

ELIZABETH XI BAUER

at

London Art Fair 2020

PRESENTING WORKS BY

Theodore Ereira-Guyer (b. London, 1990. Lives and works between London and Lisbon)

Abraham Kritzman (b. Israel, 1983. Lives and works between Israel and London)

Cătălin Petrișor (b. Craiova, Romania, 1978. Lives and works in Segarcea, Dolj, Romania)

Curated by Maria do Carmo M. P. de Pontes (b. São Paulo, 1984. Lives and works in London)

For its presentation at the London Art Fair 2020, Elizabeth Xi Bauer is thrilled to display a selection of two-dimensional works by three emerging, multimedia artists from different nationalities. In common, they share an understanding of memory as a guiding force in their practices, though this shared interest takes them to different aesthetic and conceptual paths. The presentation marks Elizabeth Xi Bauer's debut at the London Art Fair.

Theodore Ereira-Guyer's compositions commonly address botanical landscapes, particularly gardens. Of this he comments, 'when working with landscape, I am often considering how it is a receptacle and meeting place of both the past and the future'. Always producing indoors, at times the artist depicts his immediate surroundings, such as *Surrounded* (2019) – which addresses a garden near his home in Lisbon – at others, he paints from memory, aided by photographic documentation of places he once visited. This is the case of *Figures in the garden (i)* (2018), which was produced during a residency in São Paulo and gathers elements from the lush Botanic Garden in Rio de Janeiro, the Casa de Pilatos Garden in Seville as well as the affective recollection of his grandmother's garden. This personal aspect of his practice is further explored in the series *Places we used to play (garden, forest, woods)* which, as the title suggests, focusses on places he used to frequent while growing up between Portugal and England. Although these are woodcuts – thus carrying within the potential of reproducibility – each of the 20 compositions of this series are singular, made from unique moulds that were used just once. By under-exploring the capacity of the medium to generate multiple copies, Ereira-Guyer creates a single double between the artwork and the matrix – though the latter might eventually generate more unique copies over a time gap, once again alluding to concepts of memory, aura, past and future.

The notion of doubles is also central to Abraham Kritzman's practice. *Arch and Veil Left and Right* (2016), for instance, is a mirrored composition partly inspired by a Romanian mural from the Baroque period painted in a Byzantine style. This one trip to Romania, which he made in 2015 as part of a two months residency, has served as an enduring inspiration to the artist, as to this day he paints the architecture and the various landscapes of that country, the exact memory of them increasingly metamorphosed over the passage of time. It was during this same trip that Kritzman started to create his signature half-domes, a shape he would encounter in abundance in that country. There is also an affective note to his interest in Romania as his great-grandfather lived in Piatra Neamț in the late 19th and early 20th Centuries. This now remote family tie with the city served as an excuse for the artist to visit it and create paths around it, and this particular experience has inspired several pairs of works, such as *House of Cloth and Our house at night* (both 2018). These double paintings combine architectural elements with abstractions, and the process behind them is similar to that of collages, or of a game of Chinese whispers, as each of the paintings presents fragments of previous paintings executed by him, thus becoming increasingly detached from the original subject in each step of the way. A same pair is always painted at the same time, but never displayed side by side.

Recycling is key to Cătălin Petrișor's most recent body of work. His threaded compositions are made of stripes cut from old canvases that he thinks no longer represent him, as well as colour studies, giving way to imperfect grids that carry within the memory of the paintings they once were. As the artist continued to experiment with this technique, he further started to include photographs and objects to the compositions. Though they are now essentially geometric and abstract, one can recognise shapes and colours and thus imagine their previous narratives. The works from this series bear elaborate titles, such as *March in May* and *The same source* (both works 2019), which provide yet another layer to the works. The black and white paintings on show are older pieces, among the last that he made using just these two colours and superimposed drawings. And *Thunders in the Form of House* (2017) consists of a rural landscape with trees and a cottage. The superimposed image, on the left of the canvas, presents pine trees in the form of lightning as well as positive and negative signs alongside seemingly scientific sentences explaining such natural phenomena. *Patterns of Discretion* (2017) presents a rocky, clearly manmade formation over a cloudy background. The added images here are triangles, lines, squares and circles, shapes that exist abundantly in our daily lives, thus contrasting natural and geometric forms.

WORKS ON SHOW

Theodore Ereira-Guyer

Surrounded, 2019

Etching on Somerset cotton paper

152.5 x 100 cm

Theodore Ereira-Guyer

Figures in the garden (I), 2018

Oil on canvas

140 x 100 cm

Theodore Ereira-Guyer

Places we used to play (garden, forest, woods), 2019

Woodcut (unique)

45 x 30.6 cm

Theodore Ereira-Guyer

Places we used to play (garden, forest, woods), 2019

Woodcut (unique)

45 x 30.6 cm

Abraham Kritzman

Domed Pressure (orange) (1), 2018

Woodcut monoprint and porcelain

90 x 63 cm

Abraham Kritzman

Domed Pressure (orange) (2), 2018

Woodcut monoprint and porcelain

90 x 63 cm

Abraham Kritzman

FDome 5, 2017

Oil on paper

50 x 35 cm

Abraham Kritzman

Arch and Veil Left and Right, 2016

Oil on canvas

120 x 90 cm each

Abraham Kritzman

House of Cloth L, 2018

Oil on wood panel

40 x 30 cm

Abraham Kritzman

House of Cloth R, 2018

Oil on wood panel

40 x 30 cm

Abraham Kritzman

Our house at night L, 2018

Oil on wood panel

40 x 30 cm

Abraham Kritzman

Our house at night R, 2018

Oil on wood panel

40 x 30 cm

Cătălin Petrișor

And Thunders in the Form of House, 2017

Oil and graphite on canvas

105 x 141 cm

Cătălin Petrișor

Patterns of Discretion, 2017

Oil and graphite on canvas

46 x 57 cm

Cătălin Petrișor

March in May, 2019

Oil on canvas

48 x 36 cm

Cătălin Petrișor

The same source, 2019

Oil on canvas

36.5 x 23 cm

Cătălin Petrișor

The eyes smile, 2019

Oil on canvas

24 x 30 cm

Cătălin Petrișor

The bright side looks at you, 2019

Oil on canvas

35 x 61 cm

ABOUT ELIZABETH XI BAUER

Founded in 2015, Elizabeth Xi Bauer is a platform for art and dialogue.

Our work sets out to establish diverse collaborations between artists, cultural experts, curators, critics and collectors in order to contribute to public discussion and individual learning. We believe in the empowering potential of an experimental and independent approach to art and its expansion.

We collaborate with artists to provide a platform for their works both online and offline; always starting from conversations, together we devise and develop original exhibitions and publications.

For more information on the artists and our work, please visit www.elizabethxibauer.com or email contact@lizxib.com