

# Large Print Guide

## **The Unseen Selected by Hurvin Anderson**

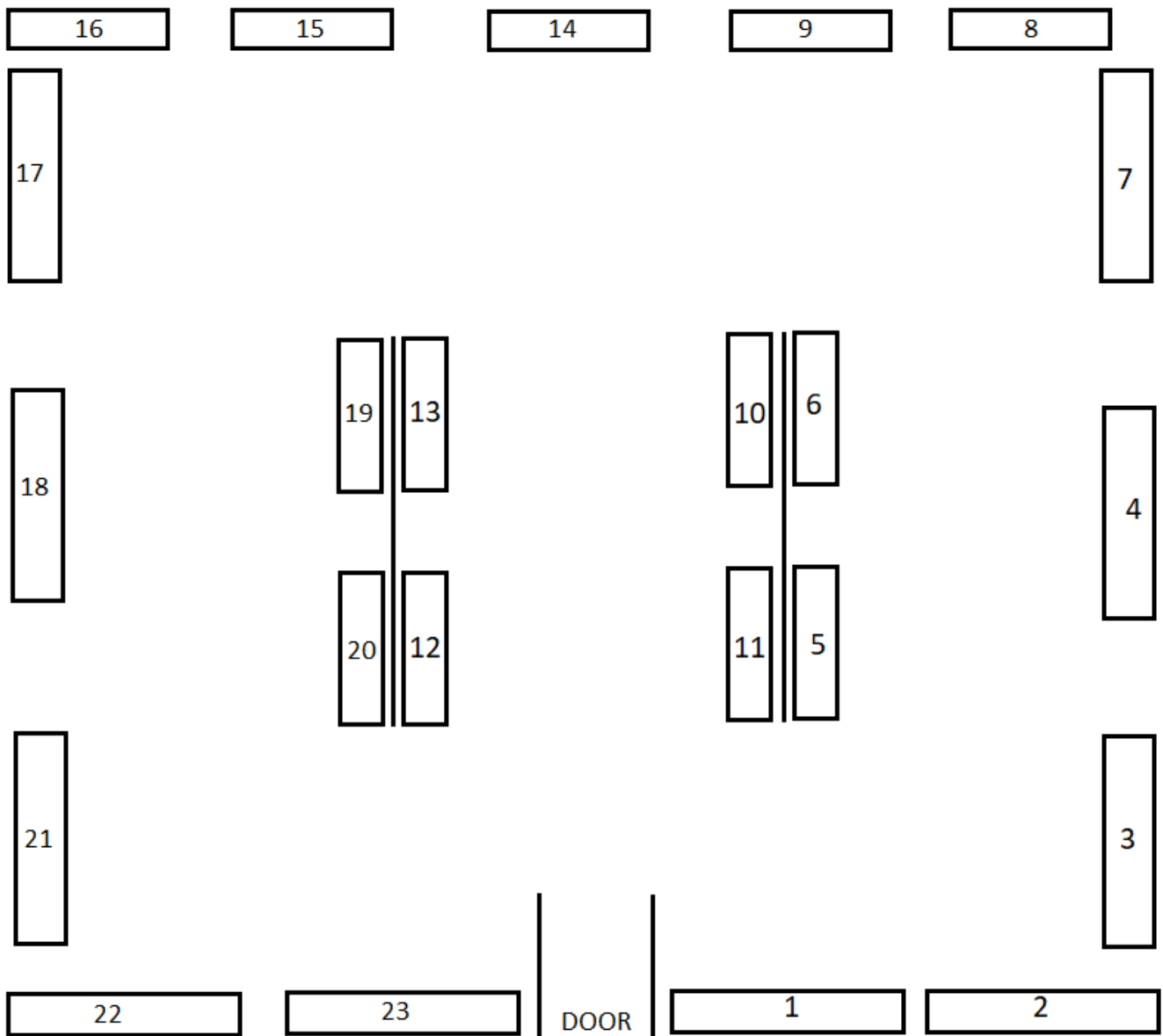
20 May – 7 August 2022



## **Gallery 7**

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## GALLERY 7 – FLOOR PLAN



These artwork captions start with the interpretation panel in Gallery 7, and are followed by the labels as marked in this floorplan.

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## Introduction

I am an invisible man. I am a man of substance, of flesh and bone, fibre and liquids – and I might even be said to possess a mind. I am invisible; understand, simply because people refuse to see me. Ralph Ellison, *Invisible Man* (1952).

American writer Ralph Ellison's influential novel about the invisibility of black lives is a touchstone for British artist Hurvin Anderson (b.1965, UK) display from the Christen Sveaas Art Foundation. Initially drawn to artist whose work Anderson was unfamiliar with, 'the unseen' takes on different meanings in his selection.

It ranges from the surreal or illusory, as found in the fragmentary narrative of Lars Elling's uncanny landscape and Howard Hodgkin's portal into an ambiguous interior, to explorations of the figure, encompassing a modernist portrait of a Moroccan woman by Borghild Roes Laerum and the intensity of Svein Bolling's painting of a muscular male nude.

Anderson has selected a number of works which depict back figures and experiences. His own paintings of landscape and interiors explore themes of identity, belonging and absent figures informed by his Jamaican heritage and European painting genres.

Glenn Ligon drawn on James Baldwin's 1953 essay 'Stranger in the Village' and heightens issues of invisibility through the medium of coal dust, while Tewodros Hagos depicts the plight of migrants arriving from Africa, emphasising individuals over unidentified numbers reported in the media.

Anderson's selection also explores the limits of perception, both physically and metaphorically, in terms of breaking with convention or literally exceeding the frame.

Some artists like Ibrahim Mahama subvert tradition in the use of materials from basketry, fabric, fibre and glass, while others like Caragh Thuring use the contortion of perspective to create a tension between staying within or outside of parameters, what can be seen or unseen.

## 1. Judy Sirks Vevle

*Men det er ikke mørkt*

(But it is not Dark), 2005

Acrylic on canvas



## 2. Henrik Placht

*Skygge av stein & bølger i  
skyene (Hommage til Halfdan  
Egedius'illustrasjon fra 1897*

*"Seidmennene på*

*skratteskjær") ( Shadow of  
rock & waves in the clouds*

*(Tribute to Halfdan Egedius'  
illustration from 1897*

*"Wizards at Skratteskjær " ),  
2021*

*Acrylic, felt-tip pen, spray  
and UV varnish on Belgian  
linen*



### 3. Simphiwe Ndzube

*The Sun Dance by the Liquid*

*River of Fire, 2018*

Acrylic on canvas, mixed  
media

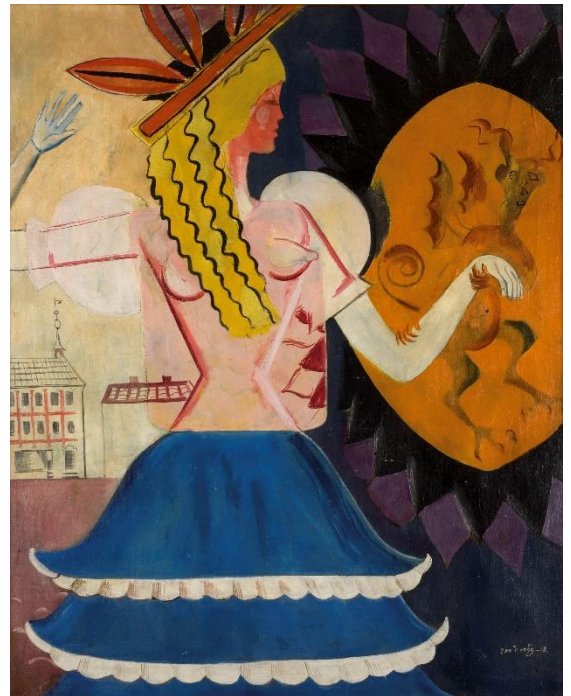


### 4. Per Krohg

*Ung pike på veien til helvete*

(Young Girl on the Road to  
Hell), 1918

Oil on canvas



## 5. Jakob Weidemann

*Oppstilling med blomster og frukt* (Arrangement with Flowers and Fruit), 1948

Oil on board



## 6. Matt Connors

*Translated Union Bug*, 2019

Wool, cotton and cotton wrap

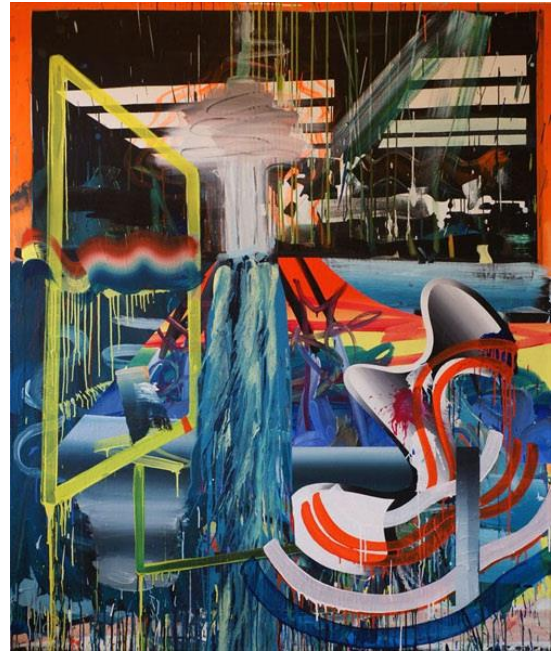


## 7. Mona Orstad Hansen

*Gonna Head to The Galaxy,*

2010

Oil on aluminium panel

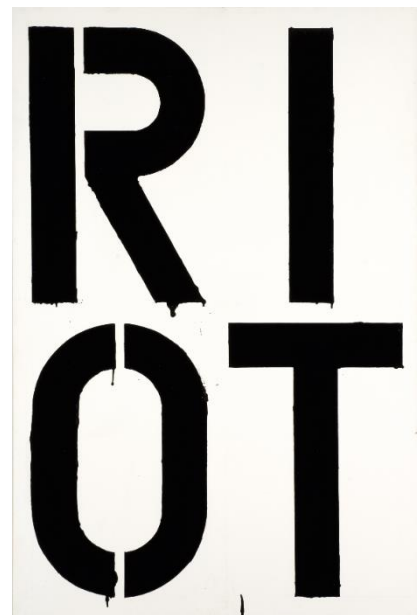


## 8. Christopher Wool

*Untitled (S56) RIOT, 1987*

Alkyd and acrylic on

aluminium



## 9. Robert Rauschenberg

*Drizzel*, 1999

Vegetable dye transfer on  
polylamine



## 10. Stanley Whitney

*Between Black and White*,

2003

Oil on canvas



## 11. Tewodros Hagos

*Journey (32)*, 2021

Acrylic on canvas



## 12. Herman Mbamba

*Untitled Portrait #2*, 2016

Acrylic on watercolour paper  
on board



### 13. Constantin Brancusi

*La Nègresse blanche*, 1923

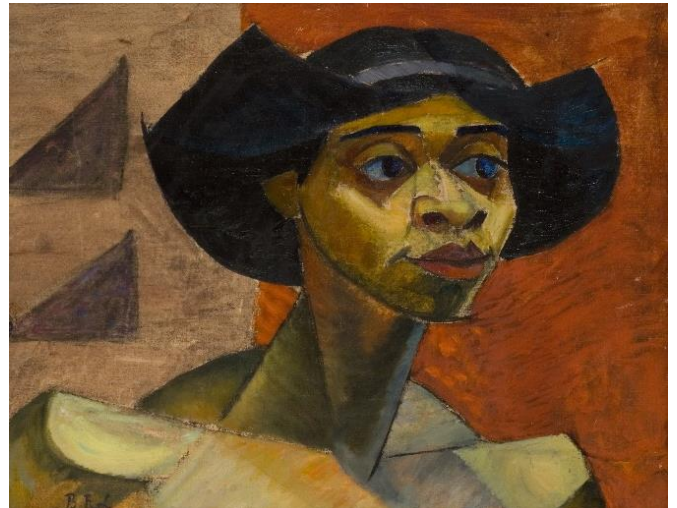
Gelatin silver print



### 14. Borghild Røed Lærum

*Marocanerinne* (Moroccan Woman), 1920

Oil on canvas



## 15. Amoako Boafo

*Yellow Blanket*, 2018

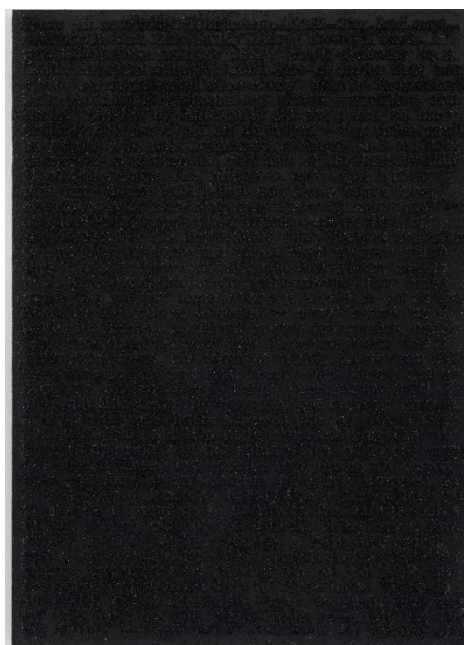
Oil on canvas



## 16. Glenn Ligon

*Stranger #65*, 2012

Coal dust, oil stick, acrylic on  
canvas



## 17. Toby Ziegler

*Conditioned Reflex*, 2011

Oil on canvas



## 18. Howard Hodgkin

*Interior with Figures*, 1977-

1984

Oil on board



## 19. Ross Bleckner

*Untitled*, 2006

Oil on paper on canvas



## 20. Lars Elling

*Mastermind*, 2013

Egg oil tempera on canvas



## 21. Svein Bolling

*Mann I* (Man I),

1975-1979

Oil on canvas



## 22. Caragh Thuring

*Self Fashioning*, 2014

Oil, gesso, acrylic on linen



## 23. Ibrahim Mahama

*Untitled*, 2014

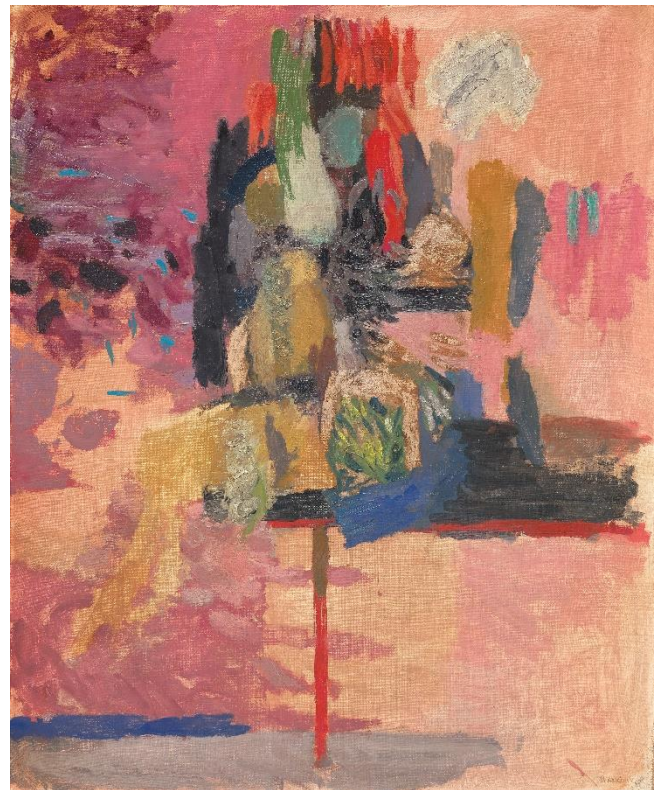
Ink, found fabric collage,  
thread  
and mixed media on six  
joined coal sacks



## 24. Thore Heramb

*Liggende modell* (Model lying  
horizontally), 1977

Oil on canvas



If you would like to borrow a magnifying glass, please ask a member of staff who will be happy to help. You can collect a magnifying glass from the Gallery Ambassador in Gallery 4, or the Information Desk in the ground level.

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