ARTFORUM

Hurvin Anderson

THOMAS DANE
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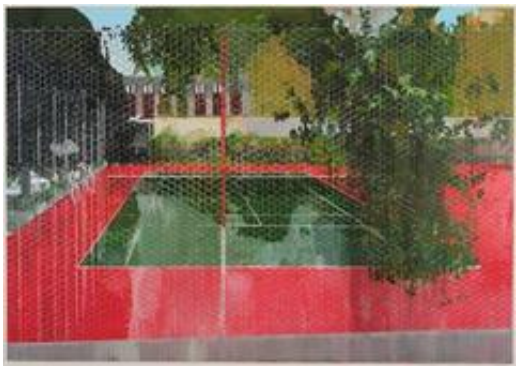

Hurvin Anderson, *Country Club Series: Chicken Wire*, 2008, oil on canvas, 94 1/2 x 136 1/6".

Hurvin Anderson divides his work into two separate but related parts—large paintings and studies—for his second solo exhibition at this gallery. In the corridor, a group of small works on paper, paintings, and painted wooden blocks are installed salon-style. These are fragmented studies that suggest the abstract structural features and text found in his larger work. *Shutter* (all works 2008), for example, is a quick, vertical grid in gray, black, and white, while *Thank You* has the statement loosely written backward, as if viewed in reflection. The sculptural painted wooden blocks, such as *Juici* and *Red Stripe*, are plays on Caribbean roadside advertisements. Following a residency in Port of Spain, Trinidad, he helped form, along with Nicole Awai, Lisa Brice, Chris Cozier, Peter Doig, Godfried Donkor, Chris Ofili, and others, a group of innovative, semi-itinerant painters who work there. Adjacent to the small works is *CNC*, a digital photograph of the lush vegetation found throughout the city into which he has incised gently rounded arches and curving lines.

The two large abstract paintings in the back gallery, *Beaded Curtain* and the diptych *Double Grille*, also display Anderson's skill at rendering domesticity's formal complexity (here a simple room divider and an outdoor security fence, respectively). Their patterns become a meditation on the ways in which barriers can be visually fluid and physically restrictive. The central work of the show, *Country Club Series: Chicken Wire*, incorporates all of these ideas into a portrait of a tennis court viewed through its wire enclosure. The painting's abstract elements (the wire hexagons, the court's green subdivided plane, the steps in the background) merge easily with its representational ones (the trees and the window ledge in the foreground) to create a composition that is as much a portrait of that view in Port of Spain as it is about Anderson's memory of it and his expansive pictorial pursuits.

— *Courtney J. Martin*

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