



CATALINA CHERVIN

**HUTCHINSON MODERN
& CONTEMPORARY**



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CATALINA CHERVIN

Within her masterful drawings, prints, and collaged works, Catalina Chervin (b. 1953, Corrientes, Argentina) imagines and delineates the paradoxes of physical and spiritual life. Exploring both internal and external worlds, Chervin renders spaces of coalescence and dissolution, growth and decay, and chaos and refinement. The artist evokes these oppositional forces with forms and marks that oscillate between abstraction and figuration. In some of her compositions, extremely precise, delicate lines reveal interwoven organic forms; and in others, tangled nets of rapid marks seem to obscure phantom-like presences. Whether the image that emerges is a fleeting, ashen atmosphere or the swirling depths of the female body, Chervin represents what the human mind intuits rather than what the eyes see. This approach produces a captivating, visceral experience for viewers of her work.

Chervin's oeuvre melds the personal with the anonymous, and the past with the present. Her grandparents and mother were Russian Jews, who fled to Argentina for their own survival. Chervin then endured the harrowing Argentine civic-military dictatorship that took place between 1976 and 1983. The persecution and fear embedded in her personal story and ancestry seem to drive the traumatic energy that often surfaces in her work.

Chervin studied at the Escuela Nacional Superior Ernesto de la Cárcova in Buenos Aires from 1973 to 1979, and worked at the Robert Blackburn Printmaking Workshop in New York City

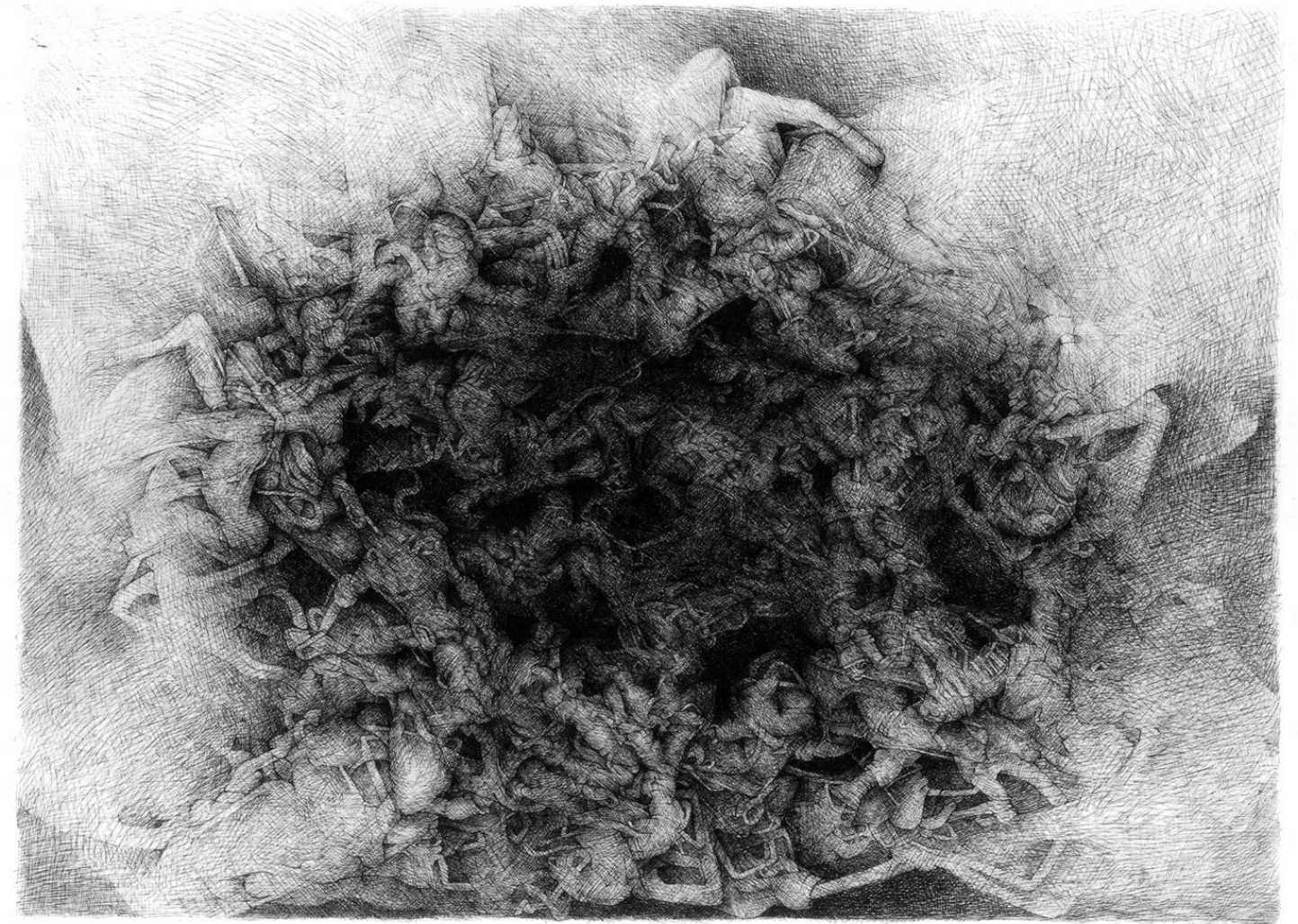
with artists Takuji Hamanaka (b. 1968) and Devraj Dakoji (b. 1944). She was also trained by Argentine artists Kenneth Kemble (1923-1998) and Emilio Renart (1925-1991), amongst others. Chervin has received numerous fellowships, including the Pollock-Krasner Foundation Fellowship (2004 and 2015); the Memorial Foundation for Jewish Culture Fellowship (2010); and the Fondo Nacional de las Artes Fellowship (Argentina, 2001).

Chervin has exhibited widely, with group and individual shows across Latin America, the United States, and Europe. Within the past few years, she has participated in shows at the Museo de Arte Contemporáneo in Buenos Aires (2019); El Museo del Barrio in New York City (2017); at the Art Museum of the Americas in Washington DC (2016); at the Museo Judío in Buenos Aires (2016); at Palatina Gallery in Buenos Aires; at the Drawing Center in New York City (2014); and at the Kunsthaus Lempertz in Berlin (2013).

Chervin's work can be found in the collections of numerous institutions, including those of the Metropolitan Museum of Art, New York; the Brooklyn Museum of Art, New York; the New York Public Library; the Museo del Barrio, New York; the Art Museum of the Americas, Washington, DC; the Blanton Museum of Art (University of Texas), Austin; the Victoria & Albert Museum, London; The British Museum, London; and the Albertina Museum, Vienna.

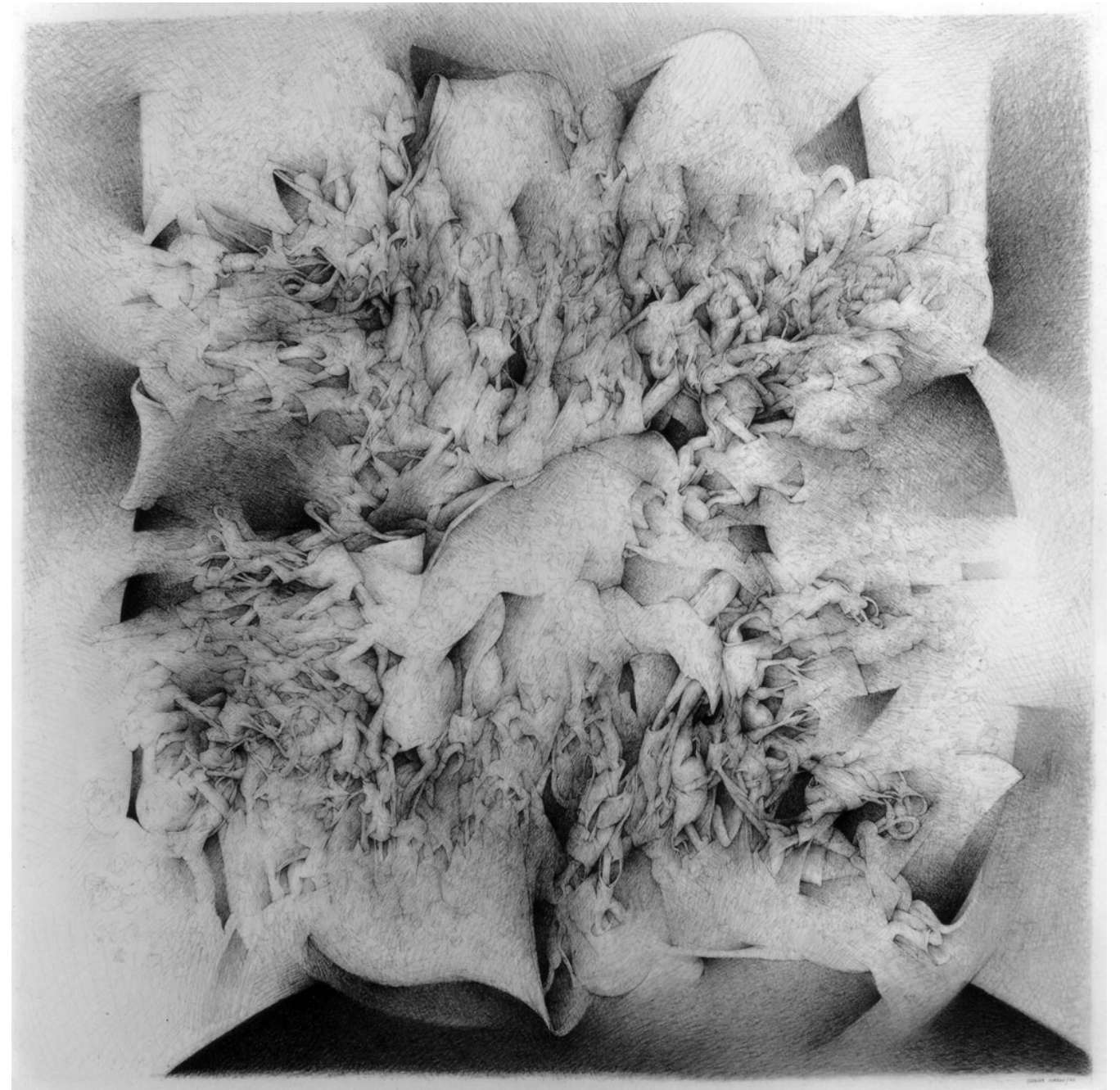
EARLY WORKS

The splintering, multiplying, and writhing forms that populate Chervin's early works have been likened to the teeming figural masses that appear in the paintings of Northern Renaissance artists such as Heironymus Bosch and Pieter Bruegel. Indeed, Chervin's drawings from the late 1980s and early 1990s contain surreal, chaotic scenes that evoke origin myths; her compositions gesture toward cataclysmic events that prompt the suffering of both humanity and the spirit world. This imagery is at once universal and highly personal: Chervin is the descendant of Russian Jews who immigrated to Argentina—uprooting their lives to escape the Holocaust. Chervin herself endured the oppression and violence of Argentina's civic-military dictatorship. The visual lexicon that Chervin developed within her early works seems to draw from these histories of trauma and distress to create emotionally charged, symbolic narratives around human mortality.

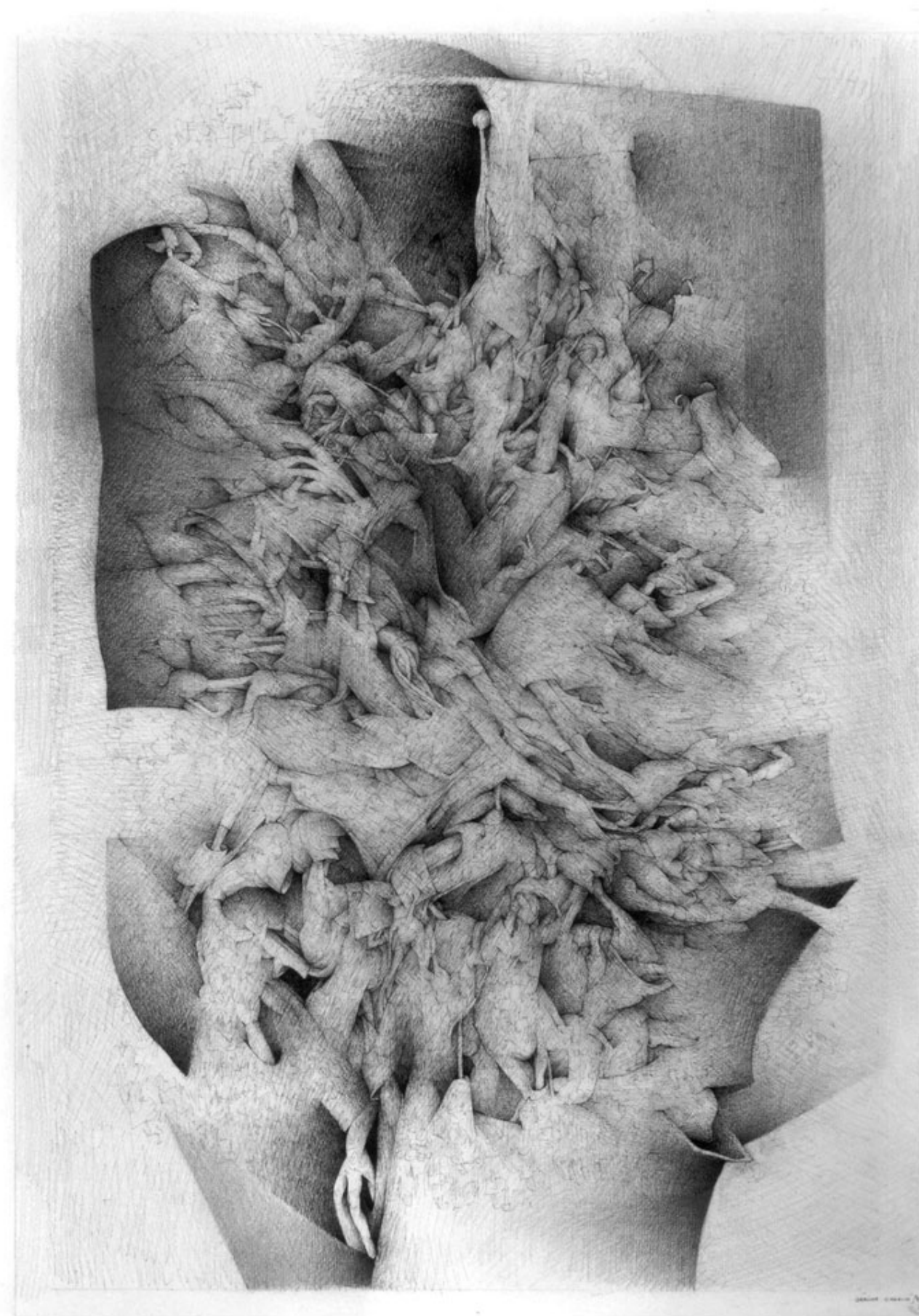


Catalina Chervin
The Dance
1989
27.5 x 35.4 inches (70 x 90 cm)
Pen and ink on paper
Woldemar Winkler Collection, Gütersloh, Germany

Catalina Chervin
Portrait
1994
Pen on paper
43.3 x 31.5 inches (110 x 80 cm)
Museo de Arte Contemporáneo, Marcos Curi Collection, Buenos Aires, Argentina



Catalina Chervin
Portrait of a Woman
1994
Pen and pencil on paper
35 x 24.8 inches (91 x 63 cm)
Bochum Museum, Permanent Collection, Bochum, Germany

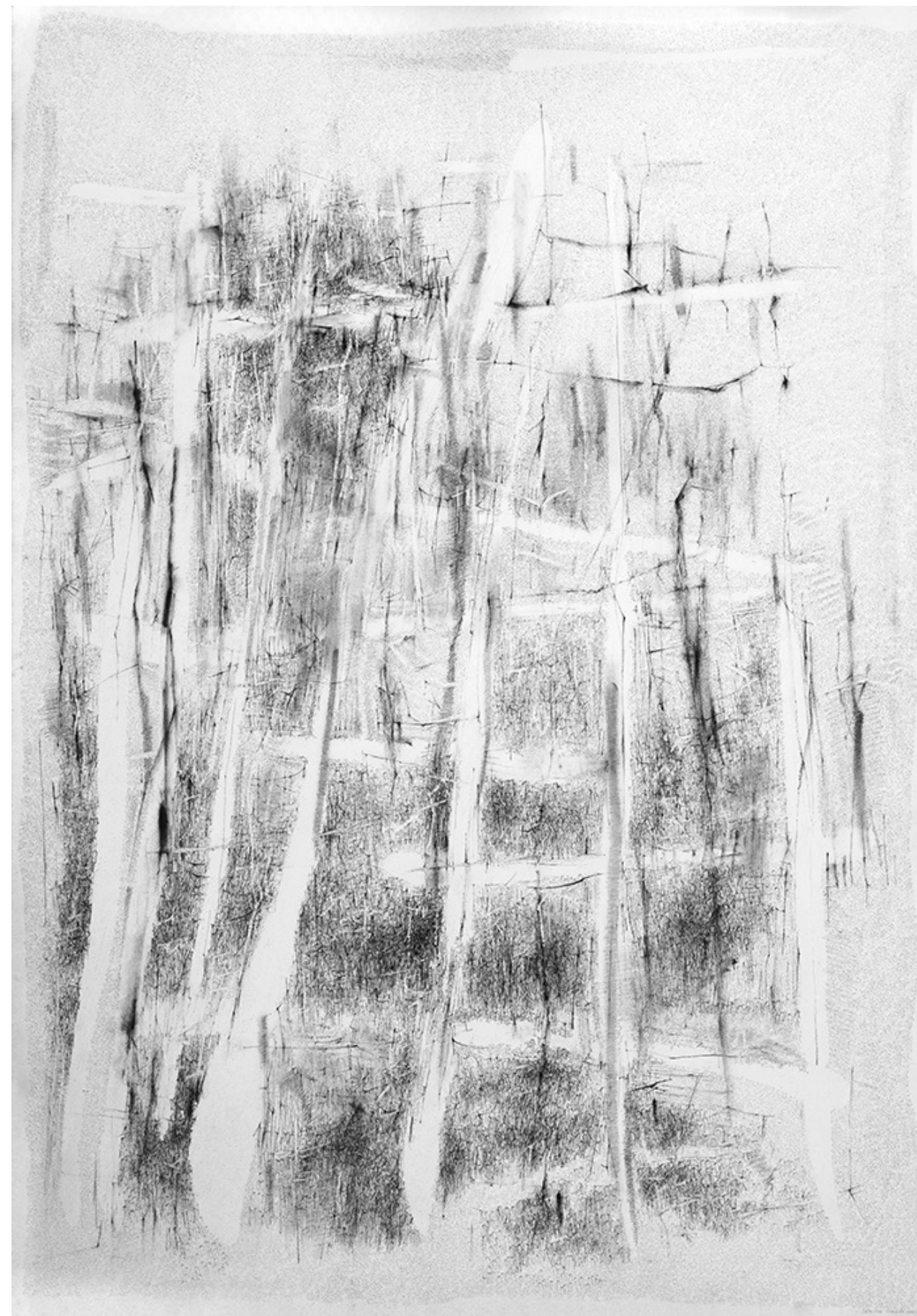


DRAWINGS

In the early aughts, a significant shift occurred in Chervin's drawing practice. Drifting closer toward abstraction, her compositions began to evince a sketchy, spontaneous quality that produced compelling tensions with areas of painstaking detail. Despite these new formal occurrences, Chervin did not fully abandon her twisted, humanoid forms, nor did she relinquish the themes of existential struggle central to her earlier works. Indeed, the artist's more recent drawings demonstrate her continued preoccupation with beginnings, endings, and hauntings, as well as psychological and physical tensions.

Chervin's drawings range in scale from intimate meditations to immersive, life-size environments. Combining careful strokes of ink wash with frenetic hatching and bold, decisive erasures, compositions executed in this medium explore a wide range of visual and conceptual expressions. When examining Chervin's drawings, viewers get a sense of both the physical and temporal nature of her gestures; we can feel the clenched muscles involved in making each tiny curl or rough scrape, and we can sense time building with the repetition of marks. We can detect an artistic process that revels in reworking and evolution, and that often requires years to achieve resolution. The changing of seasons, circumstances, and moods, become evident in the visual density and physical excavations that appear across the artist's varied surfaces. Chervin's completed works are clear manifestations of her care, obsession, and incredibly fertile imagination.

Catalina Chervin
Untitled V (Written Landscapes Series)
2016-2017
Pen, pencil, and charcoal on Lanaquarelle paper
59 x 41.3 inches (150 x 105 cm)



Catalina Chervin
Untitled II (Small Ink Mark Series)
2018-19
Charcoal, pencil and ink on Saunders paper
30 x 22.4 inches (77 x 57 cm)



Catalina Chervin
Untitled II (Written Landscapes Series)
2017-2019
Charcoal, pencil and walnut ink on Lanaquarelle paper
59 x 41.3 inches (150 x 105 cm)



Catalina Chervin
Untitled III (Series of Blots)
2018
Charcoal, pencil and walnut ink on Khadi Papers (handmade paper)
30 x 24 inches (76 x 57 cm)



PRINTS

The formal shifts that occurred in Chervin's drawings after 2000 can be found in her prints, as well. The artist's mark making—both meticulous and fluid—produces a new kind of density, and shadows seem to emerge as presences, rather than voids. Her prints often invoke higher powers and dark forces that coalesce, dissolve, and drift—shifting populations and landscapes around them as they rise and fall. Chervin has also created “portfolios” from specific groups of prints: *Apocalypsis* (2004), *Canto* (2010-2011), and *It* (2015). These portfolios combine the artist's etchings with the poetry and writings of Fernando Arrabal, Itzhak Katzenelson, and Clarice Lispector. In this context, Chervin's prints transcend the realm of visual art to become texts—pages in a larger narrative—weaving through, expanding, and illuminating the written language with which they are juxtaposed.

Catalina Chervin

Song 5

2010

Hard and soft ground etching, dry point, printed on Rives De Lin with Kozo chine collé

Image Size: 15 x 11 inches

Paper Size: 21 x 16 inches

Edition 20

Printer: Lothar Osterburg



Catalina Chervin

IT-3

2015

Hard and soft ground etching, printed on three hundred grams Somerset Textured White

Image size: 15 x 11 inches

Paper size: 21 x 16 inches

Edition 20

Printer: Lothar Osterburg



Catalina Chervin
Untitled
2016
Soft and hard ground etching with Kozo chine Collé printed on Hahnemühle 300 grams
Image size: 23 x 18 inches
Paper size: 29 x 22 inches
Variable Edition
Printer: Devraj Dakoji



COLLAGE

While Chervin's oeuvre primarily comprises drawings and prints, she has also created a number of large-scale collage works. This medium is a logical, rich extension of her drawing and printmaking practices; collage allows Chervin to deepen the physicality inherent in her work. Employing etching techniques to excavate printing plates or erasing with such force that paper supports disintegrate, her surfaces often possess a geological quality. In Chervin's collaged works, the heightened contrasts between smooth and rough, uniform and heterogeneous, endow each composition with a sculptural quality. The tactility of these works recalls the layered notices and advertisements found on the walls of urban settings. Here, however, the message is transcendent—rather than diverting our attention to commodities or entertainment, we are redirected inward. Chervin encourages us to seek our own answers in the protrusions and shadows of her mysterious, ambiguous spaces.



Catalina Chervin
Untitled (diptych)
2014-2016
Mixed media on paper mounted on canvas
78.7 x 118.1 inches (200 x 300 cm)



Catalina Chervin
Untitled (diptych)
2018-2019
Mixed media on paper mounted on canvas
78.7 x 118.1 inches (200 x 300 cm)



Catalina Chervin
Untitled (diptych)
2018 - 2019
Mixed media on paper mounted on canvas
78.7 x 118.1 inches (200 x 280 cm)

CV

Born 1953, Corrientes, Argentina
Lives and works between New York and Buenos Aires, Argentina

EDUCATION

1979 The National School of Fine Arts Ernesto de la Cárcova, Buenos Aires, Argentina

SELECTED SOLO EXHIBITIONS

2020 *Atmósferas y Entropías*, MACBA Museum, Buenos Aires, Argentina
2018 *Healing Songs* Installation, Embassy of the Argentine Republic, London, UK
2016 *Atmospheres and Entropy - Works on paper by Catalina Chervin*, OAS F Street Gallery, Art Museum of the Americas, Washington, DC; Herman Maril Gallery, University of Maryland, Washington; Cecilia de Torres Gallery, New York, NY
2016 Museo Judío, Buenos Aires, Argentina
2013 *As I Breathe*, Kunsthaus Lempertz, Berlin, Germany
2012 Fundación Pasaje 865, Buenos Aires, Argentina
2008 Animal Gallery, Santiago de Chile, Chile
2007 *The Writing of the Invisible*, Maman Gallery, Buenos Aires, Argentina
2002 Arroyo Gallery, Buenos Aires, Argentina
2000 Kunstgewinn Gallery, Köln, Germany
British Art Centre, Buenos Aires, Argentina
1998 S. Gallery, Woldemar-Winkler Foundation, Gütersloh, Germany
J. W. Goethe Universität, Frankfurt am Main, Frankfurt, Germany
1995 OEA Gallery, Buenos Aires, Argentina
1990 Art Gallery, Inter-American Development Bank, Washington, DC
1984 Del Retiro Art Gallery, Buenos Aires, Argentina
1980 Altamira Gallery, Buenos Aires, Argentina

SELECTED GROUP EXHIBITIONS

2019 *Drawing Biennial*, Museo Provincial de Bellas Artes Franklin Rawson, San Juan, Argentina
2018 *XIX edition of the international print award Premio Leonardo Sciascia*, Fondazione Federica Galli, Milano, Italia
TEFAF Maastricht, Patrick Heide Contemporary Art Gallery, Netherlands
2017 *Recent Acquisitions El Museo's collection*, Museo del Barrio, New York, NY

XIII International Graphic Art Biennial Dry Point Uzice, City gallery of Uzice, Serbia

2016 The Blackburn Exchange Show, New York, NY
2015 *Streams of Being: Selections from the Art Museum of the Americas*, The Art Gallery, University of Maryland, Maryland
2014 *Art Basel Hong Kong*, Cecilia de Torres Gallery, New York, NY
The Intuitionists, Drawing Center, New York, NY
Charity Auction for the Berlin Castle, Berlin, Germany
2013 *Obsessive Traces – Drawings by Five Artists*, Galería Cecilia de Torres, New York, NY
2012 *Re-Open International Contemporary Printmaking Exhibition*, Royal Society of Painter Printmakers, Bankside Gallery, London, UK
2011 *Recent Acquisitions: Prints and Photographs*, The New York Public Library, New York, NY
Voces y Visiones: Signs, Systems & The City, El Museo del Barrio, New York, NY
Marked Differences/Selections from the Kentler Flatfiles, Kentler International Drawing Space, Brooklyn, New York
Narrando historias: diálogos sobre la gráfica contemporánea, Borges Cultural Center, Buenos Aires, Argentina; Tamarind Institute, New Mexico
The Print Club of New York. Prints from member's collection (1994 - 2010), The National Art's Club, New York, NY
2010 *H. ART*, Herefordshire Art Week, The Drawing Gallery, London, UK
2009 *Contemporary Prints*, The Drawing Gallery, London, UK
2009 *Contemporary Drawings*, Victoria & Albert Museum, London, UK
2007 *Viewing Program*, Artist Registry, The Drawing Center, New York, NY
2006 *40 artists and 40 drawings*, The Drawing Gallery, London, UK
2003 *Newer Genres*, Twenty Years of the Rutgers Archives for Printmaking Studios, Jane Voorhees Zimmerli Art Museum, State University of New Jersey, NJ
2000 Museo de la Ciudad, Valencia, Spain
1993 *Surrealism in Latin America*, Bochum Museum, Bochum, Germany

SELECTED PUBLIC COLLECTIONS

Graphische Sammlung Albertina, Vienna, Austria
Victoria & Albert Museum, London, UK
The British Museum, London, UK
The Metropolitan Museum of Art, New York, NY
Brooklyn Museum of Art, Brooklyn, NY
The Jewish Museum, New York, NY
Princeton University Art Museum, Princeton, NY
El Museo del Barrio, New York, NY
Kunstmuseum Bochum, Bochum, Germany

Fine Art Museums of San Francisco, San Francisco, CA
The New York Public Library, New York, NY
Jack S. Blanton Museum of Art, The University of Texas, Austin, TX
Woldemar Winkler Collection, Gütersloh, Germany
Museum of the Americas, Washington, DC
Cedar Rapids Museum of Art, Cedar Rapids, IA
Jane Voorhees Zimmerli Art Museum, New Brunswick, NJ
QQC Art Gallery, City University of New York, New York, NY
Eduardo Sívori Museum, Buenos Aires, Argentina
Museo Provincial de Bellas Artes Franklin Rawson, San Juan, Argentina
Robert Blackburn Printmaking Workshop, New York, NY
The Francis J. Greenburger Collection, New York, NY

AWARDS

2018 *First Prize Manuel Belgrano Drawing Award*, Eduardo Sívori Museum, Buenos Aires, Argentina
Premio a la Trayectoria, Asociación de artistas visuales de la Republica Argentina, Buenos Aires, Argentina
2005 *Alberto J. Trabucco Drawing Award*, Academy of Fine Arts, Buenos Aires, Argentina
2003 *First Prize National Drawing Award*, Buenos Aires, Argentina
2000 *Third Prize Manuel Belgrano Drawing Award*, Eduardo Sívori Museum, Buenos Aires, Argentina
1999 *Finalist International Drawing Award*, Ynglada Guillot Foundation, Barcelona, Spain
1995 *Finalist International Drawing Award*, Ynglada Guillot Foundation, Barcelona, Spain
1988 *Jenaro Pérez Villamil Drawing Award*, Ferrol, Spain

FELLOWSHIPS

2014 Fellowship in Visual Arts, The Pollock-Krasner Foundation, New York, NY
2010 Fellowship in Visual Arts, Memorial Foundation for Jewish Culture, New York, NY
2004 Fellowship in Visual Arts, The Pollock-Krasner Foundation, New York, NY
2001 Fellowship in Visual Arts, Fondo Nacional de las Artes, Buenos Aires, Argentina

INVITATIONS

2018 Visiting Critics Series, New York Academy, New York, NY
2015 Visiting Scholar, New York University, New York, NY
2009 PCNY Artists' Showcase 2009, The Print Club of New York, New York, NY
2002 Visiting Artist, Coe College, Cedar Rapids, Iowa
1997 Invited to Art Omi Residency, New York, NY

PUBLICATIONS, BIBLIOGRAPHIES AND ILLUSTRATIONS

2016 Edward J. Sullivan: "Catalina Chervin - Cecilia de Torres Ltd. New York," Art Nexus Magazine
2013 Marietta Mautner Markhof, Catalog text, Kunsthaus Lempertz, Berlin, Germany
2009 Contemporary Argentine Drawing, Olmo Ediciones, Textos de Michael Nungesser, Berlín, Germany
2007 Edward J. Sullivan: "And the Grotesque of the Quotidian," Catalog text, Maman Gallery, Buenos Aires, Argentina
2001 "Responses: Intercultural Drawing Practice," published in Liverpool School of Art and Design, Centre for Art International Research, Liverpool, UK
2002 "The line and the color in fair doses," Rafael Squirru, La Nación Newspaper, Buenos Aires, Argentina
1998 Hiekish-Picard, Sepp: "Hallucinated Realities," Robert Morgan: "Catalina Chervin," Roque De Bonis: "Seismograph," Graciela Kartoffel: "An ink tear," Museo de Arte Contemporáneo, Buenos Aires, Argentina
1996 "Chervin, in her palace," Rafael Squirru, La Nación Newspaper, Buenos Aires, Argentina
1991 Lelia Driben: "There is a Vacuum," Diario Uno más Uno, Mexico DF, Mexico
1991 Aldo Galli: "The Pass of Dreams," La Nación Newspaper, Buenos Aires, Argentina
1990 José Gomez Sicre: Drawing. Washington, DC
1990 César Magrini: "And the rest is silence," Catalog text, idb Art Gallery, Washington, DC

Cover

Catalina Chervin

Untitled

2011

Charcoal, pencil and ink on paper
on paper mounted on canvas
200 x 150 cm (78.7 x 59 inches)

Page 2

Catalina Chervin

Homage

1999

Series: About the Apocalypse
Pen, pencil and charcoal on paper
150 x 105 cm (59 x 41.3 inches)

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