

**Andrius Alvarez-
Backus at Eli Klein
Gallery in New York**

by Floriana Savino

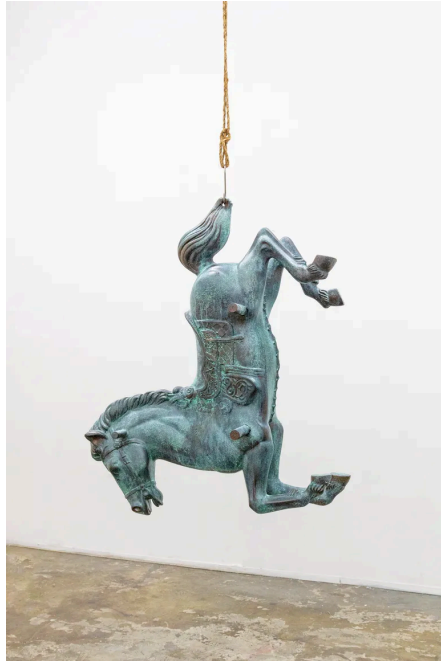
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At the dawn of a new decade, the writer Andrea Bajani (Rome, 1975), with his magnificent novel *Il libro delle case* (2021), captured in poetry the painful and poignant psychophysical space that characterizes the journey of therapy and care. For the *Casa del cancro*, the Roman writer sang the painful journey of a young woman (his wife before becoming his) within the confines of an aseptic and powerful container, carefully designed "to defeat the enemy" (the hospital). On the posthumous emotions unleashed in the *Ego*, who has become the protagonist of the same novel *from a safe distance*, Bajani notes:

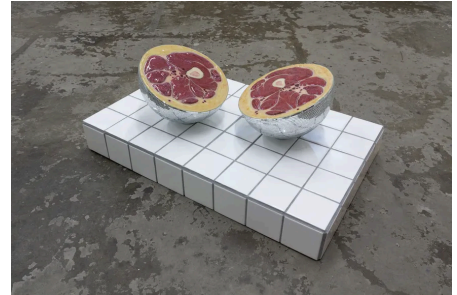
"The center, for lo, is not so much the building, but rather that room. It's the one he's jealous of, because he only knows the door, he doesn't know what it's like inside. lo has Moglie's words, sure, but they're not enough to see her. [...] it's a well-lit concrete island [...] the structure is military [...] the room is the center of gravity. [...] It's an otherworldly passage, a gateway to what lies beyond. To reclaim your life, you have to negotiate it [...] the door is that access. [...] Moglie has entered to negotiate with death sometimes in the company of her father, sometimes a friend, sometimes her sister. They know what's on the other side. They sat at the table, they acted as her advocate. I don't. [...] lo only has a scar to look at, on her sternum. He does it now while Moglie sleeps, leaning over it in the dim light of the room." (Bajani; 2021)

Following an artistic journey that embraces the discomfort and suffering of a very recent encounter with the disease, experienced in his family, artist **Andrius Alvarez-Backus** (Warwick, New York, 1999) arrives at the **New York gallery Eli Klein** with interactive installations and textured wall works. The solo exhibition *I Want to Know, I Need to Know*, open from February 21 to May 9, 2026, offers a heartfelt reflection on the needs of the body and its

psychophysical state in relation to the challenges posed by the succession of fortuitous events or those tied to the essence of everyday life.



Andrius Alvarez-Backus, *Are You Still Strong Enough?*, 2025. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *I Was Softer Then*, 2025-2026. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *To Whom I Belong*, 2025. Courtesy of the artist and Eli Klein Gallery, New York.



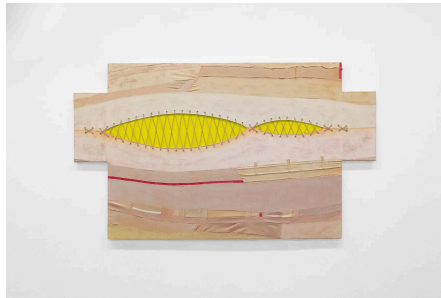
Andrius Alvarez-Backus, *You Took Your Time With Me*, 2026. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *You Know His Name and I Do Too*, 2026. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *Stay For Me as You Are*, 2025. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *They Let Intimacy Fuse Them*, 2025. Courtesy of the artist and Eli Klein Gallery, New York.



Andrius Alvarez-Backus, *Believe Me, Believe Me*, 2025-2026. Courtesy of the artist and Eli Klein Gallery, New York.

Son of two surgeons of Filipino origin, Alvarez has always *cherished* a certain naturalness and a curious and knowledgeable propensity towards epidermal incision and, more generally, towards stitches.

Elaborating a revival of the factor of dissection/resection, incision/excision from Eli Klein Gallery, the artist exhibits a series of works focused on the theme of hybridization and material encounter, which are well able to restore the role of a restorative scope inherent in the poetics of art.

Starting from the choice of titles used for the installations, from *Are you still strong enough?* (2025) to *Remain for me as you are* (2025), here is the unfolding of emotions and feelings that have embraced the artist's *residency project*.

A little horse, belonging to the playful and fantastical universe of childhood, is now restored within the tight, rigid meshes of a deliberate bronze patina. Playing with alienation from the noble and triumphant material of an equestrian sculpture, Alvarez carves the

poor, internally mutilated body of his former four-legged *friend to convey the coordinates of an epidermal project.*

Probing and investigating the everyday with a scientific and unconventional eye leads him to examine even the roundness and perfect half of a glittering sphere, which likely once defined the atmosphere of disco nights, under the scientific magnifying glass. The viscera and a human body probed by an imaginative scalpel thus pervade every aspect of the artist's aesthetic reflection.

By evoking trauma and relying on a precise semiotics of the materials used, Andrius Alvarez-Backus motivates the viewer in a graceful and layered reading of the instances and collision courses active in the present.

The gallery space, celebrating surgical action, the empathetic and participatory encounter in the presence of a deliberate hybridization, almost seems to inspire *a subcutaneous journey* into the diverse system of living organisms. As the press release states:

«For Alvarez, knowledge begins with urgency and ends with one of the absolute certainties: ambiguity is a form of truth».

Information