



Large
Print

Lubaina Himid RA

**'Naming the money'
paper-works**

The Collection Gallery

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iOS devices

- On your iPhone, go to "Settings". Next, tap "Accessibility".
- Hit "Spoken Content", then tap the toggle switch for "Speak Selection" to switch it on.
- You can now customise the speech rate, default language and listen to an audio sample.
- After that, go to your iOS PDF reader, and open a PDF file.
- Highlight the text that you want to read and tap "Speak".

Android devices

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- Select “Text-to-speech output”, and then choose Google Text-to-speech Engine as your preferred engine.
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- To hear items read aloud, tap the Select to Speak icon, then click on a specific word, or drag your finger across the screen to select a longer passage of text, and tap the play button to begin the text-to-speech playback. Alternatively, you can tap the play button to hear everything on screen.

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iOS devices – PDF Voice Reader Aloud

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- Get the application from the App Store.
- Open the PDF file inside the app.
- Tap the upper right corner to choose the languages, select the voice, hit the button left to the play button to adjust the speed of the speaking rate.
- Lastly, tap the play button to read the PDF out loud on iPhone or iPad.

Android devices – Voice Aloud

- First, download the free Voice Aloud app in the Google Play Store.
- Download the PDF version of the large print guide.
- Select the folder icon and navigate to the downloaded file.
- You will be prompted with a set of text import options.
- Click “Open file” once you have selected your settings and Voice Aloud will begin reading your file.

Introduction to the display

Lubaina Himid RA

Naming the Money paper-works

This display features twenty paper-works by Lubaina Himid RA (b. 1954) relating to her Turner Prize-winning installation Naming the Money (2004).

Naming the Money addresses the hidden but immense contribution of the Black diaspora to the economic and cultural foundations of modern Europe. Himid reflects that she became pre-occupied with “naming”, grappling with “the dilemma of losing your name, being relieved of your real identity, being saddled with another...and how you then have to invent something else equally real...to make sense of being alive.”

The finished work tells the stories of 100 people represented by life-size cut-outs with an accompanying soundtrack. It is “the story of the slave/servant, but also of the leper, of the émigré, of the refugee, of the asylum seeker” (Himid). Each figure is based on one of the ten roles depicted in the paper-works displayed here with accompanying verses by the artist.

Lubaina Himid describes these paper-works as somewhere between a sketch and a “pitch”, “a way of thinking through” how the cut-out sculptures would look. Each pair features one painted figure and one in collage to represent different characters in the same role.

Himid states: “I became really excited by the endless possibilities for colour, texture, and decisions about the clothes and objects.

The expression on the face of each person was different, the process opened up more opportunities for dialogue between the cut-outs themselves, between now and then, between art and politics.

Although these works are quiet and sedate compared to the installation, in my head this was the point at which I knew the whole thing was going to work.”

The Naming the Money paper-works are Lubaina Himid’s RA “Diploma work”, presented following her election as an Academician in 2018.

From 3 February to 28 April 2024, life-size figures from Naming the Money will feature in the Royal Academy exhibition Entangled Pasts – 1768 to Now in the Main Galleries.

List of works

The Toy Maker

My name is Venda

They call me Sissie

I used to make staffs and spears

Now I make toy boats

But I have my measuring stick

The Drummer

My name is Dumaka

They call me Dan

I used to call for rain

Now I play for dancers

But I have the beat

The Dancing Master

My name is Adwin

They call me George

I used to dance all night

Now I watch my step

But I have my shoes

The Viola da Gamba Player

My name is Gulu

They call me Henry

I used to play for my family

Now I play for theirs

But I have my songs

The Dog Trainer

My name is Mor

They call me Sam

I used to train warriors to kill

Now I teach dogs to dance

But I have my strategies

The Shoe-Maker

My name is Effiong

They call me John

I used to make rings for royal fingers

Now I make shoes for ladies feet

But I have the gold

The Ceramicist

My name is Untombinde

They call me Sally

I made tiny bowls for my children

Now children make me cry

But I keep it secret

The Painter

My name is Lubaina

They call me Polly

I used to paint patterns to give to my friends

Now I paint dummy boards

but they are good company

The Herbalist

My name is Olusade

They call me Jenny

I used to cure diseases

Now I make the tea

But I am never ill

The Map Maker

My name is Akin

They call me Jack

I used to measure mountains

Now I measure the estate

But I have the sky

Edward Fisher (1722–85) after Sir Joshua Reynolds PRA (1723–92)

Lady Keppel and a Servant

Mezzotint

1760s

The characters in Lubaina Himid's *Naming the Money* contrast with the many anonymous

Black servants and enslaved people who appear in aristocratic portraits in British art. Here, Lady Keppel is portrayed in the dress she wore as a bridesmaid at the wedding of King George III and Queen Charlotte. The woman of colour depicted on the left-hand side probably worked for Keppel. Although she was painted from life by Reynolds, her name was not recorded.

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