of 'in between': the liminal time/space which could later be described as between now and then, today and tomorrow or a state of being alone and being together.**

**Men in Drawers** are portraits of men within furniture; their placement presents a sudden encounter through which the artist evokes 'memories of people whose names no one had bothered to write down.' Himid paints poetry and images on found objects, suggesting they are containers of history and memories. Old carts that were used to transport belongings and support livelihoods might help in an escape; they are painted with insects and animals that we often perceive as threatening.

Can we overcome our fears of the unfamiliar? Life is teeming around us. The carts themselves suggest a journey underway. How do you decide what to take with you?

## **In Plain Sight**

2018

Acrylic paint on wood

Rennie Collection, Vancouver

X82590

## **Ball on Shipboard**

2018

Acrylic paint on canvas

Rennie Collection, Vancouver

X82585

## **The Button Maker**

2020

Acrylic paint and charcoal on canvas

Private collection

X82111

## **Six Tailors**

### **Close Up—Materials for Change**

2019

Acrylic paint on canvas

Rennie Collection, Vancouver

X81535

## **Man in a Shirt Drawer**

2017–18

Acrylic paint, wooden drawer and brass handles

Tate. Purchased with funds provided by the Denise Coates Foundation on the occasion of the 2018 centenary of women gaining the right to vote in Britain 2019

T15155

## **Remove from the Heat**

2019

Acrylic paint on canvas

Rennie Collection, Vancouver

X80700

## **Stir Until Melted (The Fortune Teller)**

2020

Acrylic paint on canvas

Collection Van Valen, Aerdenhout, The Netherlands

X81615

## **Cover the Surface**

2019

Acrylic paint on canvas

Private collection, Middle East, courtesy of Lindon Gallery  
X81595

Centre of room.

**Spider Dog Cart (Feast Wagon)**

**British Fish (Feast Wagon)**

**Burying Beetle (Feast Wagon)**

**Chased Whip Scorpion (Feast Wagon)**

**Chlaenius Vestitus (Feast Wagon)**

2015

Acrylic paint on wood

Courtesy of the artist and Hollybush Gardens, London  
X80735, X83036, X83037, X83227, X83391

## **ROOM 7**

Lubaina Himid and Magda Stawarska-Beavan  
**Naming the Money (soundtrack)**

2017

Audio

63 min

Courtesy of the artists and Hollybush Gardens, London  
X83657

**Do You Want an Easy Life?**

2021

Mild steel cycle/smoking shelter

Courtesy of the artist and Hollybush Gardens, London  
X83228