

Fullness

Museo de la ciudad de Querétaro
11.9.22 - 26.11.22

Opening 11.9.22 1pm

Artists:

Keren Anavy / *Cultural Exchange Room*

Guy Aon / *Eeretical*

Tal Frank / *Absolute*

Bat-Ami Rivlin / *Place-hood*

Nadav Weissman / *Folding Scenery*

Curated by:

Gabriel Horner García y Tal Frank



Presented at the Museo de la Ciudad de Querétaro, *Plenitud*, or *Fullness* as its closest English translation, is a cluster of solo exhibitions created by five artists exploring ideas of space, image, and object making. The presenting artists, whose lives and work scatter around multiple locations—New York, Tel-Aviv, and Mexico City—explore concepts of familiarity and alienation, product and material, landscape and image, object and mass, and function and futility.

Each exhibition investigates a facility of space—ways in which familiar structures or objects turn into autonomous compositions. Works by Keren Anavy, Tal Frank, Guy Aon, Bat-Ami Rivlin, and Nadav Weissman place conceptual weight on different material qualities, mapping a multitude of material “universalities”: Anavy’s multimedia installations offer site and place as an abstracted set of sensory layers; Frank’s site specific installations render ordinary objects into animated props that yearn for their pre-manufactured, natural states; Aon’s images illustrate bodies and body parts that turn into value-yielding fetish objects; Rivlin’s found-object assemblages repeat purposeless material

functions imbedded in mass-produced objects; Weissman's topographic layerings restructure natural terrains and sceneries into ways of imagining an internal self.

All five artists originated from Israel and immigrated, sometimes more than once, to other countries—this ongoing temporary relationship to place and site becoming a common thread between them.

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Keren Anavy English / *Cultural Exchange Room*

Keren Anavy's multimedia installations offer a platform for questioning our environments, examining broader contexts for the connections between east and west, and re-establishing our sense of artificial and natural. Anavy's research-based practice draws from garden and water as major artistic themes through which the artist explores the structuring of different cultural spaces and their liminal borders. Having grown up in a desert region of constant conflict, Anavy uses the theme of water, a scarce resource, to explore a variety of personal and universal meanings. The Garden, a repeating element in Anavy's works, is a symbol for cultivated nature and control, while water channels, such as oceans and rivers, represent wildness, movement, and freedom. The installation in 'Cultural Exchange Room' addresses our experience with the natural world; inviting the viewer to reflect on the history of waterways and reconsider their immediate environment in our rapidly changing world.

Anavy's exhibition and works also deal with the medium of painting, transitioning from a concrete image to an abstract one and stretching the boundaries of painting into a sculptural and architectural element in the space.

The artist would like to acknowledge long-standing collaborator, Tal Frank, in lending parts of the installation objects to the exhibition.



Guy Aon / *Heretical*

In *Heretical*, the multidisciplinary artist Guy Aon invites us to think beyond the limits of conventional photography; transmuting the human body into a series of parts that amalgamate themselves into new, foreign objects in between the two and the three-dimensional.

In *'Body Piece I'* and *'Two Way Mirror'*, Aon uses the human body as raw material, modifying it through the lens into momentary sculptures with fetish and tactile values. In *'Composing a Portrait'*, Aon reinterprets the portrait format, cinematically arranging silhouettes of different bodies within the frame.

In *'I've Seen this Face Before'*, the artist uses an innovative technique that allows him to print photographs onto the human body through water. In the adjacent video, documenting Aon's performance piece, *'Wearing Photography'*, this technique –whose impact goes beyond the realm of the aesthetic into the fields of plastic medicine and design– is used in manipulating and rearranging body parts onto the artist's body.

Through his exhibition, Aon redefines photography not as an object to be hung in a museum or as a series of pixels, but as an element that can be transferred into the tangible world, “freeing photography from the reproduction of reality” (Susan Sontag, 1977).



Bat-Ami Rivlin / *PLACE-HOOD*

Place-hood, Bat-Ami Rivlin’s site specific exhibition at the Museo de la Ciudad, is a two-part installation exploring ideas of immediate function—ways in which an object is directed to act by its utilitarian design. In the outdoor installation, *Untitled (92 tires)*, objects interact with each other by way of fulfilling and nullifying their use value: cable ties wrap and zip together; trailer tires lean on each other, indicating their use but never truly exercising it.

The installation indoors, *Untitled (duct tape, duct tape, duct tape, tires)*, presents a material pun of sorts—a series of tires lined up and duct-taped together into a row. Here, the duct tape acts as both a positive and negative function. As intended, the tape is “taped” but its positive application is also inhibiting the moving function of the tires. The tires are standing as they would be while in use, their rows’ vicinity to each other reminiscent of chain tracks. Broken cantera stones, smashed by the artist into manageable pieces, anchor the tires to the floor. The installation in both spaces include hints to the objects’ larger context of use; one which include the concept of transportation (of objects, places, and sometimes peoples) and the systems and actions which those objects populate.

The artist would like to extend a special thank you to UTEP for their donation of recycled materials and generous support.



Nadav Weissman / *Folding Scenery*

Nadav Weissman's exhibition, *Folding Scenery*, is a multi-layer installation of plywood sheets and digital projections snaking along the gallery walls and protruding into its space. Like a cut-and-pasted folded landscape, this jigsaw puzzle of physical and organic parts takes its forms from natural environments and the human body; creating a topographic view of invented territories.

The work integrates projections of digital images with organic textures and materials, representing a psychological introspection that may disappear as soon as the light is turned on, as though to remind us of a delicate life lived in a temporary world. Weissman's work presents stones, water, thorns, stairs, and lakes as simultaneously static and dynamic within a wide panorama of utopian and dystopian landscapes.

The artist would like to extend a special thank you to TAI, Triplay y Aglomerados Italia for their material donation and generous support.



Tal Frank / *Absolute*

Tal Frank's site specific installation consists of a large number of ping-pong rackets floating in the exhibition space. Casting an image of falling leaves in autumn, the rackets swing and float in response to the viewer's movements in the room. All hand-made by the artist, the hundreds of rackets hang by nylon threads, invoking the nature and movement of passing seasons. The rackets are "stuck" between two spaces— acting out the passing of time but also holding onto a past life. Like the two-sided rivalry of a ping-pong match, the installation manipulates the object's material into two separate recognizable objects—the leaf and the racket. Each of the rackets bends, almost naturally, into a leaf-like form—a fragile organism that succumbs to the cyclical laws of nature, and in time, withers and fades.

The multiplicity of the rackets gives these objects a different kind of power, one that encapsulates a time and place outside the museum doors. This multiplicity is itself two-sided, highlighting both the individual handiwork put into each racket as a unique piece while bringing to mind the endless repetition of a mass-produced object.