

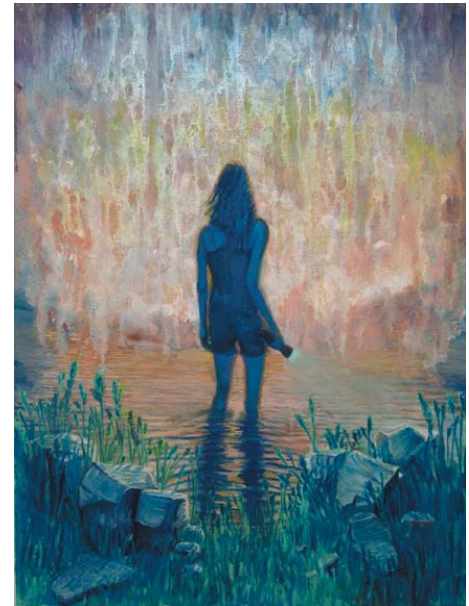
**Javier Gatti-Hernandez**  
**Curated by Simon Critchley and Tom McCarthy**  
**of the International Necronautical Society (INS)**

**January 27<sup>th</sup> – March 15<sup>th</sup>, 2011**  
*Opening reception Thursday, January 27<sup>th</sup>, 6-8pm*

*“Javier Gatti-Hernandez gives us some fireflies. Something flares up in his work—something evanescent, fragile and fleeting—at the edges of existence, and then disappears, like the water into the dark waters of the River Styx.”*

-INS

Santa Fe-based artist Javier Gatti-Hernandez describes himself as obsessed with themes of love and death an obsession that recently realized in two simultaneous events: the death of the artist’s close cousin, and the temporary estrangement from his fiancée. These two women, symbols of both love and loss, come together as a single recurring figure in Gatti-Hernandez’s most recent series of paintings, which he describes as “depictions of the fading memory of two people blurred into one: an amalgam of love and death.” Gatti-Hernandez consistently obscures this figure throughout the series, keeping her from meeting the viewer’s eye. The viewer shares with the subject an attempt to discover that which cannot be seen. The scenes are closely cropped, with the woman dominating the center of the composition, allowing very little in the way of peripheral context for each painting’s narrative. Each figure is implanted into dynamic, quasi-supernatural environments, and left searching and alone.



*Finding the Dissolve, 2010*  
Oil on canvas, 32" x 24"

Much of Gatti-Hernandez’s prior work has been in



*The Fiancée, 2010*  
Oil on canvas, 28" x 20"

experimental film, and the mythological themes he visited then resonate again in these new paintings—a careful balance of the real and the fantastic. Both romantic and eerie, the landscapes are lush and wet, reminiscent of the artist’s childhood home of Miami, and, from scene to scene, evoking Eden or Hades. Warm pastels and cool greens and blues populate each frame through soft, thin brushstrokes, suggesting a dream or hallucination. The viewer is placed squarely at eye level with the generalized, natural elements—immediately immersed in a scene at once suspended and haunting, from which it is impossible to slip away.

This exhibition at CUE Art Foundation marks Javier Gatti-Hernandez’s first solo show in New York. Ten paintings from his most recent body of work—all grappling with the these experiences of convergent love and loss—will be on view through March 15.

*(More, over)*

For additional information, please contact Ryan Thomas, Programs Coordinator, CUE Art Foundation, 212-206-3583, or email [ryan.thomas@cueartfoundation.org](mailto:ryan.thomas@cueartfoundation.org)

Free catalogues available.

### **Javier Gatti-Hernandez: Bio**

Javier Gatti-Hernandez was born in 1978 to Cuban immigrants in Miami, Florida. He began drawing and painting at age eight, and avidly pursued art throughout his adolescence, studying under Lee Willig, a local Miami painter and Cooper Union Alumnus. Gatti-Hernandez was awarded a scholarship to attend The Cooper Union in New York, where he studied painting and began making short films, including *Dido's Lament* (2000) and *Beatrice* (2008), an Official Selection of the Santa Fe Film Festival.

Gatti-Hernandez has exhibited his work in various group shows throughout the United States including *Sheep in Wolf's Clothing* (2001, The Media Triangle); *Domestic Arrivals* (2004, White Box Gallery); *Faster Sleeper, Bas Fisher International* (2006, Miami, FL); and *Collect 8: Annual Group Show* (2009-2010, Center for Contemporary Arts, Santa Fe). Gatti-Hernandez currently resides in Santa Fe, NM. His exhibition at CUE Art Foundation marks his first solo show in New York City.

### **About CUE:**

CUE Art Foundation is a 501 (c)(3) non-profit forum for contemporary art and cultural exchange that provides opportunities and resources for under-recognized artists. We value the astonishing diversity of creativity that artists provide and the importance of their activity in the social context of the city.

CUE provides artists, students, scholars and art professionals resources at many stages of their careers and creative lives. Our programs include exhibitions, studio residencies, publications, professional development seminars, educational outreach, symposia, readings, concerts and performances. Since 2002, we have operated from our 4,500 square foot storefront venue in the heart of New York's Chelsea Arts District.

CUE exhibiting artists are chosen by their peers who are themselves selected by a rotating advisory council from across the country. This pluralistic process ensures that CUE consistently offers diverse viewpoints from multiple disciplines of artistic practice. Simply put, we give artists their CUE to take center stage in the challenging world of art.

CUE Art Foundation is a non-profit arts organization dedicated to promoting culture by supporting the creativity of under-recognized visual artists.

Major program support is provided by Accademia Foundation, The Viking Foundation, Agnes Gund, The Fifth Floor Foundation, The Pollock-Krasner Foundation, Inc., The Greenwall Foundation, The Jacques & Natasha Gelman Trust, The Foundation for Contemporary Arts, The Joan Mitchell Foundation, Milton & Sally Avery Arts Foundation, The Koret Foundation, The Hyde and Watson Foundation, The Andy Warhol Foundation for the Visual Arts, William Talbott Hillman Foundation, National Endowment for the Arts, the New York City Department of Cultural Affairs and New York State Council on the Arts (a State Agency).

