

## **Lubaina Himid: Selected Bibliography**

A bibliography of published works about or by Lubaina Himid based on the collections of the Stuart Hall Library, Iniva (Institute of International Visual Arts). The bibliography was produced on the occasion of the study day organised by the Black Artists & Modernism research project on 20 June 2016.

### **Solo Exhibitions and Artist Monographs**

Title: **Lubaina Himid: swallow hard: the Lancaster dinner service**

Author: Southworth, Edmund; Ashworth, Sue

Year: 2007

Abstract: Exhibition catalogue published in conjunction with the Bicentenary of the Act of Abolition of the Transatlantic Slave Trade, Lancaster Museums. Lancashire Museums commissioned Lubaina Himid to produce an installation at the Judges' Lodgings. The installations are her responses to Lancaster's involvement in the slave trade and the legacy that has left in the city.

Location: 410.172 LUB

Title: **Naming the money: Lubaina Himid**

Year: 2004

Abstract: Catalogue published on the occasion of an exhibition held at the Hatton Gallery at the University of Newcastle upon Tyne, 17 January – 13 March 2004, presenting the Lubaina Himid's installation of 100 life-size cut-out figures each with an individual name and story relating to slavery, migration and asylum revealed through the gallery soundtrack or on the figure. Includes an essay by Lucy Whetstone.

Location: AS HIM

Title: **Lubaina Himid and Maud Sulter: speak English**

Year: 2002

Abstract: A leaflet for the exhibition exploring gender in relation to national identity and cultural diversity at Newbery Gallery, Glasgow School of Art, 2002.

Location: Archive

Title: **Lubaina Himid: double life**

Author: Shaw, Jennifer; Himid, Lubaina

Year: 2001

Abstract: Catalogue of Bolton Museum & Art Gallery 2001. Artist's statement - "These paintings are the result of many jolly hours chatting to my mother and aunt about the time they spent as children just before the Second World War; living a carefully protected life in the midst of the dire poverty of the Depression and the aftermath of the General strike. They talk about food, music, clothes, wallpaper, the pub, miners, chickens and weddings."

Location: not yet in library collection

Title: **Lubaina Himid: plan B**

Author: Beckett, Jane

Year: 1999

Abstract: Catalogue of an exhibition held at Tate Gallery St. Ives, 13 Nov. 1999 – 7 May 2000. Plan B consists of ten paintings which inscribe different moments of the time Lubaina Himid spent as artist-in-residence at the Tate Gallery St Ives during 1998 and 1999. Catalogue includes an introduction by Michael Tooby, essays by Jane Beckett and Maud Sulter and correspondence between Michael Tooby and Lubaina Himid.

Location: AS HIM

Title: **Zanzibar: Lubaina Himid**

Author: Himid, Lubaina

Year: 1999

Abstract: Published to coincide with the exhibition Lubaina Himid - Zanzibar. Exhibition organised jointly by Rich Women of Zurich and Oriel Mostyn Gallery.

Location: not yet in library collection

Title: **Beach house**

Year: 1995

Abstract: Published on the occasion of the exhibition of the same name at Wrexham Library Arts Centre, 28 October – 2 December 1995 and tour. Contributors include: Martin Barlow; Maud Sulter. Includes text by the artist.

Location: AS HIM

Title: **Vernet's studio**

Author: Himid, Lubaina

Year: 1994

Abstract: Published on the occasion of the exhibition held at the Transmission Gallery, Glasgow. It featured a twenty six piece installation featuring art by artists from Georgia O'Keefe to Frieda Kahlo. Audiences were invited to walk amongst the life sized painted wooden cut outs of women from women's artworks and see how many they could name, asking questions about the re-writing of the history of art and challenged clichés about how and where artists make work.

Location: Archive

Title: **Revenge: a masque in five tableaux**

Author: Himid, Lubaina

Year: 1992

Abstract: Published to accompany an exhibition of new work by Lubaina Himid organised by Rochdale Art Gallery. 'Revenge' takes its place at the forefront of the art of the 1990s representing the artist engaged with art and life and addressing the feminist critique of painting. Text by Jill Morgan and Maud Sulter.

Location: AS HIM

Title: **Venetian maps**

Author: Himid, Lubaina; Sulter, Maud

Year: 1990

Abstract: Published to accompany an Altitude International Arts touring exhibition first held at the Harris Museum & Art Gallery, Preston, 14 May - 21 June 1997. Includes Miracolo: discovery in the art of Lubaina Himid, an introduction to "Venetian Maps" by Maud Sulter.

Location: AS HIM

Title: **New robes for Mashulan**

Year: 1987

Abstract: Exhibition of the same name held at Rochdale Art Gallery, 1987, of collaborative work between Lubaina Himid and Maud Sulter celebrating the lives of those involved in black emancipatory struggle. At the time of publication the exhibition was the most thorough survey of a black woman artist based in Britain. Includes texts by Maud Sulter, Olusola Oyeleye and Audrey Lorde.

Location: 410.176 ROC NEW

## **Group Exhibition catalogues**

Title: **Art\_textiles**

Author: Harris, Jennifer (ed.)

Year: 2015

Abstract: Published on the occasion of the exhibition at The Whitworth Art Gallery, Manchester, 10 Oct. 2015 – 31 Jan. 2016. The exhibition explores textiles as a powerful tool for expressing ideas about the social, political and artistic. Featuring the work of over 20 international artists, including Magdalena Abakanowicz, Grayson Perry, Faith Wilding, Susan Collis, Tracey Emin and Lubaina Himid.

Location: Not yet in collection

Title: **The feast wagon**

Year: 2015

Abstract: Accompanies exhibition held The Tetley 7 Oct. – 10 Jan. 2015. The project examined ideas of exchange, circulation and migration through large-scale sculptural installations, painting, collage, video and textile work, alongside displays of archive material. Curated by Kerry Harker, Zoë Sawyer and Irfan Shah featuring a series of new commissions by Simeon Barclay, Delaine Le Bas, Susan Walsh and Lubaina Himid.

Location: Archive

Title: **Burning down the house: Gwangju biennale 2014**

Author: Morgan, Jessica

Year: 2014

Abstract: Published on the occasion of the exhibition in South Korea 5 Sept. – 9 Nov. 2014. The curator said the artists had "embraced the radical spirit of 'burning down' the status quo while also celebrating the hedonism of sound and movement evoked by the title. Exploring the process of burning and transformation, a cycle of obliteration and renewal witnessed throughout history, the 10th Gwangju Biennale focused on how are art can critique the establishment". The exhibition featured Lubaina Himid's work *Drowned Boatyard*.

Location: 519.5 BIE 2014

Title: **Keywords**

Year: 2013

Abstract: Exhibition booklet for *Keywords* looking at how changes in the meaning of words reflect the cultural shifts in society. The exhibition was presented by Iniva in partnership with Tate Liverpool and is based on Raymond Williams' seminal text - *Keywords: a vocabulary of culture and society*. Artists include Sonia Boyce, Willie Doherty, John Dugger, Rita Donagh, Sunil Gupta, Mona Hatoum, Lubaina Himid, Inventory, Derek Jarman, Louis Le Brocqy, Gustav Metzger, Donald Rodney, Guy Tillim, David Wojnarowicz, Stephen Willats and Carey Young. The exhibition featured Lubaina Himid's installation *A Fashionable Marriage* which draws on Hogarth to examine the position of black people in Britain in the 1980s.

Location: 410.111 INI KEY

Title: **We face forward: art from West Africa today**

Year: 2012

Abstract: Published to accompany the exhibition and music programme at Manchester City Galleries, Whitworth Art Gallery and various other venues in Manchester, 2 June - 16 Sept. 2012. The exhibition featured painting, photography, textiles, sculpture, video and sound work from 33 artists to emphasise the dynamism of West African culture as well as the relationship between West Africa and Manchester. The catalogue includes essays by Maria Balshaw, Bryony Bond, Mary Griffiths, Natasha Howes, Alan Rice, Christine Eyene, Koyo Kouoh and Lubaina Himid.

Location: 410.176 WEF

**Title: Thin black line(s)**

Author: Himid, Lubaina

Year: 2011

Abstract: Thin Black Line(s) was exhibited at Tate Britain from Autumn 2011 to Spring 2012. Curated by Lubaina Himid and Paul Goodwin, this was a display of works by Black and Asian women artists that recalls three major exhibitions from the 1980s: Five Black Women at the Africa Centre (1983), Black Women Time Now (1983-4), and The Thin Black Line (1985). The display charted the emergence of a radical generation of British artists who challenged their collective invisibility in the art world and engaged with the wider social and political issues of 1980s Britain and the world. Artists include Brenda Agard, Sutapa Biswas, Sonia Boyce, Chila Burman, Jean Campbell, Jennifer Comrie, Margaret Cooper, Elizabeth Eugene, Lubaina Himid, Claudette Johnson, Mumtaz Karimjee, Cherry Lawrence, Leslee Wills, Houria Niati, Ingrid Pollard, Veronica Ryan, Marlene Smith, Maud Sulter and Andrea Telman.

Location: 410.111 TAT THI

**Title: Myth and history**

Author: Rowe, Dorothy

Year: 2009

Abstract: Catalogue accompanies the exhibition held 18 Sept. - 29th Oct. The Bristol Gallery with artists Lubaina Himid, Deborah van der Beek, Patrick Haines, Phil Sayers, Emma Tooth, Tina Hill and Mark Parkinson. The exhibition explores the myriad ways in which contemporary artists engage with western traditions of narrative, fable, storytelling and legend. The exhibition featured canvas and paperworks by Lubaina Himid.

Location: Not yet in library collection

**Title: Uncomfortable truths: the shadow of slave trading on contemporary art and design**

Author: Whitley, Zoe

Year: 2007

Abstract: Produced to coincide with the exhibition curated by Zoe Whitley at the Victoria and Albert Museum 20 Feb. - 17 June 2007. Artists include El Anatsui; Tapfuma Gutsa; Romuald Hazoumé; Lubaina Himid; Keith Piper and Yinka Shonibare.

Location: Not yet in the library collection

**Title: Distance no object**

Year: 2004

Abstract: Catalogue of an exhibition held at Bowes Museum (Barnard Castle), 25 Sept. 2004 - 23 Jan. 2005. Includes CD-R. New work reflecting on ideas of collecting, transporting, displaying and preserving objects by Lubaina Himid, Susan Walsh, Mark Parkinson and Patricia Walsh.

Location: not yet in library collection

**Title: Fabrications: new art & urban memory in Manchester**

Author: Crimson, Mark

Year: 2002

Abstract: Published on the occasion of the exhibition held at CUBE (Centre for the Understanding of the Built Environment), Manchester from 11 Sept. - 2 Nov. 2002. Essays by Mark Crinson, Helen Hills and Natalie Rudd. Works commissioned by the Urban Memory in Manchester team of architectural historians at the School of Art History & Archaeology, University of Manchester. The exhibition featured Lubaina Himid's work Cotton.com.

Location: not yet in library collection

**Title: Community art collaboration 2002**

Author: Hanru, Hou and Jaulin, Germana (eds.)

Year: 2002

Abstract: Catalogue of the 2002 Prize promoted by the Evens Foundation. Issues include multiculturalism in Europe, public art, urbanism and trans-cultural collaborations between artists and other professionals. Projects by A12 Block; Campement Urbain; Mircea Cantor; C;aide Closky; Elle-Mie Edjdrup Hansen; Lara Favaretto; Alicia Framis; Fabrice Gygi; Jens Haaning; Henrik Haakansson; Lubaina Himid; Robert Milin; Moti Roti; Dan Peterman; Barthelemy Toguo; Uri Tzaig; Jeanne van Heeswijk; WHW. Contributors include: Hou Hanru; Bart De Baere; Jochen Gerz; Saskia Bos; Sergio Risaliti. Interview with Jean Digne by Germana Jaulin. Interview with Jacques Ranciere by Hans-Ulrich Obrist.

Location: 493.11 COM

**Title: Crossing: time, space, movement**

Author: Oguibe, Olu

Year: 1998

Abstract: Published on the occasion of the exhibition held at the at Contemporary Art Museum, University of South Florida, 4 September – 18 October , Track 16 Gallery, Santa Monica, California, 28 February – 24 April 1998, and Indianapolis Museum of Art, Indianapolis, Indiana, June – August, 1999. It presents the work of ten leading artists born in the African countries of Nigeria, Zimbabwe, Cameroon, South Africa, Tanzania, and Algeria, who explore contemporary issues including the globalisation of culture, immigration, migrancy, foreignness, identity, and advances in technology.

Artists include: Oladele Bamgboye; Bili Bidjocka; Gordon Bleach; Lubaina Himid; Houria Niati; Olu Oguibe; Tracey Rose; Folake Shoga.

Location: 759 CRO

**Title: Transforming the crown: African, Asian & Caribbean artists in Britain 1966-1996**

Author: Beauchamp-Byrd, Mora J. (cur.)

Year: 1997

Abstract: Published on the occasion of the exhibition which took place in New York at The Studio Museum in Harlem, The Bronx Museum of the Arts, and The Caribbean Cultural Center from October 1997 to March 1998. The exhibition was organized by the Caribbean Cultural Center/African

Diaspora Institute in New York City, USA. It chronicles three decades of aesthetic production by artists of African and Asian descent in the United Kingdom who have influenced the art establishment in late-20th-century Britain. Essays by: Mora J. Beauchamp-Byrd; Eddie Chambers; Okwui Enwezor; Kobena Mercer; Gilane Tawadros; Anne Walmsley; Deborah Willis; Judith Wilson. Artists include: Faisal Abdu'allah; Said Adrus; Ajamu; Henrietta Atooma Alele; Hassan Aliyu; Marcia Bennett; Sutapa Biswas; Sylbert Bolton; Sonia Boyce; Winston Branch; Vanley Burke; Chila Kumari Burman; Anthony Daley; Allan deSouza; Godfried Donkor; Sokari Douglas Camp; Nina Edge; Uzo Egonu; Rotimi Fani-Kayode; Denzil Forrester; Armet Francis; Joy Gregory; Sunil Gupta; Lubaina Himid; Bhajan Hunjan; Meena Jafarey; Gavin Jantjes; Emmanuel Taiwo Jegede; Claudette Johnson; Mumtaz, Karimjee; Rita Keegan; Fowokan George Kelly; Roshini Kempadoo; Juginder Lamba; Errol Lloyd; Jeni McKenzie; Althea McNish; David Medalla; Shaheen Merali; Bill Ming; Ronald Moody; Olu Oguibe; Eugene Palmer; Tony Phillips; Keith Piper; Ingrid Pollard; Franklyn Rodgers; Donald Rodney; Veronica Ryan; Lesley Sanderson; Maud Sulter; Folake Shoga; Yinka Shonibare; Gurminder Sikand; Danijah Tafari; Geraldine Walsh; Aubrey Williams.

Location: 410 TRA

**Title: History: the Mag collection: image-based art in Britain in the late twentieth century**

Year: 1997

Abstract: Published on the occasion of the exhibition 'History' at the Ferens Art Gallery, Kingston upon Hull, 15 November 1997 – 18 January 1998. Artists include: Zarina Bhimji; Mona Hatoum Susan Hiller; Lubaina Himid; Cornelia Parker; Maud Sulter; Sam Taylor-Wood; Jane and Louise Wilson and Richard Wilson among many others. Contributors include: Rosemary Betterton; Jane Beckett; Maud Sulter. Introduction by Gill Hedley. Interview with Paul Wilson.

Location: 410.16 HIS

**Title: Seen unseen**

Year: 1994

Abstract: Catalogue produced for the Seen/unseen exhibition curated by Olu Oguibe of artists of African origin working in the UK, held at Bluecoat Gallery, Liverpool, 18 June - 23 July 1994. Artists' include: Uzo Egonu; Lubaina Himid; Olu Oguibe; Folake Shoga; Yinka Shonibare.

Location: 410.174 SEE

**Title: Quinta Bienal de la Habana: Mayo 1994: arte, sociedad, reflexion**

Year: 1994

Abstract: Catalogue of the 5th Biennial exhibition held in Havana, featuring artists from 50 countries.

Contributors include: Garcéa Canclini, Néstor; Stellwag, Carla; Camara, Ery; Figueroa, Eugenio Valdes; Rodriguez, Hilda Maria; Hernandez, Ibis; Prieto, Margarita Sanchez; Gonzalez-Mora, Magda I.; Molina, Juan Antonio. Artists include: Victor Grippo; Rasheed Araeen; Sunil Gupta; Mona Hatoum; Lubaina Himid; Gavin Jantjes; Chila Kumari Burman; Symrath Patti; Keith Piper; Tonel; Carlos Capelan; Antonio Martorell; Andrea Echevarri. Countries of origin include: Argentina; Bahamas; Benin; Brazil; Canada; Algeria; Aruba; Barbados; Bolivia; Cameroon; Colombia; Costa Rica; Cuba; Curacao; Chile; Korea; Philippines; USA; Ghana; Guatemala; Netherlands; Honduras; Indonesia; Iran; Israel; Jamaica; Kenya; Lebanon; Mexico; Nigeria; Mozambique; Paraguay; Peru; Puerto Rico; UK;

Guadeloupe; Senegal; Sierra Leone; South Africa; Thailand; Togo; Turkey; Trinidad and Tobago; Venezuela; Uruguay; Zimbabwe; Zaire.

Location: 729.1 BIE

**Title: Memories of childhood**

Year: 1994

Abstract: Catalogue of an exhibition at Steinbaum Kraus Gallery, New York, Jan. - Feb. 22 1994 Artists from South and Central America, the United States, Africa, Asia, and Europe who have each created a set of childhood images with text that range from southern shanties, Japanese-American internment campus, artists' studios and a Montana ranch to Manchuria during the Chinese Civil War of 1948. Artists include Beverly Buchanan, Rimma and Valeriy Gerlovin, Ilisha Helfman, Lubaina Himid, Hung Liu, Amalia Mesa-Bains, Tom Nakashima, Aminah Robinson, Jaune Quick-to-See Smith, Miriam Schapiro, Roger Shimomura, Duane Slick, Maud Sulter and Ted Waddell.

Location: not yet in library collection

**Title: Corr contemporary art: opening exhibition**

Year: 1994

Abstract: Exhibition of the same name. Artists include: Frances Aviva Blane; Willard Boepple; Nigel Ellis; Terry Ffyffe; Stephen Greene; Peter Griffin; Zora Gunasinghe; Graham Harwood; Lubaina Himid; Ian Hughes; Mark Kennedy; Colin McCallum; Elizabeth Merriman; Anne Morrison; Paul Read; Dillwyn Smith; Lucy Spanyol; Lee Tribe.

Location: 410.111 COR

**Title: Columbus drowning**

Author: Sulter, Maud

Year: 1992

Abstract: Catalogue of an exhibition of painting, sculpture and pots held at the Rochdale Art Gallery in 1992 including work by Janie Quick-to-See Smith, Lubaina Himid, Magdalene Odundo, Robyn Kahukiwa, Veronica Ryan

Location: not yet in library collection

**Title: Lotte or the transformation of the object**

Author: Deliss, Clémentine

Year: 1990

Abstract: Critique and explanation of Deliss' curatorial strategy in the exhibition "Lotte or the Transformation of the Object," which featured five artists -- Lubaina Hamid, Mike Kelley, Jeff Koons, Haim Steinbach and Rosemarie Trockel -- and contemporary West African artefacts includes ibeji figures, ode-lay masquerades, commemorative cloths, barbershop signs, and children's wire toys. Includes Lubaina Himid's essay 'Objects are in most of their more obvious manifestations'.

Location: not yet in library collection



**Title: Treatise on the sublime: Maud Sulter, Lubaina Himid**

Author: Sulter, Maud

Year: 1990

Abstract: Catalogue of an exhibition held in the University Art Gallery, California State University, Stanislaus, Sept. 24 to Oct. 19, 1990, and at the Phebe Conley Gallery, California State University, Fresno, Dec. 5 1990 to Feb. 11 1991.

Location: not yet in library collection

**Title: The other story: Afro-Asian artists in post-war Britain**

Author: Araeen, Rasheed

Year: 1989

Abstract: Produced for the touring exhibition organised by Andrew Dempsey and Judy Duguid showing at the Hayward Gallery, London, Wolverhampton Art Gallery and Manchester City Art

Gallery and Cornerhouse, 1989-90. Artists include: Rasheed Araeen; Saleem Arif; Frank Bowling; Sonia Boyce; Eddie Chambers; Avinash Chandra; Avtarjeet Dhanjal; Uzo Egonu; Iqbal Geoffrey; Mona Hatoum; Lubaina Himid; Gavin Jantjes; Balraj Khanna; Donald Locke; David Medalla; Ronald Moody; Ahmed Parvez; Ivan Peries; Keith Piper; Anwar Jalal Shemza; Kumiko Shimizu; Francis Newton Souza; Aubrey Williams; Li Yuan Chia. Contributors include: Rasheed Araeen; Balraj Khanna; Guy Brett; David Medalla; Mel Gooding; Gavin Jantjes. Includes the essay 'Freedom and change: she who writes herstory rewrites history. A message from the Elbow Room' by Maud Sulter and Lubaina Himid.

Location: 410.111 OTH

**Title: Along the lines of resistance: an exhibition of contemporary feminist art**

Year: 1988

Abstract: Catalogue of an exhibition held at Cooper Art Gallery, Barnsley, 7 December 1988 - 22 January 1989. Selected by Sutapa Biswas, Sarah Edge and Claire Slattery to promote the vitality of feminism and feminist art practice. Artists include: Simone Alexander; Sonia Boyce; Chila Kumari Burman; Sally Dawson; Xenia Demetriou; Nina Edge; Kathryn Ensall; Trisha Ferguson; Rachael Field; Leslie Hakim-Dowek; Mona Hatoum; Lubaina Himid; Rosmond Kinsey Milner; Monica Ross; Lesley Sanderson; Veronia Slater; Marlene Smith; Maud Sulter; Anne Tallentire; Lois Williams.

Location: 410.158 ALO

**Title: Influences: the art of Sokari Douglas Camp, Keith Piper, Lubaina Himid, Simone Alexander, Joseph Olubo, Brenda Agard**

Author: Piper, Keith

Year: 1988

Abstract: Catalogue accompanies exhibition held South London Art Gallery, London, 9 – 29 Sept. 1988 featuring six black artists in Britain. The theme "influences" explored what the artists select from and respond to in their environments to create a popular art for a wide audience.

Location: not yet in library collection

**Title: Depicting history for today**

Year: 1987

Abstract: Catalogue of exhibition held in Sheffield, Rochdale and Leeds, 1987-88. Artists include: David Alker; Terry Atkinson; Peter Clarke; Ken Currie; Sarah Edge; Rose Finn-Kelcey; Lubaina Himid; Glenys Johnson; Tina Keane; Keith Piper; Donald Rodney; Nigel Rolfe; Peter Seddon.

Location: 410.158 DEP

**Title: From two worlds**

Author: Kirby, Rachel and Serota, Nicholas (eds.)

Year: 1986

Abstract: Produced for the exhibition of the same name, held at Whitechapel Art Gallery 30 July – 7 Sept. 1986, showing work by artists who draw on their background to produce art which is a fusion of European and non-European visions. Artists include: Rasheed Araeen; Saleem Arif; Franklyn Beckford; Zadok Ben-David; Zarina Bhimji; the Black Audio Film Collective; Sonia Boyce; Sokari Douglas Camp; Denzil Forrester; Lubaina Himid; Gavin Jantjes; Tam Joseph; Houria Niati; Keith Piper; Veronica Ryan; Shafique Uddin. The exhibiton included Lubaina Himid's works *Mirror Cloth Bowl* and *My Parents and Their Children*.

Location: 410.111 WHI FRO

**Title: Testimony: three black women photographers**

Author: Himid, Lubaina

Year: 1986

Abstract: Published on the occasion of the exhibition at The Pavilion, Leeds, 1986. Work by Brenda Agard, Ingrid Pollard and Maud Sulter. Includes an introductory essay by Lubaina Himid.

Location: 410.156 TES

**Title: Winter exhibition: Lys Hansen, Lubaina Himid, Jayakumar, Jock McFadyen, Veronica Ryan, Andrew Walker**

Year: 1986

Abstract: Catalogue of an exhibition held at Blond Fine Art, London, 10 Dec. 1986 - 24 Jan. 1987.

Location: not yet in library collection

**Title: New horizons: an exhibition of arts**

Year: 1985

Abstract: Exhibition of title name at The Royal Festival Hall, London, 1985. Artists include: Sokari Douglas Camp; Vijaya Patil; Brian Tai-Shen Wang; Louie Ramirez; Jonathan Fraser; Shikisha; Moses Tapfuma Gutsa; Iusi Miyoo; Sanaa Gateja; Tom Lal; Peter Blackman; Derick Washington Rose; Madge Spencer; Latifatu Anita Omitogun; George Burns; Emmanuel Taiwo Jegede; Horace Opio Donovan; Sushila Kewlani; Benjamin Nhlanhla Nsusha; Lubaina Himid; Jon Churchill; Sheila Seepersaud-Jones;

Jean Marie Campbell; Waheed Pall; Moses Gusta; Zainol Salleh; Joseph Olubo; Vinodini Ebdon; Mishtu Austin; Kirpal Marwaha; Diepolla Ngakane; Keith Piper; Veronica Ryan; K.G. Kelly; Margaret Cooper; Anthony Jadunath; Leslee Wills; Beti Campbell; Joseph Olubo; Farouque Abdillah; Joyce Chu-Cheong; Carl Clark; Shaheen Merali; Shiela Seepersaud-Jones; Jean Marie Campbell; Zainol Salleh; Iraj Imani; Zafer Barab; Alparslan Baloglu. Includes screenprints, papercuts, collages, woodburning, sculpture, fabric pictures, pottery, kanga textiles, batik, mobiles, jewellery, calligraphy.

Location: 410.111 RFH NEW

Title: **Thin black line**

Author: Himid, Lubaina

Year: 1985

Abstract: Published on the occasion of the exhibition at the ICA, London, 1985. It focuses on the contributions of eleven artists who are concerned with the politics and realities of being Black and Asian women artists to British art in the 1980s. Artists include: Brenda Agard; Chila Burman; Claudette Johnson; Ingrid Pollard; Jennifer Comrie; Lubaina Himid; Marlene Smith; Maud Sulter; Sonia Boyce; Sutapa Biswas; Veronica Ryan. Includes a foreword written by Lubaina Himid, who curated the exhibition.

Location: 410 THI

Title: **Into the open: new paintings, prints and sculpture by contemporary black artists**

Year: 1984

Abstract: Published on the occasion of the touring exhibition of artwork by black British artists at Mappin Art Gallery, Sheffield, Castle Museum, Nottingham, and Newcastle Media Workshops, Newcastle-upon-Tyne, 4 Aug. -30 Nov. 1984. Selected by Lubaina Himid and Pogus Caesar. The exhibition was among the first surveys of an emergent generation of black British artists. Exhibiting artists include Clement Bedeau; Sylbert Bolton; Sonia Boyce; Pogus Caesar; Eddie Chambers; Shakka Dedi; Uzo Egonu; Lubaina Himid; Gaving Jantjes; Claudette Johnson; Tom Joseph; Juginder Lamba; Bill Ming; Tony Moo-Young; Ossie Murray; Houria Niati; Benjamin Nhlanhla Nsusha; Pitika P. Ntuli; Keith Piper; Richie Riley; Veronica Ryan; Jorge Santos. Lubaina Himid included her work *Freedom and Change*.

Location: 410.158 INT

Title: **5 Black women: Sonia Boyce, Lubaina R.A.Himid, Claudette Johnson, Houria Niati, Veronica Ryan**

Year: 1983

Abstract: 8 page catalogue published to accompany the exhibition held at the Africa Centre Gallery, London, 6 Sept - 14 Oct 1983. The exhibition was organised by Lubaina Himid and was the first of three exhibitions of black women artists she organised in the early 1980s.

Location: Not yet in the collection

## **Essays, Surveys and Contextual Material**

**Title: A companion to British art: 1600 to the present**

Author: Dana Arnold and David Corbett (eds.)

Year: 2016

Abstract: A collection of essays providing key ideas, discourses and theories on British art history. Combines original research with a survey of existing and recent scholarship including: aesthetics, gender, British art's relationship to Modernity, nationhood and nationality, and institutions of the British art world. Includes the chapter 'Retriving, Remapping and Rewriting Histories of British Art: Lubaina Himid's "Revenge"'.  
Location: ESS COM

**Title: Cultural threads: transnational textiles today**

Author: Hemmings, Jessica

Year: 2015

Abstract: This book considers contemporary artists and designers who use textiles to examine the intersection of cultures, Africa, Asia and the West. The writers and artists explore ideas about belonging to multiple cultures, transnationalism, diaspora, community and history in relation to cloth, craft, embroidery, weaving, fashion and dress. Contributors and artists include: Julie Ryder, Jorge Lizarazo and Hechizoo, Cecilia Vicuna, Elaine Reichek, Roger Gerards, Jessica Hemmings, Mamle Kabu, Margaret White, Damian Skinner, Christine Checinska, Françoise Dupre, Lubaina Himid, Sabine Broeck, Alice Schmid, Sarah Rhodes, Kevin Murray, Nick Cave, Ernest Duku, Victoria Bell, Studio Formafantasma, Vincent Vulsma. Includes the chapter 'A Post-Slavery Reading of Cotton: Lubaina Himid in conversation with Sabine Broeck and Alice Schmid'.  
Location: ESS CUL

**Title: Twenty years of MAKE magazine: back to the future of women**

Author: Walsh, Maria; Throp, Mo

Year: 2015

Abstract: The MAKE magazine offered a platform for academics, artists and arts professionals to critically engage with women's art. This anthology of material from the MAKE archive traces the history of women's art from the 1970s to the present; as a political act related to the women's liberation movement, challenging the invisibility of women artists in the art world and canon. The essays examine 1980s critiques of representations of female sexuality and 1990s 'post-feminist' ideas of difference and the performance of gender. Artists include: Helen Chadwick, Sarah Lucas, The Hackney Flashers Collective, The Guerrilla Girls, Gillian Wearing, Sutapa Biswas, Alexis Hunter, Chila Kumari Burman, Mona Hatoum, Ingrid Pollard, Jo Spence, Rosy Martin, Perminder Kaur, Lubaina Himid, Susan Hiller, Mary Keller, Jenny Saville. Contributions from writers including: Griselda Pollock and Marina Warner. Several articles make reference to Lubaina Himid's work.  
Location: ESS TWE

**Title: A thousand of him, scattered: relative newcomers in diaspora**

Author: Mother Tongue

Year: 2014

Abstract: Published on the occasion of the exhibition *A Thousand of Him, Scattered: Relative Newcomers in Diaspora* at Stills (19 April – 20 July 2014) curated by Mother Tongue. Artists include: Edgar Arceneaux, Yael Bartana, Richard Fung, Kiluanji Kia Henda, Bouchra Khalili, Maud Sulter and Milja Viita. Includes Mother Tongue in conversation with Lubaina Himid.

Location: 410.511 THO

**Title: Politics in a glass case: feminism, exhibition cultures and curatorial transgressions**

Author: Dimitrakaki, Angela and Parry, Lara

Year: 2013

Abstract: Beginning with the feminist critique of the art exhibition in the 1970s and concluding with reflections on intersectional curating and globalisation after 2000, curators, artists and historians explore a feminist re-modelling of art contexts and art history, delivered through essays, memoirs and interviews. Contributors include Deborah Cherry, Jo Anna Isaak, Malin Hedlin Hayden, Lubaina Himid, Amelia Jones, Kati Kivimaa, Alexandra Kokoli, Kuratorisk Aktion, Suzana Milevska, Suzanne Lacy, Lucy Lippard, Sue Malvern, Nancy Proctor, Bojana Pejić, Helena Reckitt, Jessica Sjöholm Skrubbe, Jeannine Tang and Catherine Wood. Includes the essay 'Exhibiting Black Women's Art in the 1980s: Lubaina Himid'.

Location: ESS POL

**Title: Women, the arts and globalization: eccentric experience**

Year: 2013

Abstract: This is the first anthology to bring transnational feminist theory and criticism together with women's art practices to discuss the connections between aesthetics, gender and identity in a global world. The essays in *Women, the Arts and Globalization* demonstrate that women in the arts are rarely positioned at the centre of the art market, and the movement of women globally (as travellers or migrants, empowered artists/scholars or exiled practitioners), rarely corresponds with the dominant models of global exchange. Rather, contemporary women's art practices provide a fascinating instance of women's eccentric experiences of the myriad effects of globalization. Bringing scholarly essays on gender, art and globalization together with interviews and autobiographical accounts of personal experiences, the diversity of the book is relevant to artists, art historians, feminist theorists and humanities scholars interested in the impact of globalization on culture in the broadest sense. Includes the chapter 'Diasporic unwrappings/Lubaina Himid in conversation with Jane Beckett'.

Location: ESS WOM

**Title: The currency of art: a collaboration between the Baring Archive and the Graduate School of CCW.**

Year: 2011

Abstract: Documenting work and collaboration between Baring Archive and CCW Graduate School. Includes essays by Stephen Farthing, Eileen Hogan, Oriana Baddeley and Chris Wainwright, Susan Johanknecht and "What are Monuments for: to Celebrate, to Agitate or to Mourn?" by Lubaina Himid.

Location: Archive

**Title: Creating memorials building identities: the politics of memory in the Black Atlantic**

Author: Rice, Alan

Year: 2010

Abstract: This book investigates memorials and monuments to slavery throughout the African diaspora, with an emphasis on Europe. It analyses the practice of remembering, and forgetting, in museums and in contemporary cultural forms. Case studies explore issues such as the Lancashire cotton famine, the debates around a memorial to the victims of the slave trade, black soldiers in World War II and commemorations of abolition. The book also looks at artistic memorialisation by artists such as Michael Richards, Sue Flowers, Althea McNish, Kevin Dalton-Johnson, Erwin De Vries, Fabrice Hyber, Lemn Sissay, Michael Visocchi, and writers on the Black Atlantic, such as Toni Morrison, Jackie Kay and Caryl Phillips. Includes the chapter 'Accounting for the Bodies and Revealing Ghostly Presences: Utopian and Dystopian Imaginations of the African Atlantic in the work of Ellen Gallagher, Godfried Donkor and Lubaina Himid' and 'The Cotton That Connects, the Cloth that Binds: Memorialising Manchester's Civil War from Abe's Statue to Lubaina Himid's Cotton.com' .

Location: ESS RIC

**Title: Art and emancipation in Jamaica: Isaac Mendes Belisario and his worlds**

Author: Barringer, Tim; Forrester, Gillian and Martinez-Ruiz, Barbaro

Year: 2007

Abstract: Published in the bicentenary year of the abolition of the British slave trade, this book chronicles the iconography of sugar, slavery, and the topography of Jamaica from the beginning of British rule in 1655 to the aftermath of emancipation in the 1840s. Focusing on the visual and material culture of slavery and emancipation in Jamaica, it offers new perspectives on art, music, and performance in Jamaican society and on the Jewish Diaspora in the Caribbean. Contributing essays discuss Diaspora legacies that have shaped the art and cultures of the Caribbean. Artists discussed include: Isaac Mendes Belisario, David Boxer, Sonia Boyce, Joy Gregory, Lubaina Himid, Hew Locke Roshini Kempadoo, Edna Manley, Ronald Moody, Keith Piper, K. Khalfani Ra. Stuart Hall's essay 'The Legacy of Anglo-Caribbean Culture' includes discussion of Lubaina Himid's work.

Location: AS BEL

**Title: Shades of black: assembling black arts in 1980s Britain**

Author: Bailey, David A. Baucom, Ian Boyce, Sonia

Year: 2005

Abstract: Published in collaboration with the Institute of International Visual Arts (Iniva) and the African and Asian Visual Artists' Archive (AAVAA) this book documents the Black Arts Movement of the 1980s changing the nature and perception of British culture irreversibly. Contributors: Stan Abe; Jawad Al-Nawab; Rasheed Araeen; Adelaide Bannerman; Dawoud Bey; Allan deSouza; Jean Fisher; Stuart Hall; Lubaina Himid; Naseem Khan; Susan Pui San Lok; Kobena Mercer; Yong Soon Min; Keith Piper; Zineb Sedira; Gilane Tawadros; Leon Wainwright; and Judith Wilson. Includes Lubaina Himid's essay "Inside the Invisible: For/Getting Strategy".

Location: ESS SHA

**Title: Difference and excess in contemporary art: the visibility of women's practice**

Author: Perry, Gill (ed.)

Year: 2004

Abstract: Exploring the increasing visibility of women's art in Britain, Europe and America by locating contemporary women's art within a matrix of overlapping historical, cultural and post-colonial frameworks. Considers the work of American artists Martha Rosler and Kara Walker, Irish artist Alice Maher, British artists Lubaina Himid, Christine Borland, Sarah Lucas, Cornelia Parker, Gillian Wearing and Rachel Whiteread, and the international performance group, moti roti. Includes Dorothy Rowe's essay 'Lubaina Himid's 'Plan B''.

Location: ESS DIF

**Title: Sexed universals in contemporary art**

Author: Florence, Penny

Year: 2004

Abstract: This interdisciplinary study of contemporary art and critical theory seeks to find new universal meaning in today's diversified art discourse. The book is written against the backdrop of the deconstructivist movements of the 1960s, when universalist notions such as race, gender, class and subjectivity were shoved aside to make room for a more diverse, inclusive culture. Forty years into the age of difference, the author claims that there is a need to revise the grand narratives of modern times if we want to understand notions such as power and subjectivity in today's art. The author shows how gender can be the key to combine the old universals with today's culture of difference. Includes "Playing balls with Matisse, Picasso, and Himid".

Location: ESS FLO

**Title: Unframed: practices and politics of women's contemporary painting**

Author: Betterton, Rosemary

Year: 2003

Abstract: An examination of women's contemporary painting and critical theorists who deal with contemporary practice. The book focuses on current debates on gender, subjectivity, spectatorship and painting. The contributors reflect on their own practice and that of other women painters and theorists, whose common aim is to develop innovative ways of thinking about painting by women. Includes "Inside the visible: Painting histories Lubaina Himid".

Location: ESS BRE

**Title: Art, identity and the unconscious in the age of trans-nationalism**

Year: 2004

Abstract: Leaflet of a conference organised by the Slade School of Art and the Freud Museum; held at the Freud Museum, London in 2004. Contributors include: Kaja Silverman, Alia Syed, Fakhry Davids, Lubaina Himid, Kodwo Eshnu and Tamar Garb. Conference coordinator Amna Malik.

Location: Artists Files

**Title: Differential aesthetics: art practices, philosophy and feminist understandings**

Author: Florence, Penny; Foster, Nicola (eds.)

Year: 2000

Abstract: An interdisciplinary and international collection on aesthetics with contributions from artists and philosophers and a range of thinkers about art in between. It aims to provide a forum to address questions of traditional aesthetics in relation to feminist approaches. Includes "Lubaina Himid Artist's Statement".

Location: not yet in library collection

**Title: Differencing the canon: feminist desire and the writing of art's histories**

Author: Pollock, Griselda

Year: 1999

Abstract: The book discusses issues of the relationship between feminist art history and the traditional canon of the 'old masters' with feminist re-readings of the canonical modern masters – Van Gogh, Toulouse-Lautrec and Manet – and artists of feminist art history, Artemesia Gentileschi and Mary Cassatt. The author draws on psychoanalysis and deconstruction to examine the reading of the 'inscriptions in the feminine' and asks what difference there might be in art made by female artists. Includes "Lubaina Himid and the making of new narratives".

Location: ESS POL

**Title: Mythen von Autorschaft und Weiblichkeit im 20. Jahrhundert**

Author: Kathrin Hoffmann-Curtius, Silke Wenk (eds.)

Year: 1997

Abstract: Papers from a meeting held at Universität Tübingen in spring 1996. Includes: Debora Cherry "Lubaina Himid: The Women Artist's Lot".

Location: Not yet in library collection

**Title: Generations & geographies in the visual arts: feminist readings**

Author: Pollock, Griselda

Year: 1996

Abstract: Brings together artists, curators, critics and art historians who confront the challenge of contemporary feminist theory in visual arts. Generations engages the historical and political positioning of women artists whereas Geographies calls attention to their location in terms of nationality, imperialism, migration, exile, diaspora and social difference. Works by women artists of the twentieth century are examined in terms of themes such as the mother, the body, the land and history/memory. Artists include: Orlan; Ana Mendieta; Jenny Saville, representing the United States, Canada and France; Chilean artist Cecilia Vicuña; Shimada Yoshika from Japan; Re-Hyun Park from Korea; Bracha Lichtenberg Ettinger from Israel. Other papers discuss Cindy Sherman and Jin-me Yoon. Contributors include: Mieke Bal; Elisabeth Bronfen; Irit Rogoff; Nanette Salomon; Alison Rowley; Michelle Hirschhorn; Judith Mastai; Lubaina Himid; Rosemary Betterton; Young-Paik Chun; Catherine de Zegher; Brenda Lafleur; Anne Raine; Hagiwara Hiroko; Griselda Pollock. British-



Zanzibari artist Lubaina Himid provides specially commissioned artists' pages on the theme of travel and displacement.

Location: ESS GEN

**Title: Travellers' tales: narratives of home and displacement**

Author: Robertson, George, et al. (eds.)

Year: 1994

Abstract: A collection bringing together popular and critical discourses of travel to explore questions of identity and politics, history and narration, collecting and representing other cultures.

Contributors include: Arshi, Sunpreet; Bann, Stephen; Chambers, Iain; Coombes, Annie E.; Curtis, Barry; Dias, Nélia; Kirstein, Carmen; Lichtenberg-Ettinger, Bracha; McClintock, Anne; Mouffe, Chantal; Naqvi, Riaz; Nixon, Rob; Pajaczkowska, Claire; Pankow, Falk; Pollock, Griselda; Rancière, Jacques; Rifkin, Adrian; Sarup, Madan; Trinh T. Minh-ha; Wollen, Peter. Includes Griselda Pollock's essay 'Territories of Desire: an African Childhood Reconsidered' which discusses Lubaina Himid's work.

Location: ESS TRA

**Title: Passion: discourses on blackwomen's creativity**

Author: Sulter, Maud and Himid, Lubaina

Year: 1990

Abstract: Collection of essays, pictures and critiques, creating a testimony to the continuing momentum of black women's creativity in the diaspora, focusing on Britain. Includes writings, poetry, photography and art works in a range of media/formats. Photography by Ingrid Pollard.

Contributors include: Yemi Morgan; Chila Kumari Burman; Meera Syal; Bernadine Evaristo; Pat Agana; Olive Pollard; Patricia St. Hilaire; Bhajan Hunjan; Delta Streete; Dionne Sparks; Frederica Brooks; Lubaina Himid; Nialah; Nina Edge; Olusola Oyeleye; Robyn Kahukiwa; Roshini Kempadoo; Sutapa Biswas; Veena Stephenson; Asian Women Writers Collective; Sherlee Mitchell; Janet Caron; Val Brown; Jeanne Moutoussamy-Ashe.

Location: ESS PAS

**Title: State of the art: ideas and images in the 1980s**

Author: Nairne, Sandy

Year: 1990

Abstract: Written to accompany a series of six television films for Channel Four, London, first broadcast in 1987, first published in 1987. The book discusses contemporary painting and sculpture and contemporary art issues via the work of selected artists including: Carlo Maria Mariani; Anselm Kiefer; Jorg Immendorff; Jonathan Borofsky; Joseph Beuys; Antony Gormley; Miriam Cahn; Howard Hodgkin; Susan Hiller; Cindy Sherman; Alexis Hunter; Eric Fischl; Mary Kelly; Barbara Kruger; Leon Golub; Hans Haacke; Peter Dunn and Loraine Leeson; Victor Burgin; Terry Atkinson; Michael Nelson Tjakamarra; Mary Miss; Imants Tillers; Donald Rodney; Sonia Boyce; Sutapa Biswas; Jean-Michel Basquiat; Andy Warhol and Lubaina Himid.

Location: ESS NAI

**Title: Looking on: images of femininity in the visual arts and media**

Author: Betterton, Rosemary (ed.)

Year: 1987

Abstract: An edited collection of articles by feminist writers explores the different ways in which images of women in advertising, magazines, fine art, fashion, and pornography continue to influence commonly-held perceptions of femininity and female sexuality. Includes Lubaina Himid's essay "We Will Be"

Location: ESS LOO

## **Theses**

**Title: Disruptive aesthetics: black British art since the 1980s**

Author: Robles, Elizabeth K.

Year: 2014

This thesis encompasses an art historical reassessment of artists and art works that have, with few exceptions, been consumed by discourses of cultural theory and sociology. Building on the foundations laid by Kobena Mercer in 'Iconography After Identity', it aims to contribute to a still emerging art history that maps the dialogues and developments produced by black British artists during and after the 1980s onto the broader stories of British and twentieth century art as a whole. At its root is an attempt to trace an alternative iconography within a wide breadth of works by artists including Sonia Boyce, Lubaina Himid, Rotimi Fani-Kayode, Joy Gregory and Faisal Abdu' Allah, among others, through an exploration and interrogation of 'disruptive aesthetics' as a methodological tool for rethinking 'black British' art. By isolating and examining a number of recurring themes and images across the 1980s and 1990s (the restaging of canonical images, hair and hairstyling, the 'ethnic' mask, space and place) grouped together as case studies, it offers a sustained engagement with art objects as documents of subjectivity rather than symptoms of diaspora.

Location: Not yet in the collection

**Title: Hogarth's progress: modern moral subjects in the work of David Hockney, Lubaina Himid and Paula Rego.**

Author: Beauchamp-Byrd, Mora J.

Year: 2011

Abstract: The dissertation will investigate how Hogarthian re-workings by artists David Hockney in the early 1960s; Lubaina Himid in the mid-1980s; and Paula Rego in 1999-2000, modify and/or expound upon narratives of gender and sexuality that are already present in the eighteenth century artist's narrative series. It will then investigate the work of Lubaina Himid, who initiated a Black women artists movement in 1980s London. In 1986, Himid produced a large-scale installation entitled A Fashionable Marriage. The work employs Scene 4 of Hogarth's Marriage-a-la-Mode series to critique the racist and sexist policies of the London art world during this period. For Hockney, Himid and Rego, Hogarth's contradictory evocations of eighteenth century London society provide a complex visual template for a host of contemporary issues such as race, gender, sexuality and national identity.

Location: Not yet in the collection

## Journal articles

Title: **Feast wagon**

Author: Emery, Tom

Year: 2015-16

Abstract: A review of the group exhibition at The Tetley, Leeds 7 October 2015 -10 January 2016. The exhibition can be seen as a critique of The British Art Show (on at the same time) or any other show aiming to provide a definitive representation of visual art culture. Artists featured: Simeon Barclay, Delaine Le Bas, Susan Walsh and Lubiana Himid.

Journal: Art monthly, no.392 (Dec-Jan 2015-16), p.26-27.

Title: **Drawing maps: history and geography in contemporary black British art**

Author: Kerman, Monique

Year: 2015

Abstract: For contemporary black British artists, history is a recurring and significant concept in their lives. This is the imperial and colonial history of the enslavement, exploitation, and oppression of non-white populations. Geography is conceptually twinned with history. European colonial enterprises necessitated the movement of people as well as goods across oceans and between continents. Africa, Southeast Asia, and the Americas were conquered, carved up, and mapped out by European powers. This geography is a legacy for those people whose ancestors and relatives were enslaved and/or displaced. It is equally important to those people directly affected by economic and political instability in their homelands, immigration, and/or racism. Artists Yinka Shonibare, Godfried Donkor, and Lubaina Himid appropriate centuries-old images and cultural as well as racial stereotypes to question accepted historical narratives with regards to black populations.

Journal: African and Black Diaspora: An International Journal, Vol. 8, Iss. 1, (2015) p. 15-24

Title: **Viewing inside the invisible: African Atlantic visual arts in the 1990s**

Author: Rice, Alan

Year: 2013

Abstract: This article examines work by a variety of African Atlantic artists who investigated slavery and memory in the 1990s. They range from the maverick African-American artists and interventionists, Kara Walker and Fred Wilson, through the Cuban artist, Maria Magdalena Campos-Pons, to the Black British artist, Lubaina Himid. The article will discuss thematic and compositional synergies around the circum-Atlantic and illustrate the currency of what we might call a diaspora aesthetic amongst many of the best African-descended artists working in the 1990s. The article will argue that engagement with art from different geographical regions in the diaspora is key to a full understanding of African Atlantic art praxis in this period.

Journal: Slavery & Abolition, Vol. 34 No. 2 (June 2013), p.308-324

Title: **Monument talk**

Author: Himid, Lubaina

Year: 2012

Abstract: This essay discusses the need for monuments in the British cityscape. It talks about whether monuments are for the living and/or the dead, whether they should be primarily reflecting on the past, for present city-dwellers or future-directed. It analyses the claims on the monument from city-fathers to citizens with baby-strollers. Finally, it uses the author's own experience in designing a monument to essay what kind of monument to the dead should be made for the living citizens to experience.

Journal: Atlantic Studies: Global Currents, Vol. 9, Iss. 3 (2012), p. 273-277

Title: **Tracing slavery and abolition's routes and viewing inside the invisible: The monumental landscape and the African Atlantic**

Author: Rice, Alan

Year: 2011

This essay analyses Lubaina Himid's satirical performance piece "What Are Monuments for? Art of the Black Diaspora: Possible Landmarks on the Urban Map" (2009) and juxtaposes it with other memorial pieces. She uses collaged additions to manipulate a glossy guidebook to the world cities of London and Paris to imagine what might have been if the contributions of African diasporan peoples to the capitals had been fully taken on board in the memorial landscape over the last three centuries. Her commentary in the same self-satisfied style of the touristic voyeur populates London and Paris's history in radical new ways. The essay also compares Lubaina Himid's work to that of Yinka Shonibare.

Journal: Atlantic Studies, Vol. 8, No. 2 (June 2011), p. 253-274

Title: **Current in the UK**

Author: Bernier, Celeste-Marie

Year 2011

Abstract: A short article about Lubaina Himid's curation of the Thin Black Line exhibition Tate Britain, 2011, which featured work by seminal Black British artists Maud Sulter, Claudette Johnson, Veronica Ryan, Ingrid Pollard, Sutapa Biswas and Sonia Boyce. Includes an illustration of Himid's map diagram 'Thin Black Line(s)' "showing moments and connections during the 1980s for the women artists..."

Journal: International Review of African American Art, Vol. 23, Iss. 4 (2011) p. 32-33

Title: **Revealing histories, dialogising collections: Museums and galleries in North West England commemorating the abolition of the slave trade**

Author: Rice, Alan

Year: 2009

Abstract: This article discusses exhibitions at the Whitworth Gallery in Manchester and in museums in Lancaster that responded to the commemoration of the bicentenary of the ending of the slave trade in Britain in 1807. It argues, using Bakhtin's idea of dialogism, that these institutions used their own collections as the starting point for radical interventions that sought to complicate traditional

historical narratives. Both featured the work of contemporary artists including Godfried Donkor, Lubaina Himid and Sue Flowers as key elements in the dialogisation. The article examines the curatorial decisions of the teams involved in the exhibitions and contextualises them for both their historical and contemporary significance.

Journal: *Slavery & Abolition*, Vol. 30, No. 2 (June 2009), p. 291-309

**Title: Uncomfortable truths: the shadow of slave trading on contemporary art and design**

Author: Jacobs, Caroline

Year: 2007

Abstract: Review of the exhibition curated by Zoe Whitley at the Victoria and Albert Museum 20 Feb. - 17 June 2007. Artists include El Anatsui; Tapfuma Gutsa; Romuald Hazoum ; Lubaina Himid; Keith Piper and Yinka Shonibare.

Journal: *African Arts*, Vol. 41, No. 2 (summer 2008), p. 92-93.

**Title: Naming the money and unveiling the crime: Contemporary British artists and the memorialization of slavery and abolition**

Author: Alan Rice

Year: 2007

Abstract: Rice discusses recent work in the Northwest of England to memorialize slavery and abolition in the context of Paul Gilroy's and Barnor Hesse's discussions of the legacy of empire and contemporary multiculturalism, and Paul Ricoeur's and Dominick LaCapra's more abstract disquisitions on the working of memory. He describes the importance of Lancaster historically in the slave trade and the historical amnesia that exists in the town, and outlines the development of the STAMP organization that aimed to counter these tendencies. He shows how the work of two artists, Kevin Dalton-Johnson and Lubaina Himid, have been instrumental in foregrounding Lancaster's involvement in the slave trade in the run up to the bicentennial celebrations in 2007. He uses published and unpublished interviews with the two artists to examine the contexts of memorialization, public and private memory, and community involvement, all of which contributed to their final pieces examining the legacy of slavery in the Northwest, nationally and internationally.

Journal: *Patterns of Prejudice*, Vol. 41, No. 3-4 (July-Sept. 2007), p. 321-343

**Title: The Cotton that connects: The ties that binds**

Author: Alan Rice

Year: 2007

Abstract: This essay uses the full text of a recent interview conducted with the Zanzibar-born, Lancashire resident Lubaina Himid to explore her memorial vision as articulated in her work and her comments on it. It will discuss the varied historical contexts of the work, particularly its black Atlantic resonances. It expands on the discussion on *Revenge* (1992) in my *Radical Narratives of the Black Atlantic* (2003) by more fully fleshing out Himid's preoccupation with the links between workers and slaves as articulated in her *Cotton.com* (2003) which used fabric patterns and text to imagine communications between these wage and chattel labourers separated by the Atlantic. It discusses the repercussions of the American Civil War for Manchester workers and Abraham Lincoln's gratitude for the support of these workers in the face of the Cotton Famine caused by the embargo on Southern produced cotton. It shows the importance of the 1919 statue of Lincoln and its

inscriptions for articulating this solidarity and the way that Himid uses it as inspiration for her contemporary work on Manchester and the memory of slavery and abolition.

Journal: *Atlantic Studies*, v4 n2 (October 2007): 285-303

**Title: Three Essays on Trauma and Shame: Feminist Perspectives on Visual Poetics**

Author: Pollock, Griselda

Year: 2006

Abstract: Can we die from shame? In what way is shame a feminist issue? How have contemporary artists explored the theme? Prompted by a news item that reported the death of a leading Korean actress, which was attributed to the shame of a role she had played in a recent movie, *The Scarlet Letter*, this article explores shame initially through a re-reading of Sigmund Freud's challenging theory of exuality (1905) in which he plots out the ways in which shame and disgrace come into being and specifically inflect the social management of women's adult sexuality. It then offers three case studies of ways in which contemporary artists from South Africa, Zanzibar/UK and Israel/France have explored aspects of historically created shame (apartheid and truth/reconciliation, enslavement, genocide and the Holocaust) through a variety of forms of art practice, not to submit their subjects to re-shaming, but to challenge the world to be ashamed of what has been done to diminish the humanity of those who are othered for gender, ethnicity, religion.

Journal: *Asian Journal of Women's Studies*, Vol. 12, No. 4 (Dec. 2006), p. 7-31

**Title: Telling stories about slavery**

Author: Paton, Diana

Year: 2005

Abstract: Discusses the difficulties in representing slavery in words and visual images with reference to recent books and exhibitions by Marcus Wood, Trevor Burnard, John Edwin Mason and Lubaina Himid. Includes extensive discussion of Lubaina Himid's exhibition *Naming the Money* (2004).

Journal: *History Workshop Journal*, Iss. 59 (spring 2005), p. 251-262.

**Title: The success and failure of black art**

Author: Araeen, Rasheed

Year: 2004

Abstract: The author discusses the term 'Black Art' and what it means in the context of British art today by reviewing the black art movement in the 1980s, its historical achievement and the representation of a significant historical moment.

Journal: *Third Text*, no.67 (March 2004) p. 135-152.

**Title: Remembering iconic, marginalised and forgotten presences: Local, national and transnational memorial sites in the black Atlantic**

Author: Rice, Alan

Year: 2004

**Abstract:** This essay looks at sites of public and private memory in Britain, the Caribbean and America and discusses the cultural politics of these locations. It starts with a discussion of memorialisation around key public and private sites in America, specifically public buildings in Washington DC and the birthplace of Frederick Douglass at the Wye Plantation in Maryland before moving to a discussion of public and private memorialisation around Sambo's Grave at Sunderland Point near Lancaster. The literary responses to what Pierre Nora has called "sites of memory" are discussed through the black British poet Dorothea Smartt's poetic response to Sambo's Grave and the Bajan poet EK Brathwaite's prose description of labour and landscape in his description of a woman sweeping her yard. Both are used to show the importance of the local in nuancing Paul Gilroy's discussion of the black Atlantic. The final section discusses public memorialisation in Europe through the examples of Amsterdam and Lancaster. Both cities have recently raised memorials to victims of the slave trade and the essay discusses the meaning of such willed acts of memorialisation in the context of previously unpublished remarks by the black British artist Lubaina Himid.

**Journal:** Current Writing: Text and Reception in Southern Africa; Vol. 16, No. 2 (2004), p. 71-92

**Title:** **Constructing consciousness: Diasporic remembrances and imaging Africa in late modernity**

**Author:** Mutesh, Jacinta K

**Year:** 2003

Several simultaneous aesthetic movements have emerged in the African Diaspora that critically explore and reference Africa to address the questions of 'history, migrations and trans-national practices'. This paper critically examines some of these recent processes of deploying and displaying particular African aesthetic forms in North American museums to raise questions about the re-telling of Africa's past in the Western museum. The paper also seeks to explore the new deployments that diasporic blacks, who are revisiting, exploring and evoking Africa, are evolving in the process of making art. Art that nourishes the act of becoming, articulating new identities and forging new meanings of existence that extends the meanings and identities of the black self even as they speak from a particular place, history, and experience.

**Journal:** Critical Arts: A Journal of South-North Cultural and Media Studies, Vol. 17, Nos. 1 & 2 (2003), p.36-51

**Title:** **Exploring inside the invisible: An interview with Lubaina Himid**

**Author:** Alan Rice

**Year:** 2003

An interview with the artist which discusses shows including 'Revenge' in Rochdale (1992), 'Inside the Invisible' in Bergen (2001) and 'Naming the Money' in Newcastle (2004). The article features reproductions of Himid's work and studies.

**Journal:** Wasafiri, Vol. 18, No. 40 (winter 2003), p. 20-26

**Title:** **Artist's eye: Lubaina Himid**

**Author:** Himid, Lubaina

**Year:** 2000

**Abstract:** Artist Lubaina Himid describes the creation of Plan B, her series of ten canvas works on show at the Tate St. Ives, Cornwall, England, through May 7, 2000. Himid had a residence at Tate St.

Ives in 1998/99, when she worked from a temporary studio improvised in the lifeguard's hut close to the gallery. Drawings and paintings made in her studio in Preston, England, combined with paper paintings made during periods spent in the lifeguard's hut, form the works in the series.

Journal: Art Review, (Mar. 2000), p. 50

**Title: Five artists' valuations of the visual**

Author: Whitely, Nigel

Year: 1999

This paper comprises interviews with five practising artists: Terry Atkinson, Torie Begg, Rebecca Fortnum, Lubaina Himid, and James Hugonin. The aim is to gauge the ways in which 'the visual' features in contemporary fine art practice, not only at the end of a century in which the visual - at least for much of the first half of that century - was often accorded special status, but also, more recently, after Conceptualism and radical egalitarian interventions have challenged the status of and assumptions about the value of the visual. All five artists were asked the same questions: What/who are the formative influences on your work?; What role does the visual play in your work - to what extent do you value the visual?; Can you say something about (i) aesthetic and (ii) pleasure - however you define them?; How does a work evolve?; How do you define quality - what makes you think one of your works is better than another?; What is the spectator's relationship to your work? - what role does the spectator have? The responses bear witness to significantly different ways in which contemporary artists value the visual.

Journal: Cultural Values, Vol. 3, No. 1 (Jan. 1999), p. 73-99

**Title: Cross/ing: Time, Space, Movement**

Author: Prager, Roger

Year: 1998

Abstract: Review of an exhibition of work by 10 artists of African descent. - Kendell Geers, Marcia Kure, Houria Niati, Oladele Bamgboye, Gordon Bleach, Lubaina Himid, Tracey Rose, Folake Shoga, Bili Bidjocka, and Olu Oguibe - at the University of South Florida Contemporary Art Museum in Tampa, Florida, the Museum of African American Art in Tampa and the Track 16 Gallery in Santa Monica, California. This exhibition of recent works by ten African artists presents much talent and variety of expression and addresses many pressing issues. The artists involved have a profound understanding of the continuing effects of racism, colonialism/neocolonialism, and the suppression of women, as well as a deep awareness of their origins.

Journal: African Arts, Vol. 31, No. 2 (spring 1988), p. 80-81

**Title: Cross/ing: time.space.movement**

Author: Prager, Roger

Year: 1998

Abstract: Exhibition at the Contemporary Art Museum, South Florida, and elsewhere, curated by Olu Oguibe. Artists include: Marcia Kure; Kendell Geers; Houria Niati; Oladele Bamgboye; Gordon Bleach; Tracey Rose; Folake Shoga; Bili Bidjocka; Lubaina Himid.

Journal: NKA: Journal of Contemporary African Art, No. 8, (Spring/Summer 1998) p. 52-53



**Title: Lubaina Himid: Revenge, a masque in five tableaux**

Author: Ferb, Lara K.

Year: 1993

Abstract: A review of Lubaina Himid's exhibition and catalogue 'Revenge, a masque in five tableaux' at the Rochdale Art Gallery in 1992.

Journal: Women Artists News Book Review, Vol. 18 (Spring 1993), p. 30-31

**Title: The quick and the dead**

Author: Sulter, Maud

Year: 1993

Abstract: The author considers Black art and literature in relation to necrophilia and necromancy. This portrayal of the Black experience of death includes reference to the poetry of Toni Morrison and to the work of two artists, Lubaina Himid and Andres Serrano. Serrano's photographic series entitled The Morgue was shown at the Paula Cooper Gallery in New York in Jan. 1993; Himid, who creates altars as well as painting, exhibited the African Gardens series at the Black Art Gallery in London in April 1993. Issues related to Africanism and Eurocentrism are highlighted by the author with reference to the work of these artists.

Journal: EARI: Education Arts Research International, Iss. 1 (1993) p. 9-16.

**Title: Black women in Britain: a personal and intellectual journey**

Author: Tawadros, Gilane

Year: 1991

Abstract: Includes references to Lubaina Himid and Mona Hatoum.

Journal: Third Text, no.15 (Summer 1991) p. 71-76.

**Title: Beyond the boundary: the work of three black women artists in Britain**

Author: Tawadros, Gilane

Year: 1989

Abstract: The art of Lubaina Himid, Sonia Boyce, Sutapa Biswas. Supplement to the exhibition "The Other Story: Afro Asian Artists in Postwar Britain".

Journal: Third Text, no.8/9 (Autumn/Winter 1989) p. 121-150

## **Archive Material and Ephemera in the Stuart Hall Library**

Press release for Lubaina Himid solo show at Hollybush Gardens, 2013; 2 slides; show announcements: "Beach House: Lubaina Himid", Wrexham Library Arts Centre, Wrexham, Wales, 03 Nov (year unknown); season's greeting card to Iniva from artist with image of artist's work on front of card entitled, "Hannibal's Sister", 1989 (message from artist written inside of card); season's greetings card from Iniva with art image entitled, "Scenes from the Life of Toussaint L'Ouverture", 1987; Show announcements: "Distance No Object: Lubaina Himid, Susan Walsh, Mark Parkinson,

Patricia Walsh", 2005, at The Bowes Museum, Barnard Castle, County Durham, England; "Lubaina Himid: Zanzibar", Oriel Mostyn, Llandudno, Wales, 1999 (message to Gilane from artist written inside of card); Invitation, "Lubaina Himid: Double Life", Bolton Museum Art Gallery & Aquarium, Bolton, England, 2001; Show announcements: "Lubaina Himid and Maud Sulter: Speak English", Newbery Gallery, Glasgow School of Art, 2002; "Lubaina Himid: Venetian Maps", Harris Museum & Art Gallery, Preston, England (dates unknown); Review, "Lubaina Himid", rich women of Zurich, London, in Time Out, 26 Jan-02 Feb, 2000, p. 46; artist's statement and invitation to 'African Gardens' [1993], Tate Project: Thin Black Line(s) with Sonia Boyce, Lubaina Himid, Claudette Johnson, Ingrid Pollard, Veronica Ryan and Maud Sulter [2011-12], Three installation images from "The Other Story: Afro-Asian Artists in Post-war Britain", Hayward Gallery, London, 1989; Material from Transmission Gallery archive - "Vernet's Studio", 1994, correspondence, exhibition guide, proposal, C.V., B&W installation images. 300 piece Jigsaw of Lubaina Himid's 1997 work 'Venetian Maps' produced on the occasion of Art06 by Inner-city-Living and the Arts Council.

## Audio Visual Material

Title: **Open sesame: making histories visible** [DVD]

Author: Himid, Lubaina and Walsh, Susan

Year: 2005

Abstract: The DVD records every occasion to date on which Tate has shown the work of African, Asian or Caribbean artists in any of its four galleries.

Location: Not yet in the collection

Title: **The point of the collection: making histories visible** [DVD]

Author: Himid, Lubaina and Walsh, Susan

Year: 2005

Abstract: A satirical documentary showing the remarkably low number of works in the Tate collection by African, Asian or Caribbean artists.

Location: Not yet in the collection

Title: **State of the art: ideas and images in the 1980s** [DVD]

Author: Nairne, Sandy

Year: 1990

Abstract: DVD copy of a series of six television films for Channel Four, London, first broadcast in 1987, first published in 1987. The series discusses contemporary painting and sculpture and contemporary art issues via the work of selected artists including: Carlo Maria Mariani; Anselm Kiefer; Jorg Immendorff; Jonathan Borofsky; Joseph Beuys; Antony Gormley; Miriam Cahn; Howard Hodgkin; Susan Hiller; Cindy Sherman; Alexis Hunter; Eric Fischl; Mary Kelly; Barbara Kruger; Leon Golub; Hans Haacke; Peter Dunn and Loraine Leeson; Victor Burgin; Terry Atkinson; Michael Nelson Tjakamarra; Mary Miss; Imants Tillers; Donald Rodney; Sonia Boyce; Sutapa Biswas; Jean-Michel Basquiat; Andy Warhol and Lubaina Himid.

Location: AV cabinet