**Hurvin Anderson**

Born in 1965, in Birmingham to Jamaican parents, Hurvin Anderson lives in Cambridgeshire and works in London. Anderson makes paintings and drawings which encompass landscape, portraiture and still life.

For Turner Prize 2017, Anderson presents a number of new paintings, which include *Greensleeves*, 2017, and *Essentials*, 2017. These paintings bring together a combination of visual references, which include his childhood in Birmingham, a tree near his South London Studio, and a scene remembered from a recent visit to Jamaica. He paints places that combine what he hopes to see, find and remember, as well as ones he hopes will surprise him. By drawing elements familiar to him, as well as those newly discovered and those unknown, he reworks and combines images to create a unique sense of place.

Anderson is working on a series of continuing images of the interiors of barber shops. In *Is It OK to be Black?,* 2016, images of political black figures politicians and sportsmen in the limelight, stare out from the place where pictures of possible haircut styles would normally go. A number of works in the *Peter’s* series do feature the inhabitant of a barber’s chair wrapped in a towel, but Anderson often leaves the figure out. Detail is constantly overwritten to become absent, leaving simple areas of colour. In constant flux, the paintings seem to shift between abstraction and representation.

Anderson has a strong relationship to historical and modern painting. He has said that he paints to look, but that “the more he sees, the less he knows”. Through the process of drawing, Anderson allows himself to be led, or directed, away from his original ideas and to a different place altogether. Sometimes undertaking preparatory work with transparent paper, he uses the material to move through stages of layering, positioning and repositioning. He will often begin work by drawing a grid on which he maps out his ideas, consolidating the real and imagined imagery he employs in his final paintings.

For Anderson, painting is a continual struggle between acceptance and questioning. The completed paintings do have considerable beauty, strength, and presence, yet the artist is still in fear of the finite interpretation that comes at the end of the process.