

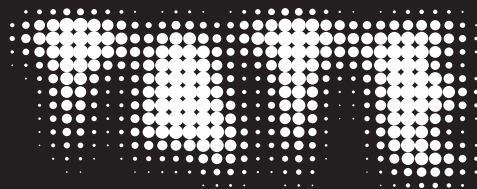
HURVIN ANDERSON

26 MARCH – 23 AUGUST 2026

LARGE PRINT GUIDE



Please return after use



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All information is correct at the time of publication

# CONCOURSE

Hurvin Anderson has created atmospheric landscapes and interior scenes for over 40 years. His paintings travel back and forth from the UK to the Caribbean, continually reworking the landscape traditions on both sides of the Atlantic.

Views that are thousands of miles apart collide with piercing light, moody vegetation and geometric grids. Anderson's compositions play with our perception of space and time. They range from the intimate size of family snapshots to monumental landscapes that look across history. At the heart of his process are the evocative possibilities of paint – its textures, flows and colours.

Anderson was born in 1965 to Jamaican parents in Handsworth, Birmingham. He was the first in his family to be born in the UK after his parents emigrated. Growing up hearing stories of a distant homeland shaped his determination to capture the experiences of the Caribbean community. The park, the beach and the barbershop all recur in his layered explorations of memory, migration and belonging.

This exhibition is the first to survey the full range of Anderson's work. It spans work he made as a student up to new paintings never exhibited before. The journey is not a linear one. It meanders between continents, and between past and present, as Anderson revisits his subjects time and again.

**'I define these paintings as wanting to see the Black vision. How we saw things was not quite the same. In Britain, your vision shrinks somehow. I want to broaden that out.'**  
**Hurvin Anderson**

## **VISITOR INFORMATION**

- There are 6 rooms and 78 artworks in this exhibition.
- Lighting levels in the exhibition vary.
- There is seating in some rooms and portable stools are available at the exhibition entrance.
- Ear defenders, earplugs, magnifying glasses, reading overlays, ramble tags and communication cards are on the shelf below, please return after using.
- Large print guides are available at the exhibition entrance and on the Tate website.
- Our Quiet Room can be found on the Main Floor, next to Play Studio.
- The Changing Places facility can be accessed through the Clore Gallery. Please ask a member of Tate staff for directions.

Hurvin Anderson

26 March – 23 August 2026

Supported by

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On behalf of Tate, the curatorial team of Hurvin Anderson offer additional thanks to Ivor Braka Limited; Thomas Dane Gallery; and VeneKlasen for their commitment to this exhibition.

Curated by Dominique Heyse-Moore, Senior Curator, Contemporary British Art with Jasmine Kaur Chohan, Assistant Curator, Contemporary British Art

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department of Culture, Media and Sport and Arts Council England for arranging the indemnity.

Images:

Hurvin Anderson **Photographic Study 2017**

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## **Graphics Printing & Installation**

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## **Lighting**

Dalkia UK

# GALLERY 61

## **BLACK AUDIO FILM COLLECTIVE: HANDSWORTH SONGS**

The experimental film **Handsworth Songs** responds to the 1985 uprisings in Handsworth, Birmingham. Social unrest escalated following the arrest of a Black man and a police raid on a pub. Thirty-five people were injured and two lost their lives.

**Handsworth Songs** brings together news footage, archival photographs, sound and poetic narration. Rather than providing a journalistic account of events, it immerses viewers in the deeper socio-political forces that have shaped Black British and British Asian life. The film foregrounds the everyday realities of Birmingham's communities and the fear felt for younger generations. The violent extremes of the police response remain off-screen.

This year marks the 40th anniversary of the film's premiere on Channel 4 and at the Birmingham Film and Television Festival in 1986.

Hurvin Anderson selected **Handsworth Songs** to be shown alongside his solo exhibition. It captures the atmosphere of Handsworth, his hometown, during his youth in the 1980s. The paintings in Anderson's exhibition emerge from a shared approach to cultural complexity, justice and empathy.

**'What I do, it's about questioning my history, my place.'**

**Hurvin Anderson**

Black Audio Film Collective (John Akomfrah; Reece Auguiste;  
Edward George; Lina Gopaul; Avril Johnson; David Lawson;  
Trevor Mathison)

1982–1998

### **Handsworth Songs**

1986

Film (59mins), 16mm, shown as video, projection, colour and  
sound (dual mono)

Content guidance: this film addresses themes of racism.  
It depicts acts of violence and contains racist language.

© Smoking Dogs Films; Courtesy of Smoking Dogs Films  
and Lisson Gallery

X103007

ROOM 1

## CLOCKWISE FROM ENTRANCE

### [WALL TEXT]

1

#### ARRIVAL

Hurvin Anderson began painting from found photographs of family and friends in the 1990s. His early series on Caribbean homes in England often reimagines the figures in different settings or relationships. The geographic distance between faraway family members collapses. Painting disrupts the apparent 'truth' of photography.

The experience of arrival in Britain resurfaces repeatedly in Anderson's work from this point onwards. A black and white palette suggests the photographs of an earlier generation of migrants. Bursts of colour and fashion silhouettes evoke the 1970s and 1980s of his youth.

Anderson left Birmingham for London in the early 1990s, studying at Wimbledon School of Art and the Royal College of Art. He soon explored ways to subvert traditional landscapes and life drawing. By introducing abstract elements into his images, he blurred the boundaries of both his personal experiences and Black culture.

Certain memories from childhood keep a visual rhythm across Anderson's decades of painting. From the trees that he climbed with friends in the park to a familiar patterned wallpaper, each image repeats with a different mood. Time loosens, giving way to light, form and colour.

## **Ball Watching**

1997

Oil paint on canvas

Bandeem Family Collection

X101308

## [EXTENDED CAPTION]

'Anderson and his school friends regularly played football in Handsworth Park, often accidentally kicking their ball into the lake. On one such occasion Anderson took a photograph of the group at the water's edge. This was the starting point for the **Ball Watching** series, made between 1997 and 2010. He depicted the sky and lake with rich blues and turquoise, and added dark vessels on the skyline – alluding to the Black Star Line, the shipping corporation founded by the Jamaican Pan-African activist Marcus Garvey. The island in the lake became a focus for meditations on his identity, standing in for both Britain and Jamaica.'

– Gillian Forrester



## Beaver Lake

1998

Oil paint on canvas

'I visited my sister in Canada and raided her box of photographs. This is based on a photograph of her and one of her daughters at Beaver Lake. I made two paintings of the scene, the first much closer to the original, but this is a departure in many ways. I have a love-hate relationship with photographs. The painting is like an extreme of an immigrant experience. The simpler it got, with the horizon pushed farther back, the more it looked like she was out in the cold, far from home.'

– Hurvin Anderson

Private collection

X101305

## Siding

2013

Oil paint on linen

Tamares Real Estate Holdings Inc.

in collaboration with Zabłudowicz Collection

X101313

## Hollywood Boulevard

1997

Oil paint on canvas

This is one of the rare works in which Anderson depicts himself. He paints a moment with his father, based on a memory of them standing outside a pub in Handsworth, Birmingham. A Black cowboy appears behind father and son. Drawn from a poster for the African American western movie, **Harlem on the Prairie** 1937, the figure points to the importance of seeing Black heroes in popular culture. Anderson often fuses memory with the imagination. He has described his painting process as a search for what his autobiographical work 'should be'.

Courtesy the artist

X101295

**Bev**

1995

Acrylic paint on paper

Anderson's earliest work in the exhibition depicts his sister as both a small child and a young woman, sitting side-by-side. The painting's intimate size and black-and-white palette suggest an old photograph, perhaps taken for loved ones who are far away. Bridging the span of time between infant and woman, the figures lean together in tender familiarity. Unlike a traditional portrait, their features are painted blank, as if to protect their identity. Photography and painting combine to create a personal but universal image of remembrance.

Courtesy the artist

X101293

## Cabinet

1997

Oil paint on paper laid on board

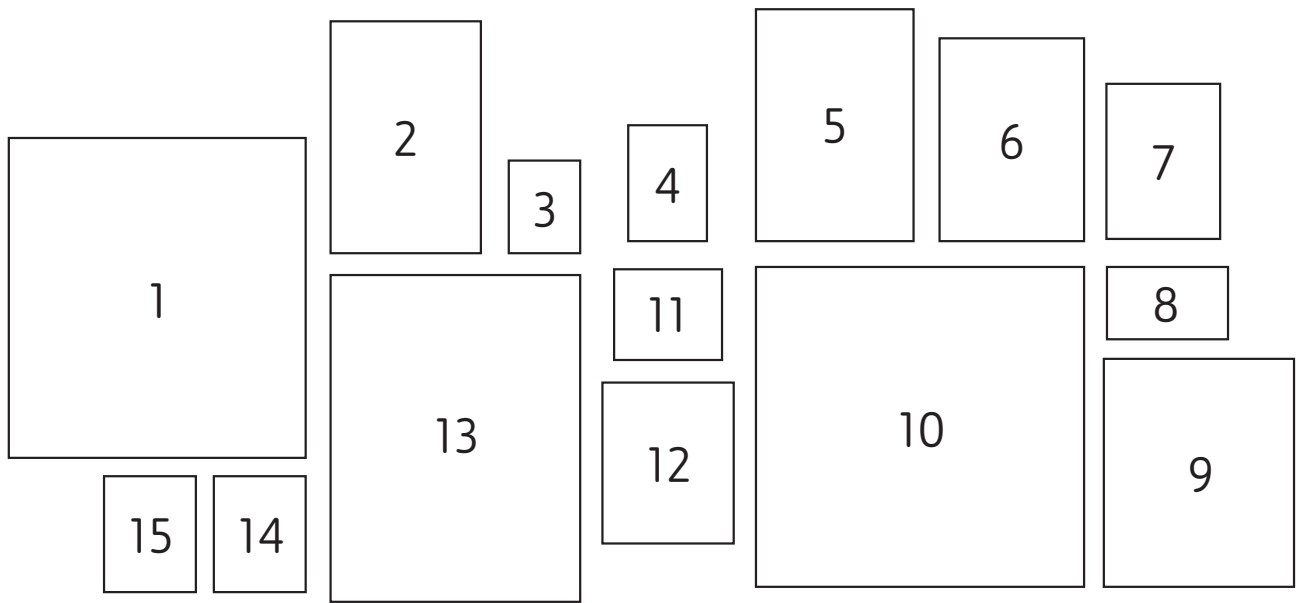
'Growing up, the display cabinet was a key feature in many of the front rooms of our friends and family. Keeping a richly decorated space like this, reserved for special visitors, family photographs and the best china, felt like a reverential nod to the traditional English parlour. I was also thinking of the French artist Matisse and his work in North Africa when I made this and other works based on the front room. I liked the idea of the cabinet becoming a vessel of histories. I created a scene centred around the ships of the Black Star Line, founded by the Jamaican Pan-African activist Marcus Garvey.'

– Hurvin Anderson

Courtesy the artist

X101294

Clockwise



## 1. Hollywood Boulevard

1997

Oil paint on canvas

Courtesy the artist

X101295

## **2. Mrs S. Keita**

2010

Screenprint on paper

Courtesy the artist

X101297

## **3. Single Figure (Sister)**

2001

Acrylic paint on board

Courtesy the artist

X101299

## **4. Peter's Iridescent II**

2014

Acrylic paint on paper laid on board

Private collection, Switzerland

X101310

## **5. Mrs S. Keita**

2010

Screenprint on paper

Courtesy the artist

X101297

## **6. Still Life with Artificial Flowers**

2018

Screenprint on paper

Courtesy the artist

X101300

## **7. Single Figure**

2001

Acrylic paint on paper

Private collection, London

X101304



## **8. Mirror Mirror (Study)**

2008

Acrylic paint on paper laid on board

Private collection, London

X101314

## **9. Bev**

1995

Acrylic paint on paper

Courtesy the artist

X101293

## **10. Cabinet**

1997

Oil paint on paper laid on board

Courtesy the artist

X101294

## **11. Round Mirror Wallflower Design (Study) I**

2008

Acrylic paint on board

Private collection, Switzerland

X101335

## **12. Single Figure**

2002

Acrylic paint on paper

Collection of Gordon VeneKlasen

X101321

## **13. He's Upstairs**

2023

Etching, woodblock and screenprint on paper

Courtesy the artist

X110012

## **14. Hollywood Boulevard (Study)**

1996

Acrylic paint on paper

Courtesy the artist

X101296

## **15. Untitled (Father)**

1996

Inkjet print, tissue paper and acrylic paint on paper

Courtesy the artist

X101301

## **Arrival**

1997

Acrylic paint on board

Lorna Surtees, UK

X101448

## Arrival II

1997

Acrylic paint on paper laid on board

Courtesy the artist

X101292

ROOM 2

## **CLOCKWISE FROM ENTRANCE**

### **Ball Watching (Five-a-Side)**

2010

Oil paint on canvas

Private collection, London

X101306

### **Ball Watching I**

1997

Gouache on paper

Private collection/Belgium

X101307

## **Skinny Dipping Study**

1999

Collage on paper

Collection Jaime Gili and Lucia Pizzani

X101320

## **Passenger Opportunity**

2024–5

Acrylic paint on plywood

Courtesy the artist

X101298

## [EXTENDED CAPTION]

**'Passenger Opportunity** grapples with the history of Caribbean migration and what would be termed the 'Windrush generation'. The left half is filled with snapshot-like vignettes of family life, interior spaces and lush foliage. The vibrant palette gives way to more sombre colours below, where Anderson paints images of departure, arrival and farewells. On the right are images of official gatherings, musicians, track meets and scenes from the colonial past. Like the space of memory, personal and historical events jostle against one another. The painting is informed by Carl Abrahams's two-part mural on the history of Jamaica, displayed in the departures lounge of Norman Manley International Airport in Kingston. Since the painting's first showing in 2024, the bottom corner has been 'cleared' of dense vegetation and painted over with the addition of a slave market, towards which chained adults and children are clearly being directed.'

– Glenn Ligon



## **Shear Cut**

2023

Acrylic paint on canvas

Private collection

X101460

## **Miss Sylvia**

2011

Acrylic paint on linen

Rebecca Marks

X101318

## Scrumping

2013

Acrylic and oil paint on linen

Anderson revisits a childhood memory of his brother scrumping – an old English term for taking apples from orchards or gardens without permission. He layers a lush apple-speckled tree over the washed-out image of a mango tree that struggles to take form in the background. A figure picking fruit has been obscured. Anderson imagined his older brother 'scrumping apples in Britain and mangoes in the Caribbean'. Feeling torn between two landscapes, two homes and two cultures, the scrumper becomes a symbol of displacement.

Private collection

X101316

## [WALL TEXT]

2

### SCRUMPING

A nighttime street corner. The electric light in a barbershop. The cold humidity of a public swimming pool. Although these memories are particular to Anderson, they also evoke experiences that many of us know.

Capturing the emotional quality of a place or moment is central to Anderson's work. Rather than telling a story, his compositions are often painted with a certain mood in mind, such as longing, alienation or community.

Works like **Ascension** and **Scrumping** suggest tree-climbing and fruit-picking – romantic pastimes in rural England. But a darkness undercuts the beauty in Anderson's landscapes.

Anderson's recent work has shifted from personal memory towards a collective history. A large-scale painting across 16 panels, **Passenger Opportunity** has been reworked especially for this exhibition. It takes us back to post-war Jamaica as a generation set sail for Britain and, before that, to the horrors of transatlantic slavery across the Americas.

## **Jersey**

2008

Oil paint on canvas

Tate. Purchased using funds provided by the 2008 Outset /  
Frieze Art Fair Fund to benefit the Tate Collection 2009

T12889

## **Grove Lane**

2000

Oil paint on canvas

De Beers Art Collection

X101311

## The Banqueting Palace

2026

Acrylic paint on linen

This is a new take on a scene Anderson painted in 2000. He explains: 'This is the painting of a memory. I wanted to recapture a walk home from school.' The canvas is dominated by a dark sky. Devoid of people, it evokes the twilight of a suburban winter afternoon in England. 'A lot of the time there was meant to be a figure within here somewhere, often they just disappear and they become just this place.' Revisiting the scene now, Anderson decided to reinsert the lost figures, reanimating the melancholic space.

Courtesy the artist

X102956

## Audition

1999

Oil paint on canvas

Anderson painted this work soon after completing his master's degree. It depicts a municipal swimming complex contained by glass walls and concrete pillars. The painting is based on a set of photographs taken by his brother of Wyndley Swimming Pool in Birmingham. Anderson superimposed multiple views until 'the whole pictorial field became full of possibilities'. Combining photographic observation with painterly experimentation, **Audition** marks a turning point in the artist's early practice. He tests the boundaries between realism and abstraction, surface and depth.

Collection of Bruce and Martha Karsh

X101322

## [VITRINE IN THE MIDDLE OF THE ROOM]

### Extra Black (display)

2015

Acrylic paint on board

Anderson's painted boxes reimagine containers of hair product. The stencilled figures and the words 'Extra Black' are in dialogue with histories of race, beauty and identity. Multiple boxes suggest mass machine production. Yet each one has been hand-painted by Anderson, elevating an everyday object into a lasting symbol. The work zooms in on a detail of a barbershop, an important theme in his paintings. Inspired by a particular barbershop in Birmingham, Anderson celebrates these Black community spaces of conversation, belonging and style.

Private collection, London

X101315

ROOM 3



## **CLOCKWISE FROM ENTRANCE**

### **[WALL TEXT]**

**3**

### **WELCOME**

In 2002, Anderson undertook an artist's residency in Port of Spain, the capital of Trinidad and Tobago, which shaped a new direction in his work. The visit inspired several series where clear views of landscapes or interiors are interrupted by fences, security grilles, vegetation and other barriers.

Techniques from across the history of painting – grids, cropped details and loose brushwork – also keep the viewer at a distance. We are immersed in colour and light, but at the same time never given full access.

These works build on ideas of belonging and exclusion that informed Anderson's earlier scenes of Birmingham. They mark a shift in his focus, as he began exploring his complex relationship with the Caribbean, its colonial history and how its landscapes have been represented in the past.

Artists' prints of harmonious tropical scenes once circulated internationally as propaganda for the plantation system, erasing the violent reality of enslaved people's labour on the land. Since the rise of tourism in the 19th century, seductive

images of Caribbean beaches have promised luxury and escape. Anderson obstructs these easy ways of consuming the beauty of Trinidad and Jamaica.

Left to right

**Untitled (figure)**

2006

Acrylic paint on paper

Soho House Art Collection

X101303

**Mrs S. Keita**

2001

Oil paint on canvas

Collection Martine d'Anglejan-Chatillon and Dara Khera

X101333

## **Welcome Series**

2022

Woodblock and squeeprint on paper

Courtesy the artist

X101329

## **Last House (Study)**

2013

Oil paint on canvas

Mr. Fares FARES

X101456

## **Jungle Garden**

2020

Acrylic and oil paint on linen

De Ying Foundation

X101454

## **Maracas III**

2004

Oil paint on canvas

Private collection

X42936

## **Maracas II**

2003

Oil paint on canvas

British Council Collection

X101324

## Untitled (Red Flags)

2004

Oil paint on canvas

'**Untitled (Red Flags)** thrills with the scale of its composition, as a steep vertical drop of green-black foliage plunges to the ocean beneath. Anderson alerts us to peril at the point where the land meets the sea. With flick-of-the-wrist precision, each brushstroke, whether dot, scumble or drip, acts in the dialogue between distance and intimacy that runs throughout his work. Commenting on this dialogue, Anderson has said: "My struggle with Jamaica: I don't know it and I know it. I have this romantic vision of it and a lot of my painting is fighting that romance.'"

– Kobena Mercer

Sharon and Gregory Maffei

X101339

## **Film Still**

2021

Acrylic paint on canvas

Film Still continues Anderson's preoccupation with the forms and symbolism of security grilles in the Caribbean. A luminous, off-kilter web of pink bars frames an ominous darkness beyond. The image comes from shaky camcorder footage made during his time in Trinidad in 2002, when he travelled across the island. He describes 'painting myself in' to the fear and division evoked by security barriers. 'If that's how it feels making the painting, how does it feel living somewhere surrounded by these grilles? It's a form of oppression.'

Presented by the Hariklia Moundrea Collection 2025

T16451

## **Original Welcome**

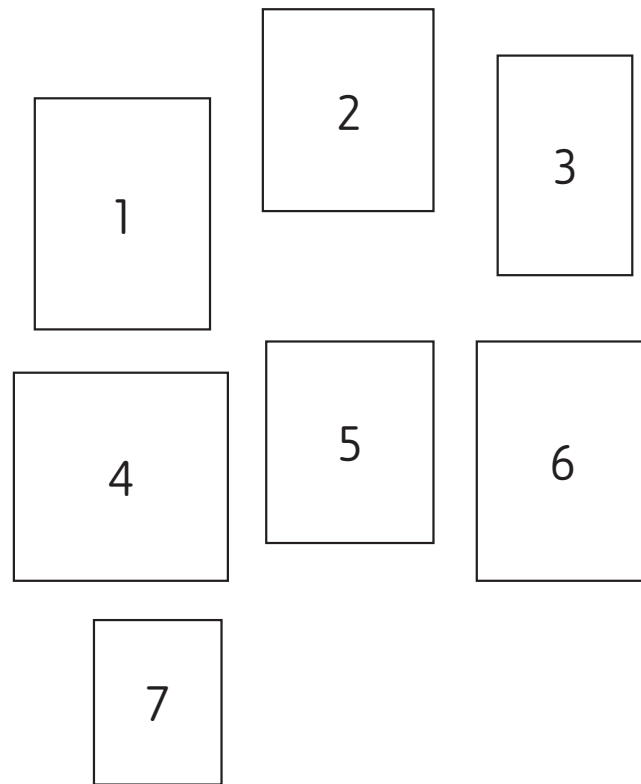
2002

Oil paint on canvas

Courtesy the artist

X101327

Clockwise



## 1. Poster Girls III

2005

Acrylic paint and graphite  
on paper

Oliver and Vanessa Barker, London  
X101344

## **2. Poster Girls IV**

2005

Acrylic paint on paper

Daisy Garnett & Nicholas Pearson

X101345

## **3. Poster Girls II**

2005

Acrylic paint and graphite on paper

Private collection, London

X101452

## **4. Poster Girls VII**

2007

Acrylic paint on paper

Courtesy the artist

X101328



## **5. Poster Girls - Pink Bikini**

2007

Acrylic paint and collage on paper

Private collection, London

X101346

## **6. Poster Girls I**

2005

Acrylic paint on paper

Thomas Dane, London

X101451

## **7. Poster Girls V**

2007

Acrylic paint on paper

Private collection, London

X101331

## **Welcome: Carib**

2005

Oil paint on canvas

Thomas Dane, London

X101342

### **[EXTENDED CAPTION]**

'Anderson's Welcome series probes the boundary between public and private space. Wrought-iron security grilles, a common feature of Caribbean architecture that Anderson saw in bars in Trinidad and Jamaica, serve as a framing device. The paintings invite us to peer through the puzzle-like grille into a scene that appears just out of reach. Through this tension between distance and closeness, Anderson challenges the idea that seeing an object means instantly possessing it.'

– Kobena Mercer

## **Ascension**

2017

Acrylic and oil paint on canvas

Private collection

X102881

ROOM 4

## CLOCKWISE FROM ENTRANCE

### [WALL TEXT]

4

### IS IT OK TO BE BLACK?

Anderson has repeatedly revisited specific subjects in his work over many years. Through repetition, he refines their compositions and reflects on lingering questions. Each of the works in this room represents a different recurring theme in Anderson's painting.

The artist's close observations invite us to consider the act of looking and the position from which we see the world. The stillness of sitting on a veranda, a park bench or a barber's chair contrasts with rapid glimpses from a moving car, a walk on the beach or a lively night out.

Within the frame of a painting, Anderson brings in other markers of visual experience, ranging from mirrors to magazine cuttings, photographs and film. **Is It OK To Be Black?** is overtly political, featuring the faces of civil rights leaders Malcolm X and Martin Luther King. Anderson unites their portraits on a barbershop wall, giving form to his long preoccupation with race, identity and the Black experience in Britain.

## **Some People (Welcome Series)**

2004

Oil paint on canvas

Arora Collection

X101343

## **Lower Lake**

2005

Oil paint on canvas

Wagner Collection

X101458

## Between Point Radix and Moruga II

2003

Oil paint on canvas

Anderson depicts a Hindu mandir (temple) which he encountered during a visit to Trinidad. The island's many mandirs and large South Asian population may have reminded Anderson of his hometown, Handsworth in Birmingham, where the Black and South Asian communities have lived together since the 1950s. Based on a photograph taken by the artist, this work captures the Caribbean in a greyer light than usual. 'When I came back, I still had the effect of the light and heat out there,' he says. 'Then, as I started to get used to being back here, it took on a London greyness. The vibrancy got washed out.'

Courtesy the artist

X101459

## Peter's Sitters II

2009

Oil paint on canvas

'Anderson combines investigations into colour, shape and form with an unsentimental exploration of the Black barbershop. Unlike the other works in this series, **Peter's Sitters II** is notable for its sparing composition. In the centre of the canvas, we see a solitary seated Black man having his hair cut. The sitter is positioned against two conjoined rectangles. This shifts the painting from cultural or social reportage into a realm where abstraction and figuration meet and are in dialogue. By withholding his face from us, Anderson deepens the feeling of mystery and solitude that the figure evokes.'

– Eddie Chambers

Zabludowicz Collection

X101312



## Is It OK To Be Black?

2015–6

Acrylic paint on canvas

'Anderson's barbershop series began with his visual encounters with a barbershop recommended to him for a haircut. He took photographs there, montaging a range of images within some of his paintings. He recalls it as a well-lit, not particularly large storefront with a long shelf against one wall, lined with razors, clippers and bottles. Above this hung mounted mirrors around which were taped and thumbtacked photographs of famous Black people, printed stories clipped from magazines and photographs of hairstyles. Key figures in Black history visible include Martin Luther King, Malcolm X and Marcus Garvey.'

– Eddie Chambers

Arts Council Collection, Southbank Centre, London

X101463

## **Imperial**

2004

Oil paint on canvas

Private collection courtesy of Eykyn Maclean

X101461

## **Last House**

2013

Oil paint on linen

Monsoon Art Collection

X101462

## **Beaded Curtain (Red Apples)**

2010

Oil paint on canvas

'When you paint grilles, you feel like you're cutting into the landscape, a sacred thing. They're anti-landscape,' Anderson reflects. In this case the softer boundary of a beaded curtain hangs in the foreground. It ventilates the interior domestic space from the humidity outdoors, while also preventing insects from entering. Anderson hung it in the doorway of a hotel room in Jamaica before photographing the foliage beyond. He often observes from the edges. 'In order to observe, for me at least, I have to sit slightly outside of things. Perhaps this is my natural position.'

Forman Family Collection

X101334

## **Skiffle**

2023–6

Acrylic paint on canvas

Courtesy the artist

X101449

## American Tan (Mrs. S. Keita)

2013

Oil paint on linen

Anderson has reworked this image over decades. He explains: 'When people emigrated from Jamaica to the UK, they would send photographs back home to reassure family that they were well. They were a significant marker of the start of a new life away from home. The works in this series are all based on one such found photograph of a family friend.' It reminded him of portraits by the Malian photographer Seydou Keita, whose subjects often pose against richly patterned textiles. The wallpaper echoes the dense vegetation of both English and Caribbean landscapes found throughout Anderson's work.

Private collection, London

X101332

ROOM 5

## **CLOCKWISE FROM ENTRANCE**

### **Country Club Series: Chicken Wire**

2008

Oil paint on canvas

'Anderson's oil painting reminds me of the intensity of light in Trinidad. I can almost imagine heat bouncing off the asphalt of the tennis courts. 'Chicken wire' dominates the picture plane, interfering with our view. It has long been the material of confinement, preventing things getting in or out. By using this term in his title, Anderson evokes the fenced-off enclosure associated with the privacy and elitism of the country club. He positions the viewer as an outsider looking in. Denied access, we glimpse a restricted landscape, encountering colonial mastery over a seemingly tropical environment.'

– Roshini Kempadoo

Private collection

X101336

## Grace Jones

2020

Acrylic and oil paint on linen

A young girl lightly walks towards us down the steps of a dilapidated hotel. Anderson titled the work **Grace Jones** because of the figure's resemblance to the Jamaican-born musician, artist, actor and model. Her dark, sharply structured features are highlighted by shadows cast across her face and arms. They are deepened by the bright greens, pinks and oranges that clothe her. Anderson explains: 'In Jamaica, people very rarely wear dark colours. There's always a brightness that projects them forward.' The darker tones of the painting reflect nature reclaiming the hotel's haunting structure.

Private collection

X101455



## **Ascent**

2019

Acrylic paint on paper laid on board

Laura and Barry Townsley, London

X101341

## **Wait a Moment**

2019

Acrylic and oil paint on linen

Collection of Bruce and Martha Karsh

X101453

## **Gracie**

2025

Acrylic paint on paper laid on board

Private collection, London

X102919

## **No One Remembers**

2021

Acrylic paint and paper laid on aluminum

**No One Remembers** unfolds like a slow journey along a Jamaican street. Anderson explains: 'I wanted to paint in the style of murals in the Caribbean, to recreate the feeling of driving down a road past the varying shifts in textures, colour and ideas.' Vibrant shapes pulse against dense greenery, echoing Jamaica's visual language of 'dabs and dots on a wall, murals, graffiti and messy lumps of things decorated with colour'. A stretch of wall bears the title words beneath the portraits of eight forgotten political figures, their identities shadowy but still part of the Jamaican landscape.

Courtesy the artist

X101326

## **Hawksbill Bay**

2020

Acrylic paint and oil paint on canvas

Lent by Tate Americas Foundation,  
courtesy of Mala Gaonkar 2023

L04733

## Ashanti Blood

2021

Acrylic and oil paint on canvas

'Jamaica's longer history is often implicit in Anderson's scenes of ruined buildings overtaken by nature. **Ashanti Blood** takes its name from **Mussaenda erythrophylla**, an evergreen shrub with scarlet flowers from West Africa. The title also recalls a brutally suppressed slave rebellion that took place in Jamaica in 1760–1, known as Tacky's Revolt. The rebels were enslaved Africans from present-day Ghana, from the Akan, Coromanti and Ashanti ethnic groups. The plant's scarlet flowers are a reminder of the blood of the massacred.'

– Gillian Forrester

Private collection courtesy of Eykyn Maclean

X102901

## **Limestone Wall**

2020

Graphite, acrylic and oil paint on linen

Private Collection

X101457

## **Country Club Series: Garrison**

2010

Oil paint on canvas

Private collection

X101337

## **Country Club Series: Ashe**

2010

Oil paint on canvas

Private collection, London

X101338

44

2013

Acrylic paint on paper

Alannah Weston Cochrane

X101319

**[WALL TEXT]**

**5**

**NO ONE REMEMBERS**

Anderson's Jamaican hotel series recalls his walks along the island's north coast. He depicts half-built and ruined hotel complexes overcome by towering plant life. Our gaze is directed inland, away from the Caribbean Sea and holidaymakers on the beach.

These landscapes unsettle the idealised postcard view of the Caribbean. The walls of vegetation that thrive in the region's hot, wet climate appear ominous as well as beautiful, denying us a clear view. Anderson observes as nature itself seems to reclaim the land from human settlement. He also responds to a tension felt during his own visits to Jamaica, between being an insider and an outsider at the same time.

Anderson has said: 'There's a perception of the Caribbean and then there's the reality, and I wanted to dig into the reality in some way. I've always been intrigued by the idea of a no man's land, a kind of in-between space and what that might look like, what it might mean.'

Jamaica's earliest hotels were inhabited by white visitors, who travelled there as part of an economy founded during slavery. Across the British empire, uncharted terrain away from the coast was described by colonisers as 'the interior'. Anderson's paintings contemplate these legacies, celebrating the land's regrowth and resilience.

## Essentials

2017

Acrylic paint on paper

Blocks of soft black and translucent grey hover against a warm peach background, reducing the barbershop interior to rhythmic geometric forms. Anderson explains, 'The early barbershop paintings were about making sense of a mirrored kaleidoscopic place. It's like a redacted statement. How much do you need to put down to say something'. He often leaves works 'open' to let the 'truth' emerge, likening his method to Cubism, the early 20th-century art movement that broke down an object or figure into different planes and viewpoints.

De Ying Foundation

X101330



## [VITRINE IN THE MIDDLE OF THE ROOM]

### **Mother's Chicken**

2006

Two boxes, acrylic paint on wood

Anderson's painted wooden sculpture mimics a takeaway box from a Jamaican fried chicken restaurant chain. While painting this object, he was thinking of Andy Warhol's Brillo Boxes 1963–9. In contrast to Warhol's idea of using factory-style production to eliminate the artist's hand, Anderson's boxes celebrate the individuality of the handmade. He reflects: 'I thought about making sculptures but kept coming back to painting. These boxes were a playful take on familiar objects, an experiment.'

Collection of Gordon VeneKlasen

X101317

ROOM 6

## **CLOCKWISE FROM ENTRANCE**

### **[WALL TEXT]**

**6**

### **RAFTING**

Four new paintings, created for this exhibition, form the culmination of Anderson's exploration of memory and history. They have been conceived in two pairings, which speak to one another across the room. They reach across the span of the Atlantic world.

One pair began from historic photographs of 19th century Jamaica, a time of British colonial rule, slavery and abolition. Anderson grafts these found images onto an invented reminiscence from the early 20th century. A courting couple raft down a river, claiming space for themselves within the tropical landscape. Love and leisure become quiet acts of resistance.

Children climb an apple tree in England to pick the fruit. They look out, towards Ethiopian Emperor Haile Selassie's arrival in Jamaica in 1966. Crowds greeted him. His visit led to global interest in the religious and political messages of the Rastafari movement. The aeroplane recalls the quiet scenes of arrival in England in Anderson's early work.

The artist sees the future as finding form in fluid movements. He works through reminiscence, history and imagined scenes:

**'I'm interested in self-determination. It started with scrumping apples: this idea of kids in trees formulated something. What does it mean to have our own thoughts and ideas about how we live?'**

**Hurvin Anderson**

## **Rafting**

2026

Acrylic paint on canvas

Courtesy the artist

X102923

## **The Visit**

2026

Acrylic paint on canvas

Courtesy the artist

X102925

## **Drifters**

2026

Acrylic paint on canvas

Courtesy the artist

X102921

## **JVC**

2026

Acrylic paint on canvas

Courtesy the artist

X102924

