



Press release

TATE BRITAIN

HURVIN ANDERSON

27 FEBRUARY – 31 AUGUST 2026

This Spring, Tate Britain will stage the first major survey exhibition of British artist Hurvin Anderson. Bringing together around 80 works, the show will span the artist's entire career, from formative work to present day, including a room of never-before-seen paintings. Through colour-drenched landscapes and interiors, Anderson's work weaves back and forth across the Atlantic, between the UK and the Caribbean, reflecting on his experiences of belonging and diaspora, evoking a sense of, as he puts it, 'being in one place but thinking about another'. Thanks to his profoundly atmospheric use of composition to explore the markers of identity, and his deep-rooted engagement with traditions of British landscape painting, this exhibition confirms Anderson's standing as one of the most important contemporary painters of his generation.

The artist was the first member of his family to be born in England, after his father emigrated from Jamaica in 1961. Anderson's upbringing in Birmingham, as well as his time as an artist-in-residence in Trinidad, were determining influences on his practice. His depictions of specific sites and experiences from his youth often appear to slip through space and time, becoming dislocated. The exhibition will reflect this by looping back and forth, following a thematic journey through the artist's 30-year practice. Family photographs, early portraits and studies depicting family members will set the scene of his boyhood. These will include the earliest work in the show, *Bev* 1995, a double portrait of his sister, who appears simultaneously as a woman and as a young girl, and *Hollywood Boulevard* 1997, an image of Anderson as a child standing beside his father. In compositions like this, the artist plays with time, conflating past and present to invent imagined familial support systems and transitory memories.

A key development in Anderson's unique visual language will be explored through four paintings from his *Ball Watching* series (1997-2003), which established his preoccupation with revisiting and reformulating different elements of the same subject across multiple works. Derived from a photograph he took of his friends watching their football in the water in Handsworth Park in Birmingham, the artist transforms a recognisable image of Englishness into a tropical locale by layering one location onto another. This series combines Anderson's central thematic concerns, including the unreliability of memory and tension around cultural heritage. The acclaimed 1986 film essay *Handsworth Songs* by Black Audio Film Collective will be screened outside the exhibition, offering visitors the chance to contextualise the artist's childhood and adolescence in 1970s and 80s Birmingham.

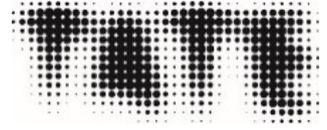
MEDIA RELATIONS

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A significant element of Anderson's practice is his re-imagining of public spaces that have individual and cultural significance. The barbershop is a subject that the artist has returned to throughout his career and is imbued with social history and personal meaning. His prolific *Barbershop* series (2006-2023) references a period in the 1950s and 60s when Caribbean immigrants created make-shift barbershops in their homes, serving as places for social gatherings, as well as for economic enterprise. The series, together with *Peter's* series (2007-9) have become his best-known works in the UK. From the latter, Tate Britain will present *Peter's Sitters II* 2009, focusing on an anonymous figure in a chair, while early *Barbershop* compositions including *Jersey* 2008 will be shown alongside some of his most recent works, including *Skiffle* and *Shear Cut* (both 2023).

A major highlight of the exhibition will be the UK debut of Anderson's monumental *Passenger Opportunity* 2024-5, inspired by two murals painted by Carl Abrahams in 1985 for Jamaica's Norman Manley International Airport. Serving as a loose historical record of emigration from Jamaica to Britain from the 1940s to the 1970s, the 24-panel piece will be reconceived and reworked to reflect its fresh presentation, with new historical narratives which delve into the relationship between Britain and the Caribbean.

Visiting Trinidad in 2002, Anderson felt a sense of dislocation, often feeling both an insider and outsider. Tate Britain will present four works from the artist's *Welcome* series, depicting a Caribbean bar through a red security grille, observed on this trip. The artist's use of fencing or grilles seeks to distance the viewer, creating a physical and emotional separation. This situates the viewer firmly on the outside, an idea he has continued to explore in his later practice, including *Country Club: Chicken Wire* 2008, where a hexagonal fence separates the viewer from the scene, acting as a remnant of racialised and social segregation in Trinidad. Tate will also show seven works from Anderson's hauntingly evocative Jamaican hotel series, including *Grace Jones* 2020 and *Ashanti Blood* 2021. Inspired by a visit in 2017, these works depict derelict hotels, once only accessible to tourists, now engulfed by vegetation and reclaimed for the natural environment.

Anderson's seminal painting *Is It OK To Be Black?* 2015-6 is a rare instance in which Anderson has included recognisable figures in his work, exploring the complexities of race relations and cultural history. Featuring semi abstracted images of key figures in black history, including Martin Luther King Jr. and Malcolm X, the artist subverts the gaze of the viewer, placing us in the role of sitter and directly involving us in the conversation.

Hurvin Anderson is supported by The Parker Foundation and the Huo Family Foundation with additional support from the Hurvin Anderson Exhibition Supporters Circle, Tate Patrons and Tate Americas Foundation. The exhibition is curated by Dominique Heyse-Moore, Senior Curator, Contemporary British Art and Jasmine Kaur Chohan, Assistant Curator, Contemporary British Art.

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Listings information

Hurvin Anderson

26 March – 23 August 2026

Tate Britain, Millbank, London SW1P 4RG

Open daily 10.00–18.00

Tickets available at tate.org.uk and +44(0)20 7887 8888

Free for Members. Join at tate.org.uk/members

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About Hurvin Anderson

Born in Birmingham, England in 1965, Hurvin Anderson works in Cambridgeshire and London. He completed his BA at the Wimbledon School of Art in 1994, before receiving his MA from London's Royal College of Art in 1998. Anderson was shortlisted for the Turner Prize in 2017, and his work is represented in public collections around the UK, USA and Europe. Recent solo exhibitions of his work have been held at Pérez Art Museum, Miami (2024), The Hepworth Wakefield and Hastings Contemporary (2023) and his work has been featured in recent group shows including *The Time is Always Now: Artists Reframe the Black Figure*, National Portrait Gallery, London and Philadelphia Art Museum (2024-5), *Radical Landscapes*, Tate Liverpool (2022) and *Life Between Islands: Caribbean-British Art 1950s – Now*, Tate Britain (2021).

Hurvin Anderson has been commissioned by Transport for London's Art on the Underground programme to present a new mural artwork for Brixton Underground station, launching in November 2026. The mural programme invites artists to respond to the diverse narratives of the area in recognition of the local murals painted in Brixton in the 1980s. This commission will be the tenth in the series and will remain on view for a year.

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