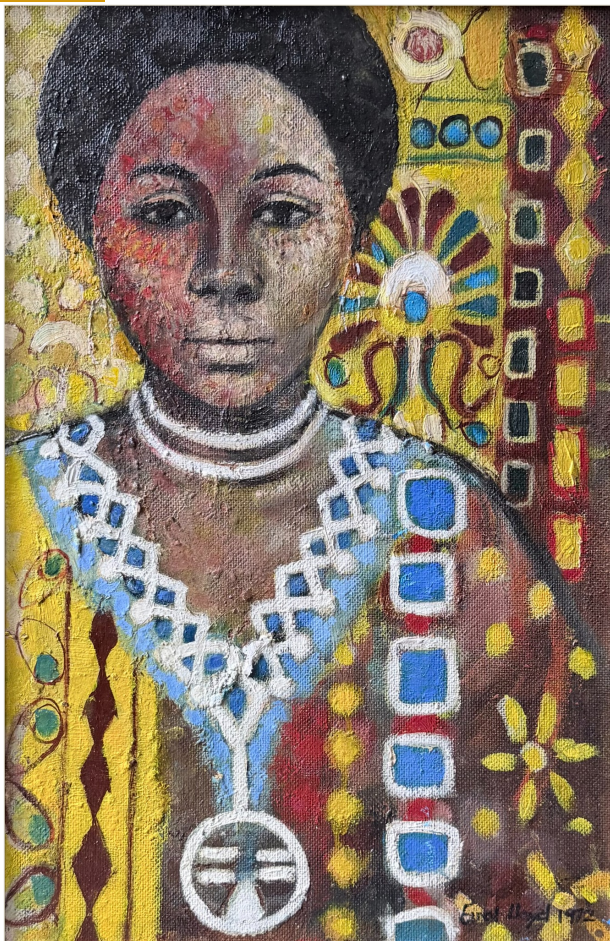


ONE LOVE

Paintings and Sculptures by Errol Lloyd



One Love, 1970–72, oil on canvas

19 September – 25 October 2026

Felix and Spear • 71 St Mary's Road • London W5 5RG

Wednesday-Friday 11am-6pm • Saturday & Sunday 12-3pm

Errol Lloyd's work is shaped by an enduring concern with people: how they inhabit communities, how they carry culture, and how individual lives become part of a larger social history. Born in Lucea, Jamaica in 1943 and based in Britain since 1963, Lloyd has worked across painting, sculpture, illustration and literature. As an active member of the Caribbean Artists Movement between 1966 and 1972, he occupies an important position within the development of Black British art, while maintaining a practice that has always remained distinctively personal.

One Love brings together works spanning several decades, revealing an artist continually attentive to the dignity, vitality and complexity of Black experience. In the early paintings, the human figure is both intimate and monumental. Works such as *Body Beautiful* (1972), *Mother & Child* (1972), *Hands* (1972) and the exhibition's title work, *One Love* (1970–72), show Lloyd exploring the body as a site of tenderness, strength and psychological presence. His figures are frequently held within bold, compressed compositions, where pattern and colour operate not as decoration but as a visual language of identity and belonging.

Portraiture has remained central to Lloyd's practice. His painted sitters possess a quiet self-possession, while his sculpture brings the same attentiveness into three dimensions. Lloyd began making commissioned bronze portraits during his early years in Britain, depicting significant cultural and political figures including C. L. R. James, John La Rose and Linton Kwesi Johnson. His bust of La Rose was exhibited at the National Portrait Gallery in 2004, reflecting a sustained commitment to recording those who have shaped Black intellectual and cultural life.



Linton Kwesi Johnson

bronze, 2006

Alongside portraiture runs another major current: collective life. The *Domino Players* (1986) transforms an everyday social ritual into a scene of fellowship and concentration, while Lloyd's extensive engagement with Notting Hill Carnival captures a community in motion. Across paintings and works on paper from the 1980s to the 2010s, carnival appears not simply as spectacle but as a living cultural space—of preparation, performance, music, costume, memory and encounter.

There is warmth throughout Lloyd's work, but never sentimentality. His paintings are constructed through close observation and a profound sense of participation. He records both private and public worlds, allowing portraiture, family, friendship, music and celebration to coexist within a broader history of Black Britain.

The title *One Love* therefore feels especially apt. It suggests not uniformity, but connection: between Jamaica and Britain, individual and community, memory and present experience. Across more than half a century, Lloyd's art has remained committed to representation as an act of recognition; making visible the people, relationships and cultural worlds through which history is lived.

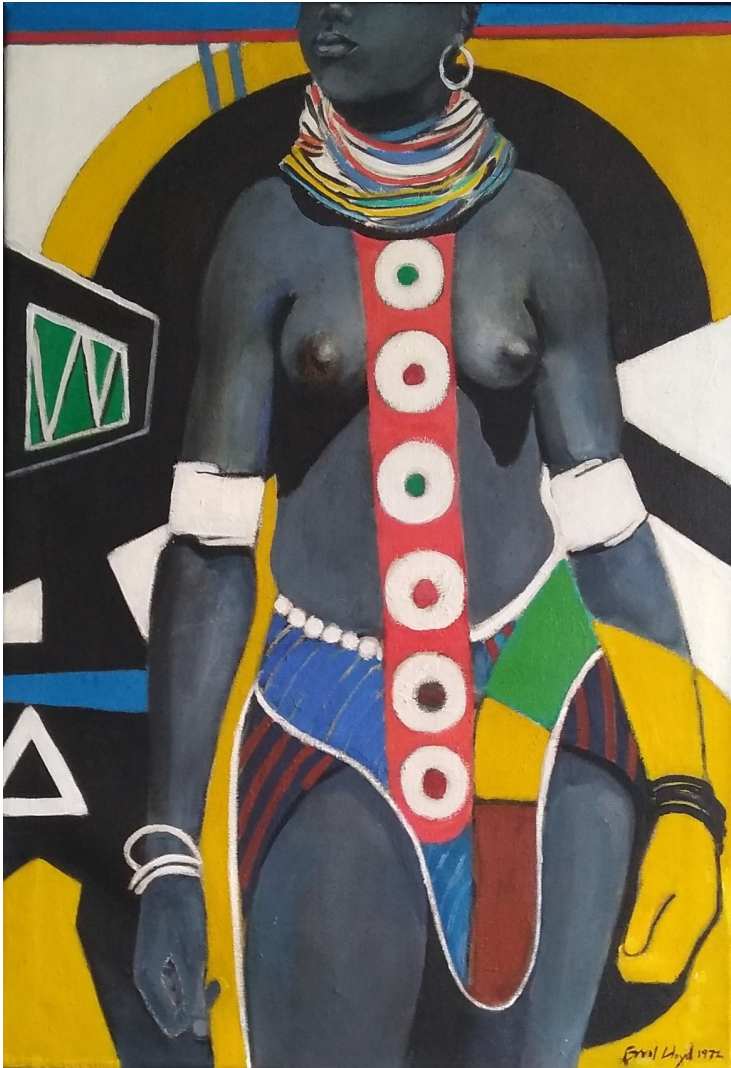
NOTTING HILL CARNIVAL



Notting Hill Carnival IVc, 1988, oil on canvas



Notting Hill Carnival, School of Samba (2), 2014, acrylic on board



Body Beautiful, 1972, oil on canvas

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OPENING HOURS

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