



CATALINA CHERVIN
STATES OF CONSCIOUSNESS

HUTCHINSON MODERN
& CONTEMPORARY

CATALINA CHERVIN:
STATES OF CONSCIOUSNESS

curated by Edward J. Sullivan

HUTCHINSON MODERN & CONTEMPORARY

47 East 64th Street, New York, NY 10065
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Catalina Chervin in her studio, Buenos Aires, Argentina
Photo: Pablo Messil

The Urgency of Repetition: Prints by Catalina Chervin

Edward J. Sullivan

Catalina Chervin's dedication to the expressive power of (mostly) abstract lines and forms (with an occasional incursion of color) forms a veritable legend within the art world. She has been a fixture in circles of admirers and collectors on three continents. Chervin's training in the celebrated studio of Robert Blackburn in New York – and, earlier, in Argentina, her preparation at the Escuela Superior de Bellas Artes 'Ernesto de la Cárcova' in Buenos Aires – prepared her for an entry into the circles of advanced, experimental art in the many cities where she has had individual or group exhibitions in, among other cities, Buenos Aires, Cologne, Madrid, Mexico City and New York.

Catalina Chervin's art is not simply a concretization of memories. It is not "pleasant" in a conventional sense. It is necessary to observe, internalize and ruminate on her dense visual metaphors which inevitably reflect a state of mind that – for those observers willing to suspend their desire for concrete or obvious messaging – can be (either or both) disturbing or cathartic.

Catalina's principal format has been drawing. Her works in charcoal on paper often strike us as shocking upon first view, but when observed in exhibitions where the spectator can contemplate the multiple (and sometimes contradictory)

meanings of her images, they enter with increasing urgency into our consciousness.

Individual drawings (or paintings and sculptures – genres into which she has made important incursions in recent years) – are undoubtedly the vehicles for private meditation and reflection. However, few are the opportunities to observe the aesthetic productivity of this (or, in fact, any) artist. Catalina Chervin is fundamentally aware of the necessity to disseminate her artistic vision and her forceful aesthetic voice into the wider world. Thus, the art of the print is of essential significance for her. In print series, Catalina Chervin is able to offer a wider public the enviable opportunity to both observe and understand her messaging within the realms of abstraction. In the current exhibition we are deeply interested in suggesting the "universalist" significance of her compelling visual language. Catalina Chervin's graphic vocabulary becomes, through the print medium, part of a larger patrimony of artistic consciousness on the part of her admiring public. This is the first time an exhibition of Chervin's prints has been presented in New York. It is a landmark moment for this brilliant creator of a collective artistic sensibility.

New York, February, 2025



(detail)

Catalina Chervin
Untitled, 2004
Hard and soft ground etching with spite bite aquatint, printed on Somerset White paper
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Artist proof edition of 5

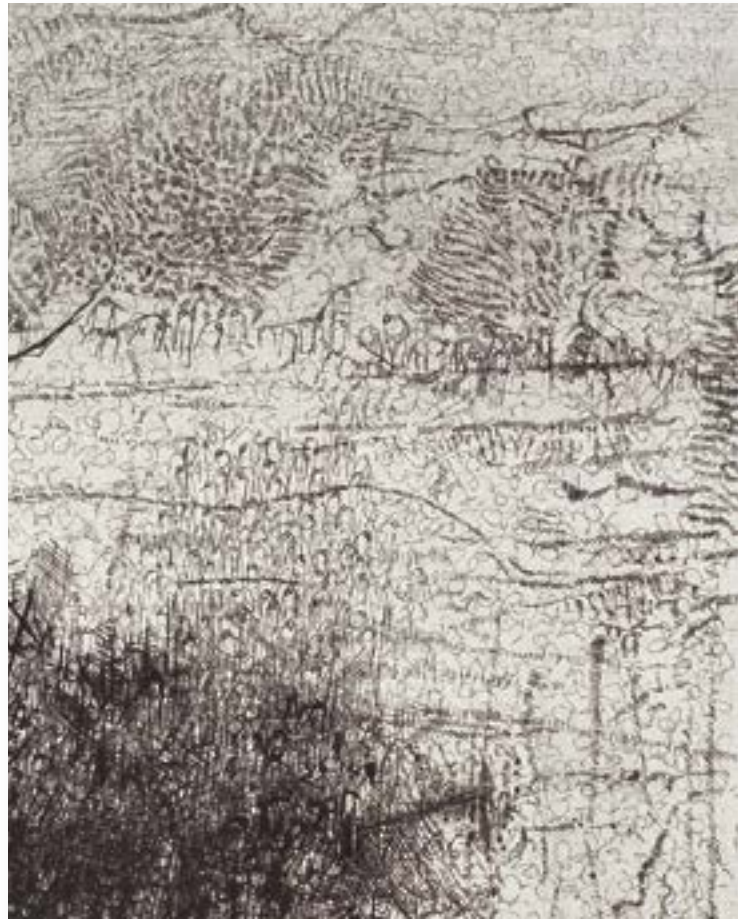




(detail)

Catalina Chervin
Untitled, 2004
Hard and soft ground etching with spite bite aquatint, printed on Somerset White paper
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
Song 1, 2010
Hard ground and soft ground etching, printed on Rives De Lin with Kozo chine collé
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
Song 2, 2010
Hard ground and soft ground etching, printed on Rives De Lin with Kozo chine collé
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
Song 3, 2010
Hard ground and soft ground etching with dry point, printed on Rives De Lin with Kozo chine collé
Master printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
Song 4, 2010
Hard and soft ground etching, printed on Rives De Lin with Kozo chine collé
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Artist proof edition of 3





(detail)

Catalina Chervin
Song 5, 2010
Hard and soft ground etching, printed on Rives De Lin with Kozo chine collé
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20

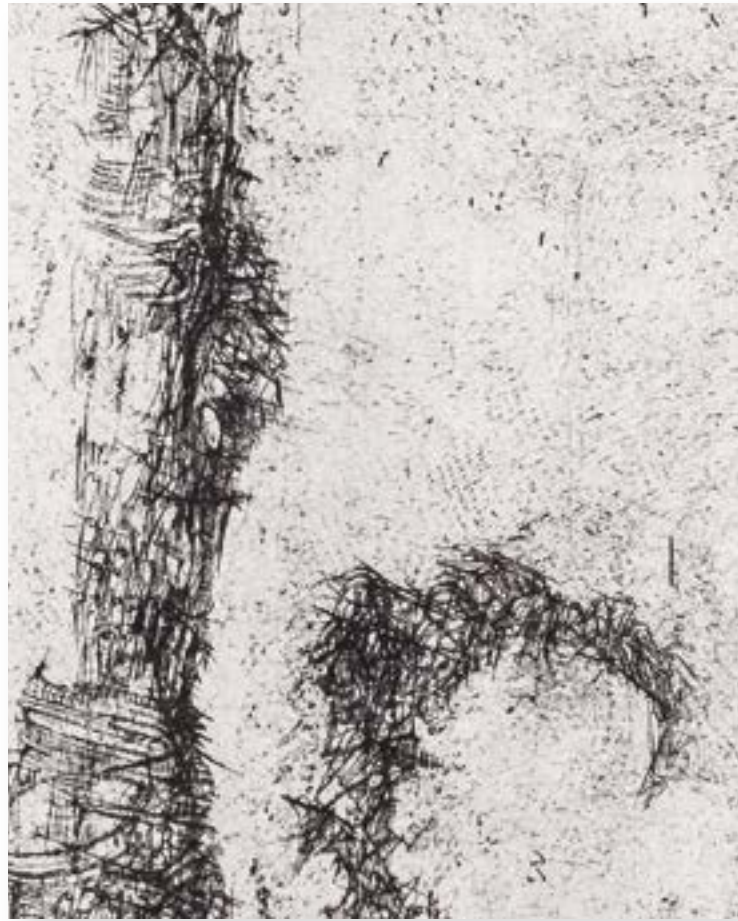




(detail)

Catalina Chervin
Song 6, 2010
Hard and soft ground etching, printed on Rives De Lin with Kozo chine collé
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Artist proof edition of 3





(detail)

Catalina Chervin
IT1, 2015
Hard and soft ground etching, printed on Somerset Textured White paper
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
IT 2, 2015
Hard and soft ground etching, printed on Somerset Textured White paper
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
IT 5, 2015
Hard and soft ground etching, printed on Somerset Textured White paper
Master Printer: Lothar Osterburg, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 16 in (53.3 x 40.6 cm)
Edition of 20





(detail)

Catalina Chervin
Untitled 1 (Marks and drawings series), 2018
Color hard ground etching and aquatint, printed on Hahnemühle paper
Master Printer: Devraj Dakoji, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 18 in (53.3 x 45.7 cm)
Artist proof edition of 3





(detail)

Catalina Chervin
Untitled 2 (Marks and drawings series), 2018
Color hard ground etching and aquatint, printed on Hahnemühle paper
Master Printer: Devraj Dakoji, New York
Image size: 15 x 11 in (38.1 x 27.9 cm)
Sheet size: 21 x 18 in (53.3 x 45.7 cm)
Artist proof edition of 3





(detail)

Catalina Chervin
Untitled 8, 2021
Spit bite aquatint with soft and hard ground etching, printed on
Hahnemühle paper with Gampi chine collé
Master Printer: Devraj Dakoji, New York
Image size: 15 1/2 x 11 1/2 in (39.4 x 29.2 cm)
Sheet size: 30 x 21 in (76.2 x 53.3 cm)
Variable edition of 10





(detail)

Catalina Chervin
Untitled 9, 2021
Spit bite aquatint with soft and hard ground etching, printed on
Hahnemühle paper with Gampi chine collé
Master Printer: Devraj Dakoji, New York
Image size: 15 1/2 x 11 1/2 in (39.4 x 29.2 cm)
Sheet size: 30 x 21 in (76.2 x 53.3 cm)
Variable edition of 10





(detail)

Catalina Chervin
Untitled 1, 2021
Color hard ground etching and aquatint printed, on Hahnemühle paper
Master Printer: Devraj Dakoji, New York
Image size: 24 x 18 in (61 x 45.7 cm)
Sheet size: 29 1/2 x 21 1/2 in (74.9 x 54.6 cm)
Variable edition of 5





(detail)

Catalina Chervin
Untitled 4, 2021
Color hard ground etching and aquatint printed, on Hahnemühle paper
Master Printer: Devraj Dakoji, New York
Image size: 24 x 18 in (61 x 45.7 cm)
Sheet size: 29 1/2 x 21 1/2 in (74.9 x 54.6 cm)
Variable edition of 5





(detail)

Catalina Chervin
Untitled III (Darkness series), 2011-12
Charcoal, pencil and Rotring on Lanaquarelle paper
30 x 22 in (76 x 56 cm)

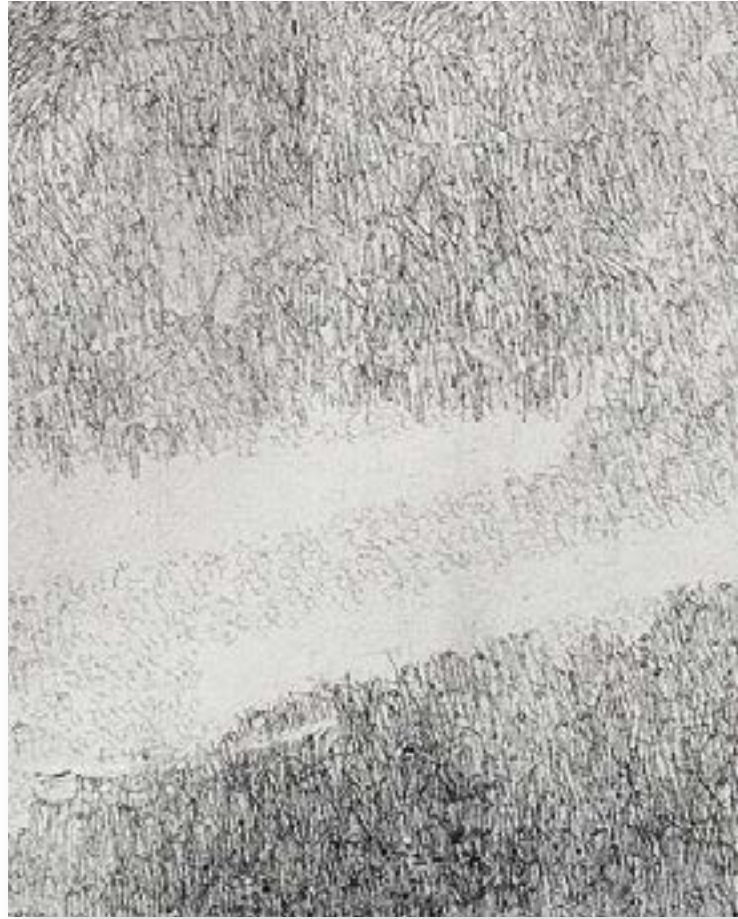




(detail)

Catalina Chervin
Untitled III (Small Ink-Marks series), 2017-18
Charcoal, pencil and Rotring on Lanaquarelle paper
30 x 22 in (76 x 56 cm)





(detail)

Catalina Chervin
Untitled III (Small Ink-Marks series), 2019
Charcoal, pencil and Rotring on Lanaquarelle paper
30 x 22 in (76 x 56 cm)



Interview with Catalina Chervin

Hutchinson Modern & Contemporary: When did you first begin making prints? What drew you to the medium?

Catalina Chervin: I began making prints at the Prilidiano Pueyrredon School of Fine Arts and I fell in love with the copper plate. With that marvelous process which begins when acid “eats” the plate that is exposed through drawing and leaves a mark that is inked, after which the printmaking press’ roller begins to “roll”...squeezing the paper and the inked plate together...More magic occurs when the paper is lifted and the image begins to build.

There are many ways to make the copper plate “sing,” but this is a very simple description of one of the techniques.

Printmaking offers me the unexpected, which I needed to open new pathways into my drawings. Since you can’t control all that happens to a plate, wonderful accidents occur. Among other things, that is what printmaking gives me.

HM&C: Can you discuss your experience printmaking in New York, specifically? Did you find that the city’s energy influenced your work?

CC: In New York, I discovered a world of possibilities, a place where dialogues with different cultures added much to my

“language”; a city that beats with constant questions and answers.

In New York, I discovered the marvel of working in collaboration with master printers, which is like a dialogue that opens doors. It is like drawing forth sound from a plate with four hands, like making a piano sing when it is played by two musicians.

I begin to etch my printing plates in my studio in Argentina and later I continue working on them in the studios of master printers in New York.

HM&C: While in New York you trained with Robert Blackburn and began working with master printmakers Lothar Osterburg and Devraj Dakoji. What was it like to work with these individuals? What did you learn from them?

CC: I met Robert Blackburn many years ago at his studio and he opened the doors to me on the first day that he saw my work. On that day, I remember that he picked up the telephone and called Roberta Waddell, telling her that she had to receive me at the [New York] Public Library, and that’s how a long and rich history began with the two of them. Blackburn’s generosity was immense, and his studio was a place of encounter between artists from different places in the world who shared a love of printmaking.

I discovered collaborative work in New York with Lothar Osterburg, with Devraj Dakoji and also with Kathy Caraccio. I continue to work with Devraj Dakoji and Lothar Osterburg. They make the complete edition of each one of my prints.

This form of working is a dialogue that really opens doors because their contribution to the technical aspect [of printmaking] “adds” to my language. I am passionate about the process. In some of the prints that I work on with Devraj, we use pigeon feathers that we find in the street or in Central Park. I draw with the feather [on the plate] which lifts the “ground” of ink and what happens is magical.

I give myself over to the adventure of each plate because not everything that I draw prints and beauty lies in the surprise. When I draw on the plate, I trust in my knowledge and my experience, and I throw myself into the adventure of not controlling the result.

And with Lothar on some plates we worked with “spite bite” among other techniques and the privilege of working with Lothar really moved me...always a tear of excitement for that privilege would stain the paper during the process.

HM&C: Can you talk about your printmaking process in Argentina, and how it differs from your process in the United States?

CC: In Argentina, we do not have materials, and that makes a big difference. Of course materials do not “speak” alone, rather they must be accompanied by a language, but the different inks, papers and other materials make a significant difference.

HM&C: Can you discuss your use of color in printmaking, and how it differs from the way you integrate color into your drawings?

CC: There is no difference between the way I use color in my drawings and my prints. I never wanted to use color as adornment, I want to use it when it also speaks. The way of including color in my prints varies, sometimes the paper gives it color when I am working with chine collé. It’s thrilling how language is enriched by different materials.

HM&C: Which technical aspects or themes would you like to explore through printmaking in the future?

CC: My remaining challenge is to work with stone. I am not yet its friend but it has invited me to come closer and to dialogue with it for a long time.



Catalina Chervin and Lothar Osterburg



Catalina Chervin and Devraj Dakoji

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

- 2025 *States of Consciousness*, Hutchinson Modern & Contemporary, New York
2023 *Black Vocabulary*, Franklin Rawson Provincial Museum of Fine Arts, San Juan, Argentina
2022 *Nigredo*, Legislature of the province, ArteCo., Corrientes, Argentina
2021 *Catharsis*, Hutchinson Modern & Contemporary, New York
2020 *Atmospheres and Entropy*, MACBA - Museum of Contemporary Art of 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
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
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, 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

- 2024 *Minimal interventions III*, Spanish Art Museum Enrique Larreta, Buenos Aires, Argentina
Apollo's Decathlon, Château de Montsoreau - Museum of Contemporary Art, France
Low Flight Drawings, Oda Gallery, Buenos Aires, Argentina
2023 Art on Paper Fair, Patrick Heide Contemporary Art, New York
TEFAF Maastricht, Patrick Heide Contemporary Art, Maastricht, Netherlands

- 2022 *DEVRAJ DAKOJI | Pranamu, Life Force*, Robert Blackburn Printmaking Workshop, EFA, New York
ArteCo., Corrientes, Argentina
2021 London Gallery Weekend, Patrick Heide Contemporary Art, London, UK
2020 *Timeout*, Patrick Heide Contemporary Art, London, UK
2019 Drawing Biennial, Franklin Rawson Provincial Museum of Fine Arts, San Juan, Argentina
2018 *XIX edition of the international print award Premio Leonardo Sciascia*, Fondazione Federica Galli, Milan, Italy
TEFAF Maastricht, Patrick Heide Contemporary Art, Netherlands
2017 *LV Concurso Internacional de Dibujo Fundació Ynglada-Guillot*, Real Academia Catalana de Bellas Artes de Sant Jordi, Barcelona, Spain
New to You: Recent Acquisitions, El Museo del Barrio, New York
XIII International Graphic Art Biennial Dry Point Uzice, Užice City Gallery, Serbia
2016 The Armory Show, Cecilia de Torres Gallery, New York
ArteBA Contemporary Art Fair, Van Riel Gallery, Buenos Aires, Argentina
The Blackburn Exchange Show, New York
The NY Art Book Fair, MoMA PS1, New York
2015 *Streams of Being: Selections from the Art Museum of the Americas*, The University of Maryland Art Gallery, College Park
2014 Art Basel Hong Kong, Cecilia de Torres Gallery, New York
The Intuitionists, Drawing Center, New York
Charity Auction for the Berlin Castle, Germany
2013 *Obsessive Traces - Drawings by Five Artists*, Cecilia de Torres Gallery, New York
2012 *Re-Open International Contemporary Printmaking Exhibition*, Royal Society of Painter-Printmakers, Bankside Gallery, London, UK
2011 Art Cologne, Maman Gallery, Germany
Recent Acquisitions: Prints and Photographs, The New York Public Library, New York
Voces y Visiones: Signs, Systems & The City, El Museo del Barrio, New York
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, Albuquerque, New Mexico
The Print Club of New York. Prints from members' collection (1994 - 2010), The National Art's Club, New York
2010 H. ART, Herefordshire Art Week, The Drawing Gallery, London, UK
2009 ArteBA Contemporary Art Fair, Daniel Maman Gallery, Buenos Aires, Argentina
Contemporary Prints, The Drawing Gallery, London, UK
Contemporary Drawings, Victoria & Albert Museum, London, UK
2007 *Viewing Program*, Artist Registry, The Drawing Center, New York
2006 *40 artists and 40 drawings*, The Drawing Gallery, London, UK
2003 *Newer Genres, Twenty Years of the Rutgers Archives for Printmaking Studios*, Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
2000 Museo de la Ciudad, Valencia, Spain
1993 *Surrealism in Latin America*, Bochum Museum, Germany

1980 Altamira Gallery, Buenos Aires, Argentina

SELECTED PRIVATE & PUBLIC COLLECTIONS

Graphische Sammlung Albertina, Vienna, Austria
Victoria & Albert Museum, London, UK
The British Museum, London, UK
The Metropolitan Museum of Art, New York
The Brooklyn Museum, New York
The Jewish Museum, New York
Blanton Museum of Art, The University of Texas, Austin
Princeton University Art Museum, NJ
El Museo del Barrio, New York
Aspekte Imaginativer Kunst Im 20 Jahrhundert, Permanent Collection Bochum Museum, Germany
Achenbach Foundation for Graphic Arts, Fine Art Museums of San Francisco, CA
The New York Public Library, New York
Woldemar Winkler Collection, Gütersloh, Germany
Museum of the Americas, Washington, DC
Cedar Rapids Museum of Art, IA
Zimmerli Art Museum, Rutgers University, New Brunswick, NJ
QQC Art Gallery, City University of New York, Bayside
Eduardo Sívori Museum, Buenos Aires, Argentina
Provincial Museum of Fine Arts "Dr. Juan R. Vidal," Corrientes, Argentina
Robert Blackburn Printmaking Workshop, New York
The Francis J. Greenburger Collection, New York

AWARDS

2018 *First Prize Manuel Belgrano Drawing Award*, Eduardo Sívori Museum, Buenos Aires, Argentina
Lifetime Achievement Award- AAVRA (Association of Visual Artists of the Argentine Republic), Buenos Aires
2005 *Alberto J. Trabucco Drawing Award*, Academy of Fine Arts, Buenos Aires, Argentina
2003 *First Prize National Drawing Award*, Buenos Aires, Argentina
2001 *Alberto J. Trabucco Drawing Award*, Academy of Fine Arts, Buenos Aires, Argentina
2000 *Third Prize Manuel Belgrano Drawing Award*, Eduardo Sívori Museum, Buenos Aires, Argentina
1999 *Award for Artistic Creativity in Visual Arts*, Fondo Nacional de las Artes, Buenos Aires, Argentina
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

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

INVITATIONS

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

PUBLICATIONS, BIBLIOGRAPHIES AND ILLUSTRATIONS

2021 Barral, Alberto. "Hutchinson Modern and Contemporary." *ArtNexus*, 2021.
Morgan, Robert C. "Catalina Chervin: Catharsis." *The Brooklyn Rail*, June 2021.
2020 Chervin, Catalina. *Atmospheres and Entropy*. MACBA – Museum of Contemporary Art of Buenos Aires, 2020. Text: Robert C. Morgan, Angel M. Navarro, Marietta Mautner Makhof, Susan Owens, Norman Kleeblatt, Edward J. Sullivan, and Joshua Halberstam.
2016 Sullivan, Edward J. "Catalina Chervin - Cecilia de Torres Ltd. New York." *ArtNexus*, 2016.
2013 Mautner Markhof, Marietta. Catalogue text. Kunsthaus Lempertz.
2009 *Contemporary Argentine Drawing*, Olmo Ediciones, 2009. Texts by Michael Nungesser.
2007 Sullivan, Edward J. *And the Grotesque of the Quotidian*. Maman Gallery, 2007.
2002 Ivizate Gonzalez, Diana. *Fragancias que golpean*. Editorial Politécnica de Valencia, 2002.
Squirru, Rafael. "The line and the color in fair doses." *La Nación*, 2002.
2001 "Responses: Intercultural Drawing Practice." Liverpool School of Art and Design, Centre for Art International Research (2001).
1998 De Bonis, Roque. "Seismograph." MACBA - Museum of Contemporary Art of Buenos Aires, Argentina, 1998.
Hiekish-Picard, Sepp. "Hallucinated Realities." MACBA - Museum of Contemporary Art of Buenos Aires, Argentina, 1998.
Kartofel, Graciela. "An ink tear." MACBA - Museum of Contemporary Art of Buenos Aires, Argentina, 1998.
Morgan, Robert. "Catalina Chervin." MACBA - Museum of Contemporary Art of Buenos Aires, Argentina, 1998.
1996 Squirru, Rafael. "Chervin, in her palace." *La Nación*, 1996.
1991 Driben, Lelia. "There is a Vacuum." *Unomásuno*, 1991.
Galli, Aldo. "The Pass of Dreams." *La Nación*, 1991.
1990 Gomez Sicre, José. "Drawing."
Magrini, César. *And the rest is silence*. idb Art Gallery, 1990.

COVER IMAGE

Untitled, 2004

Hard and soft ground etching with spite bite aquatint, printed on Somerset White paper

Image size: 15 x 11 in (38.1 x 27.9 cm)

Sheet size: 21 x 16 in (53.3 x 40.6 cm)

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for their collaboration and assistance in realizing this project.

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