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## Cristea Roberts Gallery

43 Pall Mall, London SW1Y 5JG  
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### Lubaina Himid Alla Prima/Cross Hatch

10 March - 22 April 2023



Lubaina Himid; *A Harlot's Progress Tight Grip (1)*, 2022  
Screenprint in Charbonnel etching ink with hand-painting in acrylic  
102.5 x 76 cm

**An exhibition of new works by Lubaina Himid (b.1954), one of the most influential figures working in contemporary art, will be unveiled from 10 March – 22 April 2023. Marking her first major print project and her first exhibition with Cristea Roberts Gallery, Himid has made twenty-four hand-painted screenprints. Each work on paper, characterised by Himid's distinctive bold patterns and vibrant colours, features enlarged details from engravings by the eighteenth-century British satirical artist, William Hogarth.**

Himid's work, which explores marginalised and silenced histories, figures, cultural moments, and her own heritage, incorporates painting, sculpture, sound, installation and often collaboration. A member of the Black Arts Movement of the 1980s, her work is politically critical, tackling questions of race, gender and class, and is often engaged within the tradition of Western art history. For her

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## Press Release February 2023

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first major print project, *Alla Prima/Cross Hatch*, Himid has chosen not only to reference historical printmaking, but also to break away from accepted conventions and push the boundaries of what constitutes an original print.

Himid's starting point for the twenty-four different acrylic paintings on paper, drew on her familiar vocabulary of textile inspired patterns. Working with master printer Magda Stawarska and ArtLab Contemporary Print Studio at UCLan in Preston, each of these paintings on paper was overprinted using etching ink passed through silkscreens to create a richly layered surface. This is the first time Himid has worked in this way; combining and layering painting and printmaking.

Himid and Stawarska together chose the collective title for the exhibition. *Alla Prima* is an Italian phrase which means 'at first attempt' and which, in artistic terms, refers to the practice of applying paint 'wet-on-wet'. The technique requires speed, spontaneity and risk. *Cross Hatch* references William Hogarth's (1697 – 1764) use of cross-hatched lines in his engravings; he used this device not only to create tone and shadow, but also to draw attention to certain key details in his pictorial narrative.

Himid comments; "*The process of making these prints with Magda Stawarska was exhilarating. The paintings on paper, some fast and wet, some laborious and slow, were paired with the Hogarth engraving details like horses and jockeys or spirits and mixers; the dream for the outcome was always measured but risky, hopeful yet perilous.*"

Hogarth, and his 'modern moral series' of paintings and engravings, have held a fascination for Himid since the 1980s, when she first created an installation that reworked a scene from Hogarth's *Marriage A-la-Mode* (c.1743). For her new works Himid re-dissects the series', *A Rake's Progress* (c.1735), *A Harlot's Progress* (c. 1732), and *Marriage A-la-Mode*, each one a damning social commentary on what Hogarth saw as the moral shortcomings of dissolute eighteenth-century English society. Himid has layered her paintings with printed details from lavish Rococo scenes and fashions.

Much of the success and notoriety of Hogarth's works was due to his printmaking. It was through his engravings, which were initially produced for subscribers and later in larger, cheaper editions for wider distribution, that his satirical imagery reached a huge audience. In choosing Hogarth's engravings as the core element of her own prints, Himid acknowledges the specific power of printmaking to reach and engage a wider audience in socially charged issues.

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### About Lubaina Himid

Lubaina Himid was born in 1954 in Zanzibar, Tanzania, and raised in the UK. She trained in Theatre Design at Wimbledon College of Art and received an MA in Cultural History from the Royal College of Art.

Himid has exhibited extensively in the UK and abroad. A major monographic exhibition of Himid's work was exhibited at Tate Modern, London in 2021 and travelled to Musée cantonal des Beaux-Arts de Lausanne in 2022. Further significant solo exhibitions include Cristea Roberts Gallery, London (2023); Hollybush Gardens, London (2022); Tate Britain, London (2019); Frans Hals Museum, Haarlem, The Netherlands (2019); CAPC Bordeaux, France (2019); New Museum, New York (2019); MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan (2018); BALTIC Centre for Contemporary Art, Gateshead (2018).

Selected group exhibitions include Sharjah Biennial, UAE (2019 and 2023); Musée d'art moderne et contemporain de Saint-Étienne Métropole, Saint-Priest-en-Jarez, France (2022); Tate Britain, London (2021); The British Textile Biennial, UK (2021); Hayward Gallery, London (2021); Esker Foundation, Calgary, Canada (2021); Yamamoto Keiko Rochoaix, London (2021); Sharjah Art Foundation, Sharjah (2021); Frieze Sculpture, London (2020); WIELS, Contemporary Art Centre, Brussels (2020); Hayward Touring UK travelling exhibition (2020); The High Line, New York (2019–2020).

Her work is held in various museum and public collections, including Tate; British Council Collection; Arts Council Collection; UK Government Art Collection; Victoria & Albert Museum, London; National Museums Liverpool; Whitworth Art Gallery, Manchester; Museum Ludwig, Cologne; Hammer Museum, Los Angeles; and Rhode Island School of Design, Providence.

Himid's curatorial work has championed the work of other Black artists, especially women. She has curated significant group exhibitions, including *The Thin Black Line* at the Institute of Contemporary Arts, London (1985), which was revisited in the exhibition *Thin Black Line(s)* at Tate Britain (2011-12). An Arts Council Collection touring exhibition curated by Himid and entitled *Found Cities, Lost Objects: Women in the City* is travelling through the UK in 2022 and 2023.

Himid is Emeritus Professor of Contemporary Art at the University of Central Lancashire. In 2010 she was awarded an MBE and in 2018 was awarded a CBE. In 2017 she became the first Black woman to win the Turner Prize. The following year she was elected to the Royal Academy of Arts. A monograph, entitled *Lubaina Himid: Workshop Manual*, was published in 2019 by Koenig Books.

Himid is the recipient of the 2024 Suzanne Deal Booth / FLAG Art Foundation Prize.

Lubaina Himid lives and works in Preston, England.

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### About Cristea Roberts Gallery

Cristea Roberts Gallery is a leading international contemporary art gallery with a particular focus on original prints and works on paper. Since its inception, the gallery has commissioned a significant number editions by a wide range of artists, whilst also representing others for their unique works. The underlying ethos of the gallery has always been artist-led. It was originally founded in 1995 as the Alan Cristea Gallery and changed its name in September 2019 to Cristea Roberts Gallery.

Acknowledged as one of the leading galleries in its field of specialty, the gallery's programme is dedicated to publishing, cataloguing, exhibiting and dealing in original prints and drawings by its roster of over 30 important international artists and Estates. It participates in all the major international art fairs and has a dynamic programme of exhibitions hosted in its bespoke space in Pall Mall, London.

The gallery works closely with international museums on acquisitions and loans, and examples of its editions are held in major public collections around the world including Tate, London, the Metropolitan Museum of Art, New York; and Museum of Modern Art, New York.

### Visitor information:

Tues - Fri 11 am - 5.30 pm

Sat 11 am - 2pm

Closed on Mondays, Sundays and public holidays

Closed 7 - 10 April 2023

Travel: Piccadilly or Green Park underground station

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### Private View

6 - 7:30pm, Thursday 9 March 2023

Confirm your attendance via

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