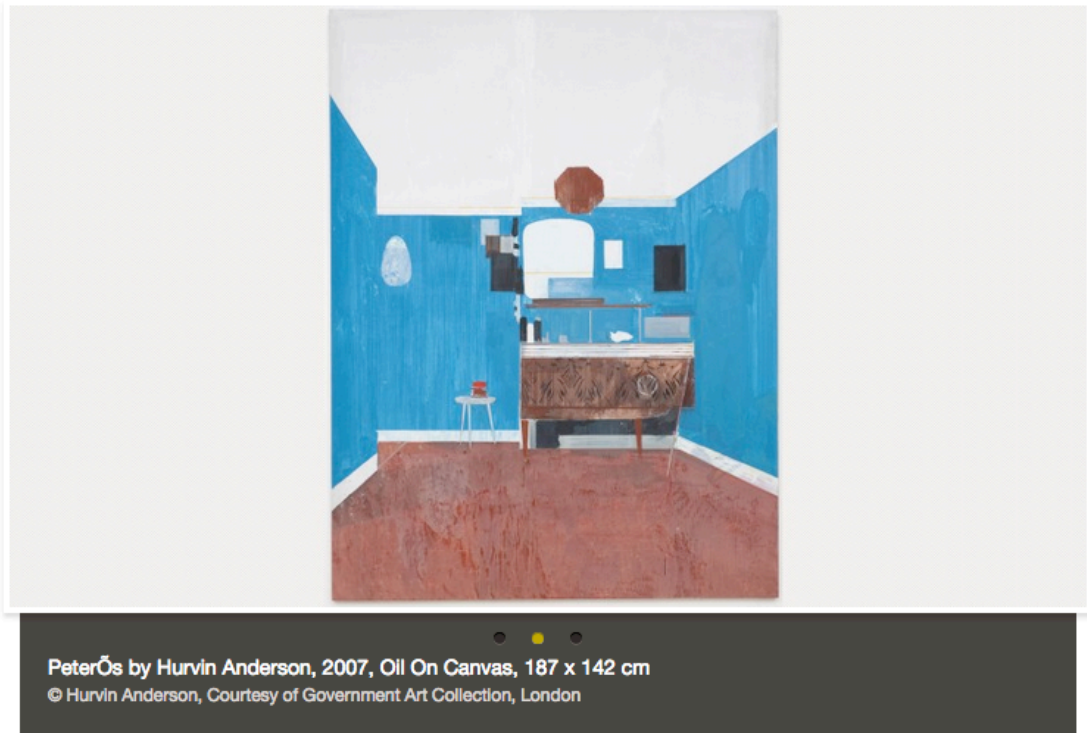


THOMAS DANE GALLERY

“Hurvin Anderson”, Art Fund, 26 September

Ikon plays host to an extensive display that reflects on Anderson's career to date.



Drawing on his upbringing in Birmingham's Afro-Caribbean community and a period spent in Trinidad in 2002, Anderson's work captures the feeling of being caught between one place and another.

In a display that spans the entire Ikon Gallery, the career of this British-Jamaican artist is cast into the spotlight, starting with work produced shortly after his graduation from the Royal College of Art in 1998.

Anderson often makes reference to being in one place 'but actually thinking about another', something he attributes to his cultural background.

Growing up in the Midlands, Anderson became preoccupied with visions of a warmer, more colourful 'other country' and believes this is why he has a way of seeing that is 'slightly outside of things'.

THOMAS DANE GALLERY

His later paintings of the Caribbean are a clear example of this; the viewer often made to glimpse from behind fences and security grilles or separated from the point of interest by an expanse of water or a desolate stretch of ground.

This method of composition works to give a kind of semi-detached representation of what Anderson encounters.

Don't miss

The critically acclaimed 'Peter's Series' (2007-9) is just one of the standout exhibits; an intriguingly sentimental set of paintings that helped to bring Anderson to artistic prominence.

These works depict the interiors of barbers' shops, in particular one (owned by Peter) visited by the artist with his father as a boy. The converted attic not only served as an improvised salon for conversation and cutting hair, but was a vital social retreat for many male members of the local Caribbean community.