

Elizabeth Xi Bauer presents: *Rolling with the Homies*

Featuring Theodore Ereira-Guyer, Cătălin Marius Petrișor Hereșanu, Marta Jakobovits, Abraham Kritzman, Antonio Pichillá and Alexandra Zarins

The title of this exhibition derives from Coolio's 1990s hit *Rollin' With My Homies*, immortalised in the film *Clueless*, a classic from the same decade. In the same way the film focused on an established group welcoming a newcomer, in this upcoming exhibition, artists represented by Elizabeth Xi Bauer are shown alongside Antonio Pichillá and Alexandra Zarins. The former recently exhibited at Elizabeth Xi Bauer, whilst the latter, is making her Gallery debut. This exhibition will showcase and celebrate the artists' practices, previewing the Gallery's 2023 programme.

**Theodore Ereira-Guyer's** work is an ongoing investigation into the subject of memory – what is kept and what is left behind. For example, his process of printmaking, especially the way in which Ereira-Guyer practices it, necessarily involves a loss of information between the plate and the paper. Even if it is a technique aimed at reproducibility, Ereira-Guyer uses single or a few compositions being generated per plate – every time a print is made, different aspects are emphasised whereas others are lost.

In this exhibition, we see a selection of mixed media works created during the artist's residency at FONTE, Vila Madalena in São Paulo, Brazil. The artist works with collage, incorporating bright colours and formations that mimic natural forms and landscapes. The found seeds, that appear as artworks in their own right, bind the works together and evoke his time spent in São Paulo. He fashions these landscapes through the lens of his etching process; lines, shapes, marks and gestures interrelate and work together in a layering process to construct an image.

**Cătălin Marius Petrișor Hereșanu** is a multidisciplinary artist who favours the field of painting. The artist's paintings are carriers for his interventions. The surfaces of his paintings are an exploration into deconstructing reality in order to reveal the action of image making. His works also examine the notion of space and imagination as the viewer's guide to exploring the world around us.

This exhibition features new paintings by the artist created recently in his studio in Romania. These works mark a new direction in the artist's practice, similar to the artist's cut up and recomposed woven paintings but creating the same illusion through the act of painting itself. The fabric effect is created by scratching the wet layer of paint on top of the dried underlayer with a knife, a process similar to the sgraffito technique. The artist explains: "Working on these paintings is like an exercise in attention, the horizontal and vertical gestures, those that create the illusion of fabric when viewed closely, also create a good rhythm".

**Marta Jakobovits'** oeuvre is a complex, researched and developed exploration of ceramic techniques. From casting to modeling and firing, using traditional materials and methods, the artist experiments with limitations of processes. Here we see new works from her studio in Romania. The sculpted ceramics with personal glazes convey the direction of her current practice and the continued mastery of the medium in a career that spans decades; an ability to control shape, colour, and texture. The dry leaves help us to place the works in nature, the artist is fascinated by the relationship between her created works and natural forms.

**Abraham Kritzman's** practice works with techniques such as duplication, zooming, abstraction, flattening, layering, veiling and obscuring, as well as manipulating methods of display in order to transform the viewer's experience. For Kritzman, the relationships between his works - the "negative space" - are important, such as with the diptych in this exhibition. The artist has built an artistic language inspired by his travels, such as around Romania, Spain, and Japan.

In 2022 and continuing in 2023, Kritzman has been working in London, in Elizabeth Xi Bauer's artist studio. It has been a fruitful and successful period for the artist as he creates his most ambitious and largest works to date. Following on from Kritzman's solo exhibition *Land's End*, this exhibition exhibits further new works from the studio, showcasing the direction of his current practice.

**Antonio Pichillá** focuses on the ever-developing connections between western contemporary art and the vernacular tradition of craft. Using natural materials Pichillá draws from Mayan epistemology to: "Restlessly look for a bond that integrate(s) with the environment as something inexact, uncodified. I struggle to give form to transitory states". Examining the ancient culture of his native Tz'utujil heritage and the postcolonial notion of a homogenous national identity, Pichillá's works are an act of resistance to otherness and binary constructions of identity. Instead, his work celebrates the heterogeneity of everyday contemporary Tz'utujil life. From his studio at Lake Atitlán the artist's practice is driven by anthropological research into Guatemala's urban and rural regions.

*La Piedra De Sol (The Sun Stone)* is inspired by a day in the Mayan calendar, B'atz (Knot) day, which celebrates beginning and ending, tying and untying, winding and unwinding, much like existence itself. It is also a healing mechanism too, like a necklace used by spirit guides today. *Espantapajaro (Scarecrow)* is inspired by scarecrows that the artist has seen, the handmade form that helps protect growing plants from birds. For the artist, it is an important part within the agricultural life cycle, especially early on when the crop is vulnerable at the beginning of February when the first rains fall. The work is made from found threads, textiles and pieces of wood creating a protective yet strange, menacing shape. The artist is interested in the relationship between bodies, memory, fabric, and identity.

**Alexandra Zarins** predominantly works with oil painting. Zarins is fascinated by the human figure and the psychology of portraiture. The artist draws inspiration from the Old Masters to reflect and respond to the figure in the context of our contemporary world. Leaning into the language of caricature and satire, she explores imagined alternate paradigms of people and creatures revelling and rioting in debauched arenas like playgrounds of hell. These worlds propose that by night - which functions as the alien influence - our recognisable identities are changed. Disrupting the fun: the untamed ferocity and celebration of visceral impulses offered here, gives way to hedonism, and turns salacious and sinister, haunted by an undercurrent of existential dread. Her paintings satisfy a perverse desire to indulge in the grotesque and obscene, sometimes confronting us with uncomfortable reflections of society.

The artist works from her imagination conjuring surreal moments of pronounced connection and intimacy. The obsessive repetitive marks build up layers as thick paint is pulled across the surface of the canvas presenting elongated figures that seem supportive yet hostile. Zarins is interested in the dialogue between intimacy with oneself and others, something that is comforting and peaceful yet also challenging and made uneasy by critical and over-analytical thoughts as crippling self-consciousness seeps in.

The exhibition will run from 3rd February to 18th March 2023, Wednesday to Saturday, 12-6 pm or by appointment

Elizabeth Xi Bauer Gallery  
Fuel Tank, 8-12 Creekside  
London  
SE8 3DX  
020 3048 5220  
contact@lizxib.com

**Theodore Ereira-Guyer** (born 1990, London, U.K.) lives and works between London and Lisbon, Portugal. The artist studied at Central Saint Martins followed by the Royal College of Art, where he won the Helen Chadwick Award for multidisciplinary artists in 2014. Ereira-Guyer has exhibited internationally and his work is held in private and public collections such as the Victoria and Albert Museum, British Museum, Tate, MoMA, Yale Center for British Art, Centre Pompidou and Gulbenkian Museum.

**Cătălin Marius Petrișor Hereșanu** (born, 1978, Craiova, Romania) lives and works in Segarcea, Romania. The artist studied at the University of Art and Design of Cluj-Napoca. He has exhibited internationally and has exhibited at the International Biennale of Contemporary Art in Prague. Petrișor's work is in the permanent collections of The National Gallery Prague, The Nederlandsche Bank Collection and The National Museum of Contemporary Art Bucharest.

**Marta Jakobovits** (born 1944, Satu Mare county, Romania) lives and works in Oradea, Romania. The artist studied at the Institute of Fine Arts in Cluj. In 2006, the University of Arts and Design in Budapest gave her the title of Doctor of Liberal Arts. Amongst many other awards and recognitions, in 2013 Jakobovits was presented by the President of the Republic of Hungary the Hungarian Knight's Cross of Merit. In 2010 she was presented the Diploma of Excellence of the Romanian Ministry of Culture and in 2007 she obtained The Fire Arts Award of the Union of Artists from Romania, the highest professional recognition Romania awards. Jakobovits' artworks are held globally in private and public collections such as the Collection of the International Ceramic Studio Kecskemet and Museum of Fine Arts Budapest in Hungary, Continental Art Centre Rotterdam, Contemporary Art Collection of Rah Art Residency Tehran and the Contemporary Art Collection of the Romanian Academy in Rome. She is also collected by institutions across Romania: The National Museum of Contemporary Art Bucharest, Public Art Collection Covasna, Museum of the Cris County Oradea, Art Museum Cluj and the Peter Jecza Foundation.

**Abraham Kritzman** (born 1983, in Rehovot, Israel) lives and works between Israel and London. The artist studied at the Bezalel Academy of Art and Design, Jerusalem, followed by the Royal College of Art, where he won the Villiers David Travel Award in 2013. Kritzman is collected by the Tel Aviv Museum of Art and Herzliya Museum of Contemporary Art. The artist was awarded The Minister of Culture Prize for Emerging Artists and The Hermann Struck Prize. He is currently a Tutor at the Bezalel Academy of Art and Design.

**Antonio Pichillá** (born 1982 in San Pedro La Laguna, Guatemala) lives and works in San Pedro La Laguna. Pichillá earned his BFA from the Rafael Rodríguez Padilla Art School in Guatemala City. In 2017 Pichillá received the Juannio Award an important recognition for Guatemalan artists. The artist participated in the 2002, 2010 and 2014 editions Bienal de Arte Paiz, Guatemala. In 2020 Pichillá work was exhibited in the Berlin Biennale. In summer 2022, Tate Modern opened Inherited Threads, a new collection display of works by North and Latin American artists that were recently acquired by the institution. Pichillá's work has been exhibited at Museo Reina Sofía, Madrid, Spain; the Museo de arte Moderno, Guatemala Museum, Guatemala City, Guatemala; SAVVY Contemporary, Berlin, Germany; Para Site, Hong Kong; Hessel Museum of Art, New York, USA and Galeria Leme, São Paulo, Brazil. His work is in collections including Tate, London, UK; Museo Reina Sofía, Madrid, Spain; Lars Romer Copenhagen, Denmark and Dexter Lelain San Francisco, USA.

**Alexandra Zarins** (born 1993, London, UK) lives and works in London. Zarins studied Fine Art at the University of Edinburgh before her passion for portraiture drew her to Florence at the Charles H. Cecil studios. The artist completed her MFA in Painting at the New York Academy of Art. In 2019, her works were exhibited as part of The Moncrieff-Bray Summer Show at Moncrieff-Bray Gallery, Egdean, Petworth, U.K. Zarins' work is in the collection of The Royal Geographical Society, London, as well as private collections.