

T H E A R T S  
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**Hurvin Anderson: Anywhere but Nowhere**

April 9–August 7, 2021

The Arts Club of Chicago

Regular Gallery Hours Resuming in April

New Paintings by British Painter Hurvin Anderson  
address the environmental impact of tourism and international travel

FOR IMMEDIATE RELEASE:



Photo Credit: Sebastian Nevols



Hurvin Anderson, *Jungle Garden*, 2020.  
Acrylic and oil on linen. 71 1/4 x 59 1/8 in.  
Courtesy De Ying Foundation

The Arts Club of Chicago announces an exhibition of new paintings by internationally acclaimed British painter **Hurvin Anderson**. In only his third solo institutional exhibition in the United States in a twenty-five year career, Anderson presents a suite of landscapes that explore sites of simultaneous dereliction and development created by the tourism industry in Jamaica. The exhibition takes its title from K.C. White’s reggae version of the song “Anywhere but Nowhere” whose lyrics speak to the alienation experienced by Anderson as a visitor to his ancestral home.

Based on photographs that Anderson took in 2017, the lush and colorful scenes question long-held assumptions about the value of tourism for island nations. With an eye toward the resumption of international travel in the coming months as COVID vaccination rates increase, Anderson's landscapes ask viewers to question the impact of such travel, its roots in colonialism, as well as the environmental impact of constant expansion and growth. The monumental new painting *No One Remembers*, 2021, indicates the Jamaican terrain by referencing pop and political signage. A slight air of nostalgia reflects the artist's cognizance of the ways in which such landscapes are filtered through an idealized sense of lost paradise.

Anderson will also exhibit *Flat Top*, 2008, and related sketches from the barbershop paintings that brought him international attention, as well as a new drawing from 2021 that returns to the subject. The Jamaican barbershop environment will resonate with a Chicago audience, steeped in the folklore of a space that is likewise identified with African-American culture. This combination of subjects places Anderson's earlier reflections on the intimate interiors witnessed in Jamaica alongside the exterior scenes to draw a throughline in his thinking in terms of structure, process, and abstraction.

**Hurvin Anderson** (b. 1965, Birmingham, United Kingdom) lives and works in London. He studied at Wimbledon School of Art and Royal College of Art, London. Nominated for the Turner Prize in 2017, Anderson's work has been shown in numerous solo and group exhibitions worldwide. Selected solo exhibitions include *Foreign Body*, Michael Werner Gallery, New York, USA (2016); *Backdrop*, Art Gallery of Ontario, Toronto, Canada (2016); *Dub Versions*, New Art Exchange, Nottingham, UK (2016); *Backdrop*, CAM, St. Louis, USA (2015); *Reporting Back*, IKON Gallery, Birmingham, UK (2013); *Subtitles*, Michael Werner Gallery, New York, USA (2011); and *ART NOW: Hurvin Anderson*, Tate Britain, London, UK (2009).

The exhibition was curated by **Janine Mileaf**, Executive Director and Chief Curator at The Arts Club of Chicago. A full-color brochure with essay by scholar **Krista Thompson** and designed and printed by **Fata Morgana Press** will be available gratis at the exhibition, or for sale via The Arts Club of Chicago website [www.artsclubchicago.org](http://www.artsclubchicago.org).

Join us for an interview with the artist and cultural historian **Michael Prokopow** at noon on April, 22, 2021 via zoom. To register for the webinar, visit [www.artsclubchicago.org/anderson-interview/](http://www.artsclubchicago.org/anderson-interview/).

Please direct press inquiries and requests for images to David Merz at [press@artsclubchicago.org](mailto:press@artsclubchicago.org) or call 312 787-3997.

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Gallery Hours: Tues. – Fri. 10–6; Sat. 11–3