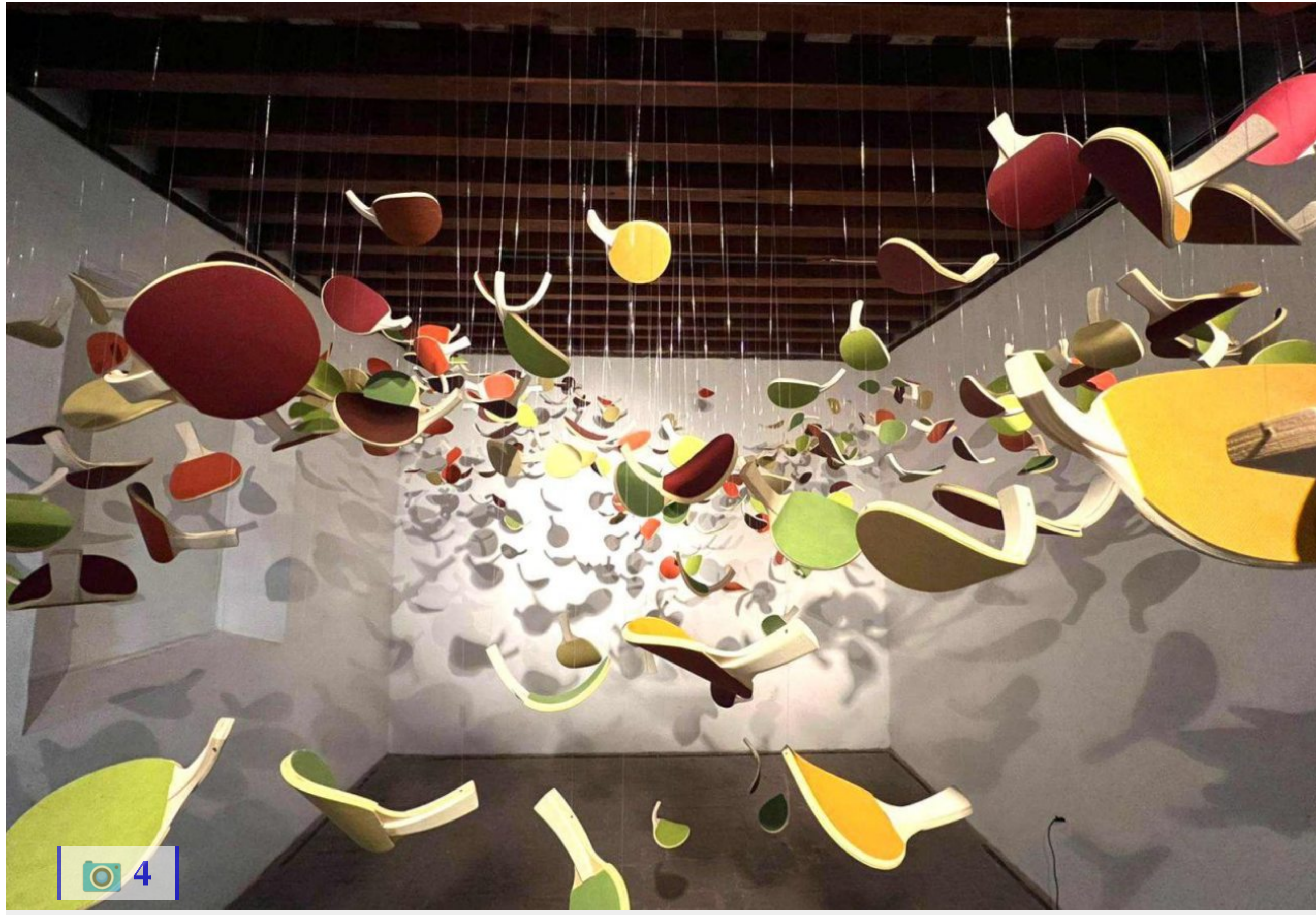


Meet the five international artists of 'Plenitud'

Thursday October 27 09.10 GMT

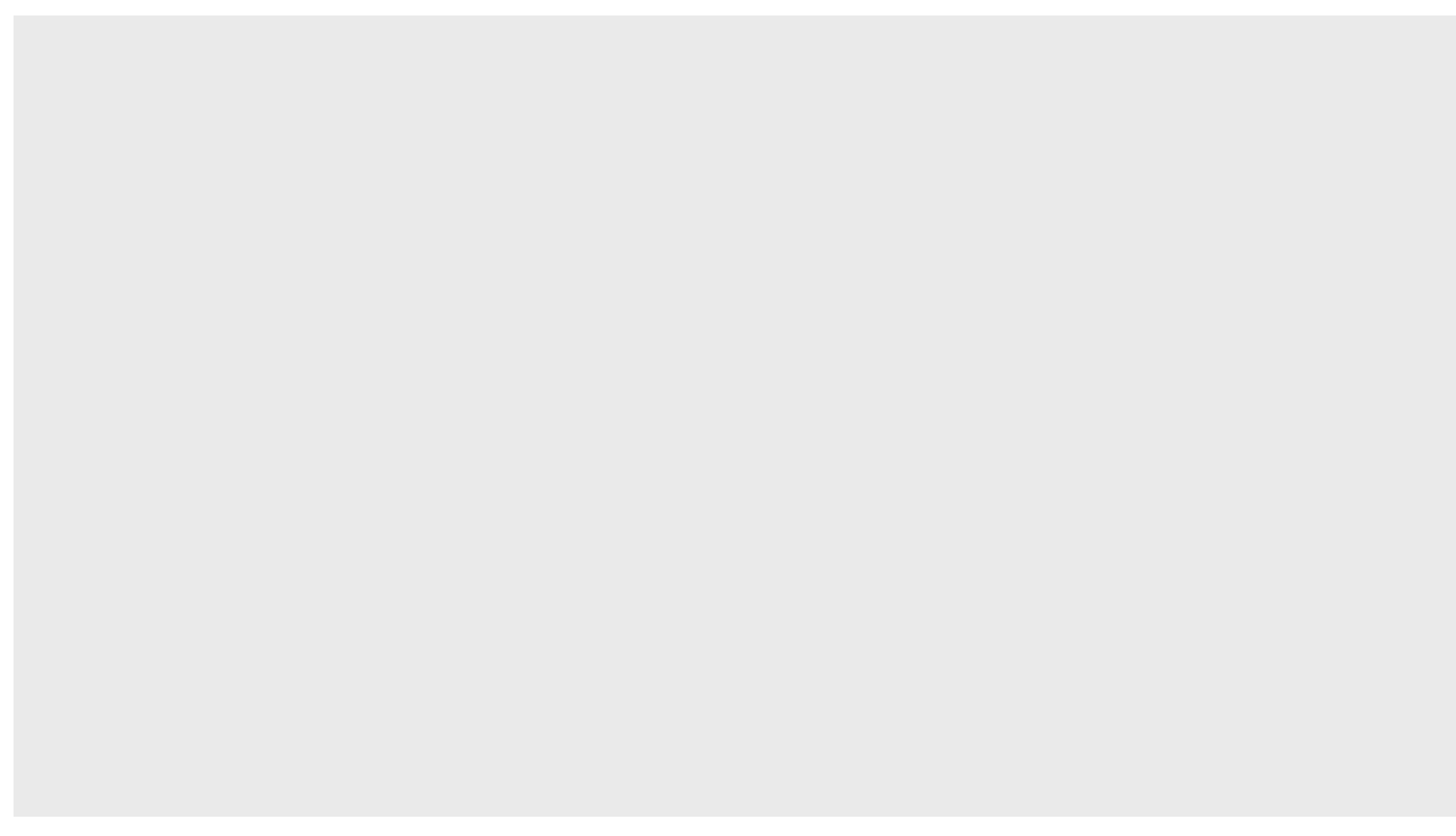


Fullness, is the set of five individual exhibitions by visual artists: Keren Anavy, Guy Aon, Tal Frank, Bat-Ami Rivlin and Nadav Weissman. Photo: Courtesy

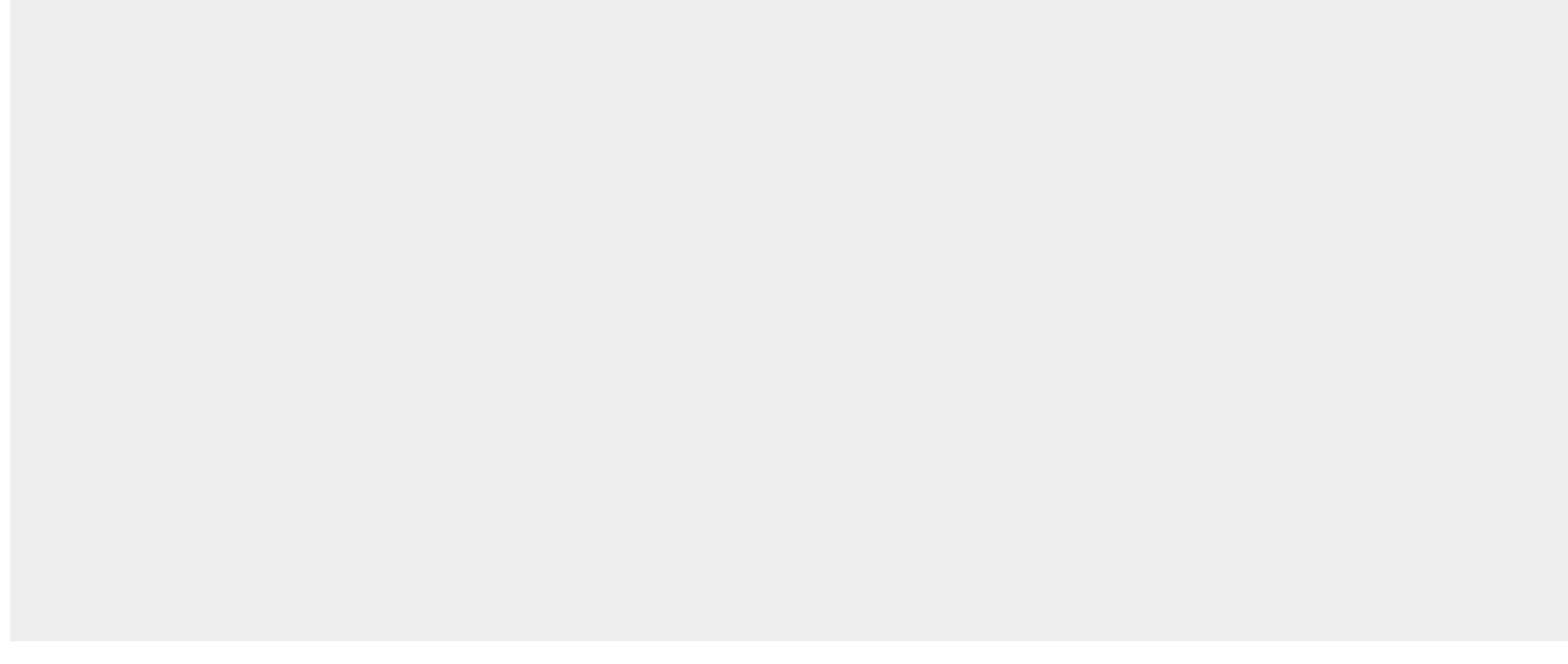
Plenitud , is the set of five solo exhibitions by visual artists: **Keren Anavy, Guy Aon, Tal Frank, Bat-Ami Rivlin and Nadav Weissman** , who live in different parts of the world (New York, Tel-Aviv and Mexico City) , explore a range of approaches to sculpture and installation. The qualities of space, structures and objects are transformed into autonomous compositions where the work of the five artists places a conceptual weight on the properties found in matter, mapping a series of “universalities” through the concepts of familiarity and alienation. , product and material, landscape and image, object and mass, function and uselessness.

For the curators of this exhibition, **Gabriel Horner García and Tal Frank** "art is a language and through it we can communicate with all people, in such a way that we can realize everything that unites us", even if they are precisely the differences and individualities that help us learn about the experiences of others, which constantly meet our own.

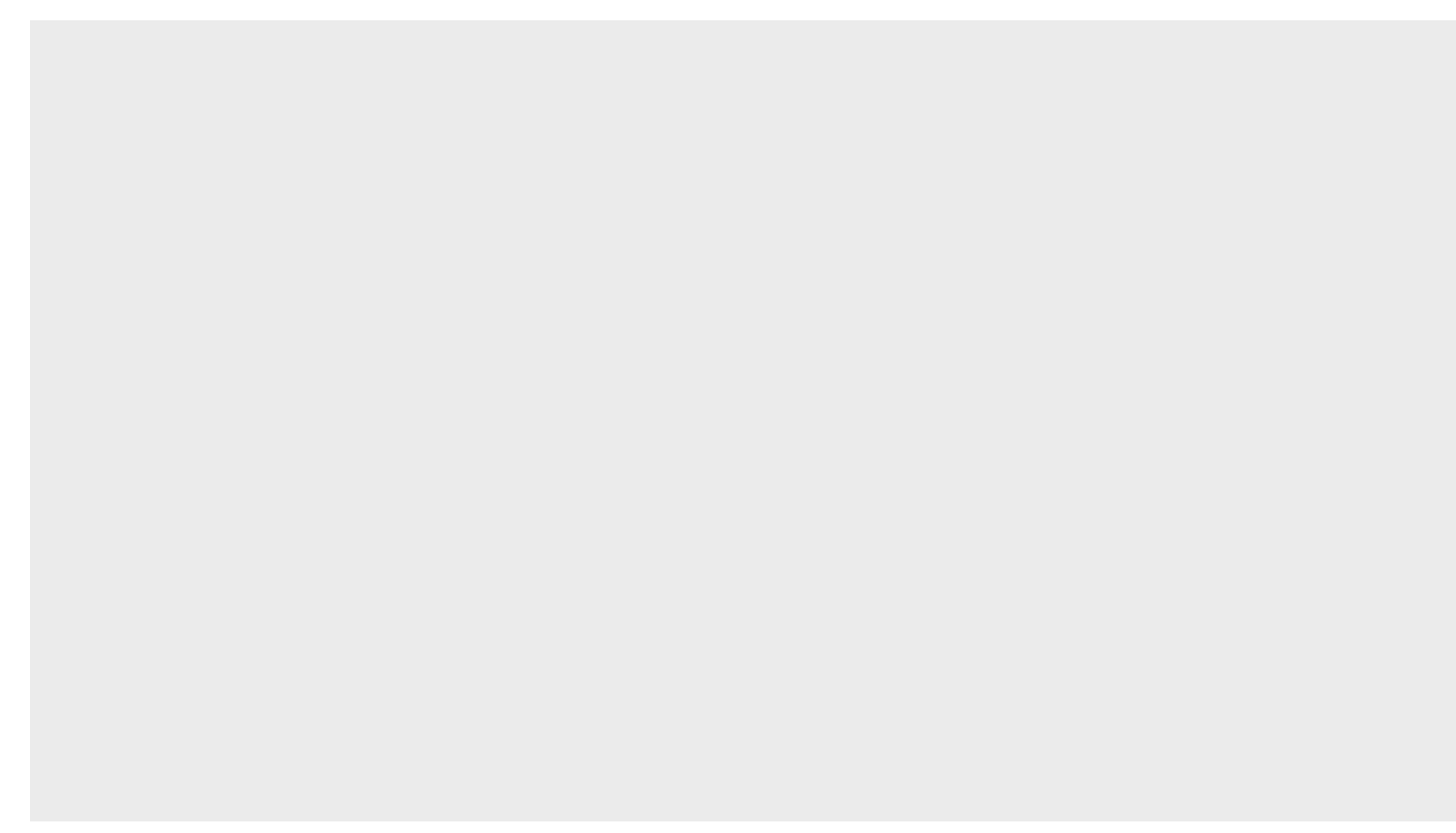
For **Guy Aon**, his favorite material to work with and create an artwork for is the human body. Each of his works begins with a photograph of the body, which once separated from its original environment becomes a new creature or hybrid, with new aesthetic and fetishistic qualities. His inspiration comes from the dialogue of several artists with two phenomena separated by a hundred years, the industrial revolution and the digital revolution. On the one hand, modern artists from the beginning of the 20th century who disarmed the human body through their representations. On the other, filters and facial recognition technologies that work through lens-based technologies. In "Heretic" the artist invites us to think beyond the limits of conventional photography,



For **Tal Frank** each material has a different story because he is inspired by the transformation of these materials and objects, I try to keep them with conceptual content. He sometimes imitates one material with another and thus gives it a new meaning and context. In "Absolute", Tal Frank resembles the autumn leaves falling with hundreds of rackets made by hand by the artist. With the casting technique, the artist achieves a natural fold like the leaves of a tree in order to achieve a dialogue between nature and culture.



Bat-Ami Rivlin, "On-Site" is made up of an outdoor installation, Untitled (92 tires) in which the objects interact with each other fulfilling and nullifying their use value. She works with found and leftover objects, usually within the exhibition area or museum space, as the artist's interest is how objects change the way we move in different spaces. This particular exhibit is interesting because it uses common objects that are usually part of a complete whole. Normally tires, especially truck tires, are not objects that are part of our daily lives, so their proportions with respect to the body are not familiar to us.



Nadav Weissman es el artista en **Panorama plegable**, una instalación hecha a partir de hojas de triplay y proyecciones digitales, un rompecabezas de la naturaleza. El artista se inspira en una excavación arqueológica no muy lejos del desierto en Israel que tiene cuevas profundas en el horizonte. Para bajar a las cámaras hay muchas escaleras que te llevan a las áreas más profundas de esas cuevas, las cuevas Bet Govrin.

La instalación **multimedia de Karen Anavy**, ofrece una plataforma para cuestionar nuestros entornos, observar contextos más amplios en las conexiones entre Oriente y Occidente así como para restablecer el sentido de lo natural y lo artificial. La exhibición **Sala de Intercambio Cultural** se centra en el jardín y el agua como excusa para explorar la estructura de la arquitectura cultural. Al haber crecido en una región desértica en conflicto, la artista se aproxima al tema del agua como un recurso escaso. Su práctica artística está entre lo natural y lo artificial, especialmente los materiales que elige. "Por ejemplo, me gusta pintar con materiales orgánicos como la tinta y el agua sobre Mylar, un material sintético que no absorbe la tinta con facilidad y refleja a manera de juego en la obra la eterna relación de estira y afloja", menciona Anavy.

Plenitud estará disponible en el Museo de la Ciudad de Querétaro hasta el 26 de noviembre.