

CUE

ART FOUNDATION

Stephen Andrews

September 9 – October 16, 2004

Andrews' art is transitional. While it exists in real time, and employs a masterful control of a variety of media, it is painfully aware of the process of erosion. Erosion and evolution are at the heart of this artist's extraordinary work."

-- Atom Egoyan

Upon meeting the artist almost twenty years ago, filmmaker Atom Egoyan recalls feeling an immediate affinity with Andrews' sensibility. Though the work reflected an outstanding repertoire of techniques, the artist's process never seemed to interfere with the extremely intimate feelings it aroused. Throughout his career as a painter, Stephen Andrews has reconverted mechanical applications to hand-made ones in order, as he puts it, "to decipher the medium's source for expression." In his new series, Andrews uses pixilation to distillate rather than obviate the impact of recent Iraq war photo coverage.



Checkpoint, 2003
Crayon rubbing on parchment, 15" x 20.5"

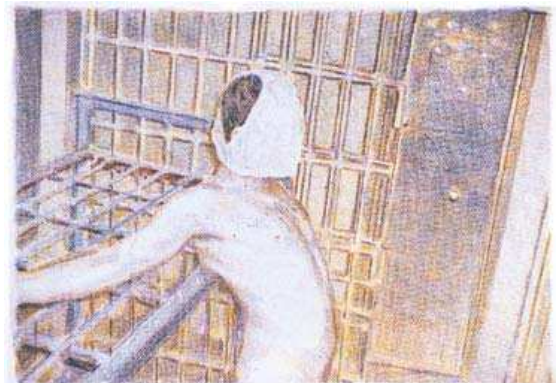
In early 2003, Andrews began researching the internet for images of the war which were not being reproduced by the mainstream press. He rendered his discoveries into rubbings using window screening and crayons, while employing a pastel palette, reminiscent of children's book illustrations, to hint at the American news agencies' soft peddling of Iraq's brutal aftermath.

Whether capturing the contortions of Iraqi prisoners or the wounding of a cameraman, Andrews remains focused on the distorted experience of viewing from afar by eliminating the filter of the

camera lens,
and freezing

on a moment of anguish, and allowing the image to resonate. For Andrews, these frozen moments strive to capture that instant when everything changes irrevocably, for it is at this very moment in which, according to the artist, our true nature is revealed. The loss, lingering, and suffering caused by this war, as revealed in Andrews' imagery, is both unsettling and enveloping.

According to Egoyan, Andrews is obsessed with recognizing and cherishing the precious nature of a single life. The work on view is in direct response to public images that uncovered the horrific level of war crimes committed over the past year.



Untitled, 2004
Crayon rubbing on parchment, 15.5" x 22"

(over, please)

Stephen Andrews was born in 1956 in Sarnia, Ontario Canada. His work has been in exhibitions in Canada, the U.S., Brazil, France, and India. His work deals with memory, identity, the body and the body politic. In his last series, Stevens explored cinema's seamless ability to capture the passing of time, by creating oversized strips of film by hand, and allowing the viewer to combine photo sequences in any order they wished to construct their own narrative.

Accompanying Public Program:

Tuesday, October 12, 6.30pm: Reading by Russell Banks

Russell Banks is a prolific writer of fiction, a few of his titles include *Searching for Survivors*, *Family Life*, *Hamilton Stark*, *Trailerpark*, *Continental Drift*, *Success Stories*, *Affliction*, *The Sweet Hereafter*, *Rule of the Bone*, and *Cloudsplitter*.

His works have been widely translated and published in Europe and Asia. Two of his novels have been adapted for feature-length films, *The Sweet Hereafter* (winner of the Grand Prix and International Critics Prize at the 1997 Cannes Film Festival) and *Affliction*.

Mr. Banks has won numerous awards and prizes for his work, among them a Guggenheim Fellowship, National Endowment for the Arts Creative Writing Fellowships, Ingram Merrill Award, O. Henry and Best American Short Story Award, and the Literature Award from the American Academy of Arts and Letters.

Upcoming Exhibitions:

October 21 – November 27, 2004

Josh Dorman: Curated by Paul Auster

Brian Moss: Curated by Lisa Yuskavage

December 9, 2004 – January 29, 2005

Thomas Ashcraft: Curated by Bruce Nauman

Tina Girouard: Curated by Susan Rothenberg

About CUE:

CUE Art Foundation, a non-profit 501(c) (3) organization, provides educational and professional development programs in the visual arts. These include student internships, stipends, exhibitions, public lectures, and an in-gallery studio program, all of which draw from the talents and experience of the diverse community of artists, art critics, and teachers that the Foundation brings together

CUE's exhibition season gives unknown or under-recognized artists public and professional exposure comparable to that offered by neighboring commercial galleries, without the usual financial restraints. The Advisory Council, an honorary group of artists and leading figures from the arts education, applied arts, art history, and literary communities, has the responsibility of selecting exhibition curators. The curators, in turn, nominate artists to exhibit at CUE, and continue to play a role throughout the exhibition process. Both the Advisory Council and the exhibition curators actively participate in the public lectures and educational programs.

For additional information, please visit www.cueartfoundation.org or contact Jeremy Adams, Gallery Director at 212-206-3583 or by fax at 212-206-0321. The gallery is located at 511 West 25 Street, New York, NY 10001. Gallery hours: Tuesday – Saturday, 10am – 6pm.