

Hurvin Anderson (British, b.1965)
***Paradise*, 2016**

Woodblock, screenprint and silver leaf
on Lana Royal paper, 22/40
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Anderson depicts a barbershop scene with a dull yet striking color palette of muted reds, greys and blues. The harsh black barber chair stands out against the maroon counter accented with an electric blue stripe at its bottom. The moment rendered seems lonesome and melancholy, as there is no sign of life but the leftover hair and debris left on the floor below. Barbershops serve not only as places where men go to get haircuts, but also as a spaces of social congregation. Anderson created a companion print, *Barbershop*, in 2010 offering another perspective on the scene. In it, two barber chairs sit side by side portrayed in hues of grey. —**Chloe Harting '22**

Raised in England, far from his familial roots in Jamaica, Hurvin Anderson merges themes of memory, conflicting histories and cross-culturalism in his artwork. During the 1950s, the barbershop was an industry pursued by many newly arrived Caribbean immigrants. In *Paradise*, Anderson's diverse field of shapes, textures and colors disassemble this intimately familiar setting. "Once an abstract pattern is set against a background, you feel as though you're breaking up the image underneath," says Anderson. "You're not quite sure what to focus on." Transforming the barbershop into a surreal, dream-like space reflects Anderson's engagement with both abstraction and figuration. —**Erica Kagan '22**

Hurvin Anderson is known for reconstructing images and adding abstract qualities representative of his Jamaican heritage. Anderson's print depicts the interior of an empty barbershop. He uses colorful shapes to represent objects as well as abstract qualities to reconstruct the images he depicts. Growing up in England, Anderson visited home barbershops, located in an Afro-Caribbean community, that served as vital gathering spaces for socialization. These shops became the inspiration for multiple series exploring identity as well as the importance of social spaces. —**Sara Sanchez Rivera '22**

EXCERPT FROM ACQUISITION PROPOSAL

When the pandemic first hit and we were on lockdown for months, a mundane struggle that many were going through was how to cut hair at home. You don't realize how used to things you can be until they are taken away, and something as simple as a haircut caused major panic. Before the pandemic, going to the barbershop was a social event. Now that shops have reopened, it's still not the same. The chairs are distanced from each other and there is a disconnect between stylist and client since it can be hard to communicate through masks. Though this was not Hurvin Anderson's original intention behind this work, I believe that anyone today would be able to view this scene and connect with it on a deeper level. —**Hallie Wilson '23**