**Lubaina Himid**

Lubaina Himid was born in 1954 in Zanzibar, Tanzania, and lives and works in Preston. In a constant challenge to institutional invisibility, her paintings, prints, drawings and installations are a celebration of Black creativity and the people of the African diaspora. Himid often refers to the slave industry and its legacies; she addresses the hidden and neglected cultural contribution made by real and often forgotten people.

For Turner Prize 2017, Himid presents a selection of works from her nominated exhibitions: *Lubaina Himid: Invisible Strategies* at Modern Art Oxford, *Navigation Charts* at Spike Island, Bristol and *The Place is Here* at Nottingham Contemporary. In *Negative Positives: The Guardian Archive,* 2007 – 2015, Himid paints directly on to pages of the Guardian newspaper. She responds graphically, and with humour, to draw attention to what often amounts to caricature in the way black people are represented in the media and to the, perhaps unconscious, way in which black identity is reduced to stereotype.

In *Swallow Hard: The Lancaster Dinner Service,* 2007, Himid paints heightened and comedic scenes and speech directly on onto the surface of found and collected china to tell the story of slavery in Britain. From portraits of domestic slaves, through reactions to the abolition of slavery, these painted plates, jugs and tureens found in charity shops and markets are brought together to create a commemorative dinner service.

Made over 30 years ago *A Fashionable Marriage*, 1986, is based on *Marriage a la Mode*, William Hogarth’s eighteenth century caricature of London life. The stage is set with figures cut from wood that act out a mannered scene, in which Ronald Reagan flirts with Margaret Thatcher. In Himid’s piece, the role of the servant shifts from one of servitude to creativity.

In her recent series of paintings *Le Rodeur*, 2016, Himid represents the moment before or after everyone, with one exception, has been struck blind by an infection abroad a slave ship as it travels from West Africa to Guadeloupe. Avoiding literal representation of this true event, Himid conveys a sense of time held still.