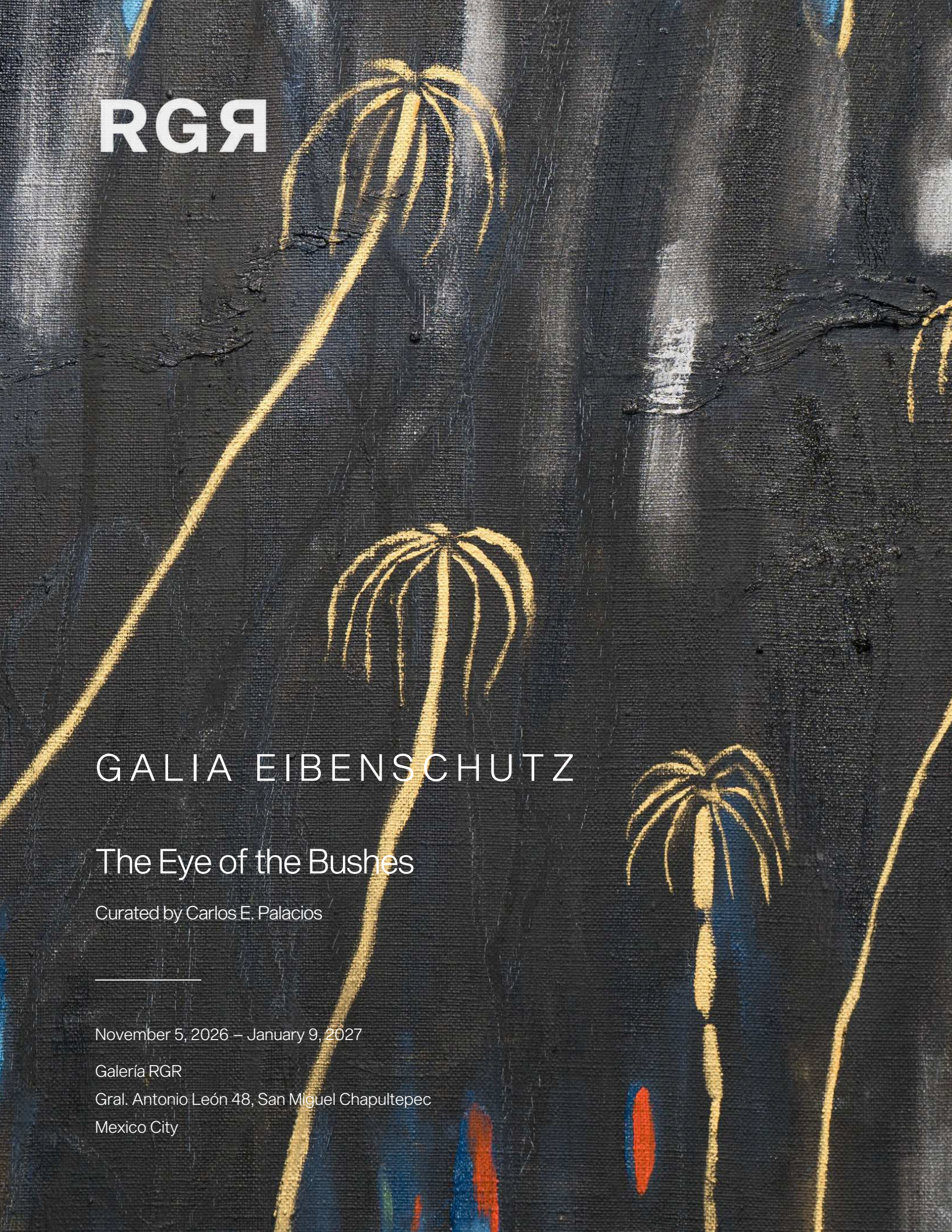


RGR

GALIA EIBENSCHUTZ

The Eye of the Bushes

Curated by Carlos E. Palacios

November 5, 2026 – January 9, 2027

Galería RGR

Gral. Antonio León 48, San Miguel Chapultepec

Mexico City

The Eye of the Bushes

For almost two decades, Galia Eibenschutz has devoted herself to the performative, or rather, the *choreo-performative*. She conceives of the body as both engine and vehicle of creation, capable of bringing together space, movement, and the record of physical actions through drawing, which becomes a means of manifesting all of these.

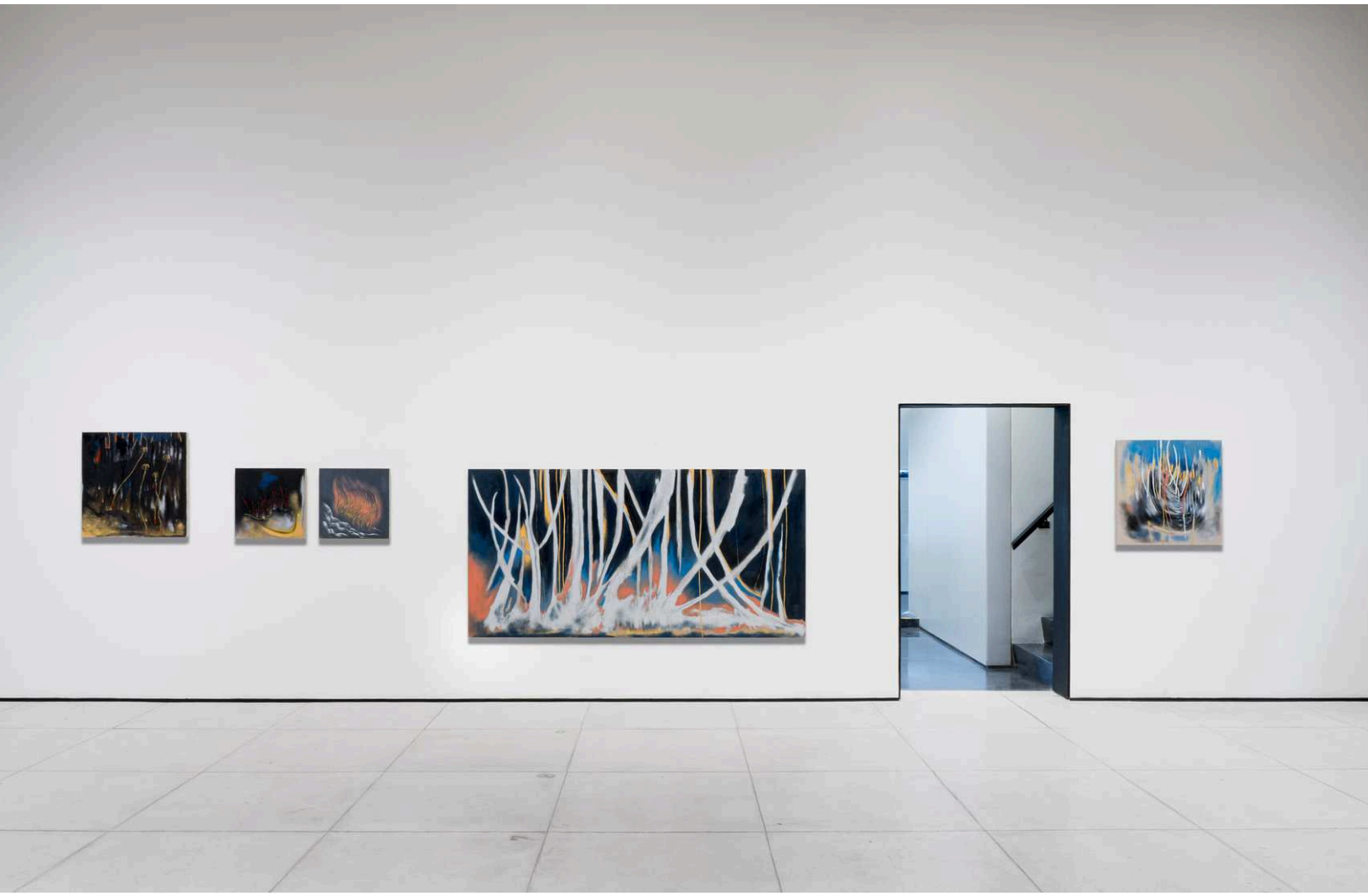
She is also a close observer of the natural world, with an attentive gaze that ranges from the smallest detail to the vastest expanse, from the micro to the macro, from the germinal to the fully developed. Eibenschutz has turned walking through the forest, immersed in the landscape, into an artistic practice. Through her performative work, she imagines the world from the condition of *being* a plant, as a way of understanding nature from a less anthropocentric position. This practice resonates, visually and bodily, with the ideas of philosopher Emanuele Coccia, who presents this reflection in his book *The Cosmic Garden*.

This exhibition brings together the imaginary (the body of images) that Galia Eibenschutz has recently created, in which energy, nature—inseparable from humankind—and an approach that expands the genre of landscape toward a representation of the inner forces of the natural world converge.

Her paintings and drawings embody an intimate relationship between art and the environment, with an impeccable reference point in *The Metamorphosis of Plants*, Johann Wolfgang Goethe's treatise on representation, in which he proposes that painters look closely at nature and afterwards, with eyes closed, seek its representation in motion. The aim is to go beyond natural forms and capture what he called *Urpflanze*: a blueprint of the archetypal plant and of the vital energy that transforms the seed into a fully formed organism.

Eibenschutz's works are the pictorial manifestation of a communion between the artist's physical impetus before the canvas and Goethean *Urpflanze*, born of her walks through the forest and of her encounter with “that which cannot be seen in nature," in the artist's own words. It is precisely at this threshold between the representation of the natural world and the energy shared by Galia Eibenschutz and nature, as well as in the force of images that transcend abstraction and also overflow figuration, that these paintings and drawings rise in all their luminous beauty.

Carlos E. Palacios



Installation view, *The Eye of the Bushes*, Galería RGR, 2026



PAINTING

The paintings in this section are born from walks. Galia Eibenschutz moves along the coast of Ensenada, a beach in Acapulco at sunset, or through the jungle, and what she observes is stored in her both as an image and as a bodily state. In the studio, each canvas begins with a broad gesture of the arm, often in gold or silver lacquer, followed by oil, color, and the finest lines. She paints first with her whole body, then with the patience of someone who observes.

In these works, landscape is not seen from afar. The point of view drops to the height where branches begin, draws close to the skin of a plant or the bark of a tree, and the body itself becomes a horizon. Each painting holds two tempos: the impulse that opens the surface and the observation that fills it with meaning.

Detail of *Ciénaga*, 2026



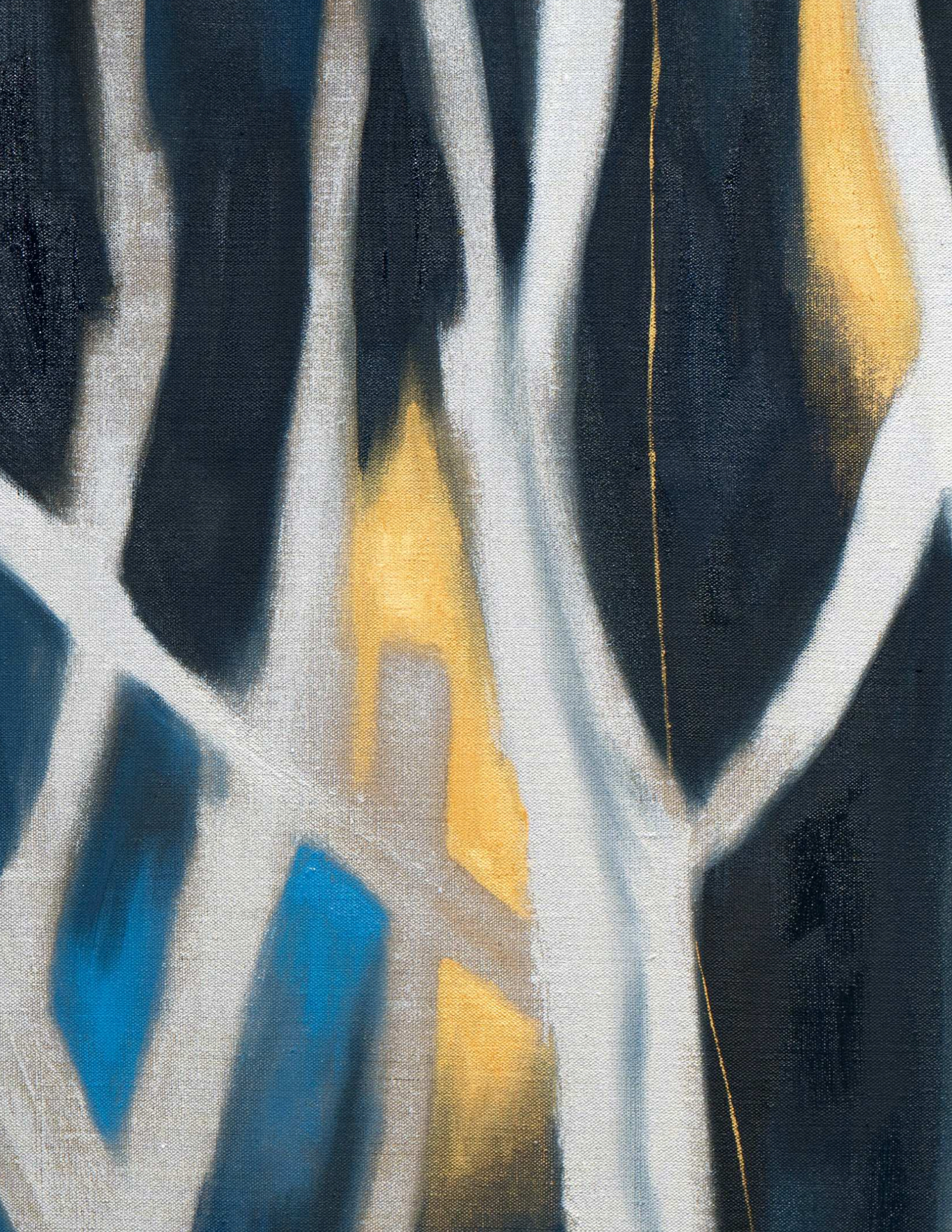
Galia Eibenschutz
El ojo de los arbustos, 2026
Gold-colored powder, acrylic lacquer, and oil on canvas
120 × 240 cm | 47 ¼ × 94 ½ in

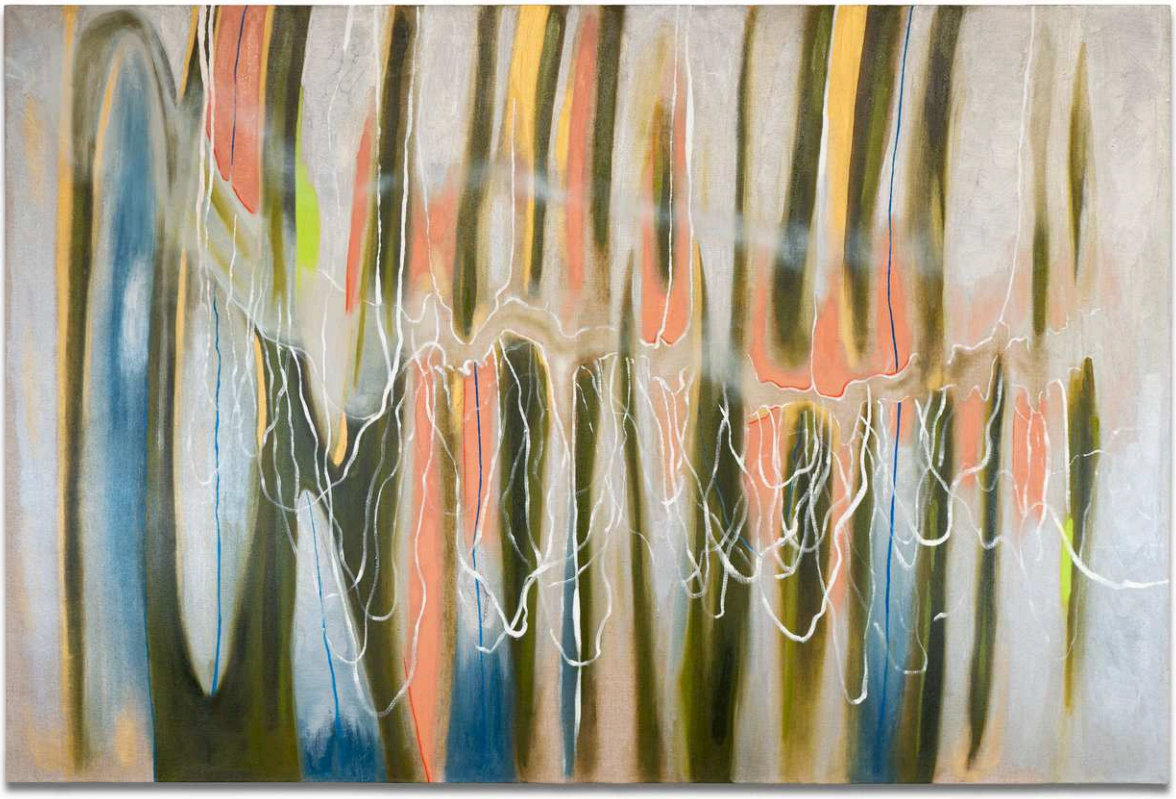
GEI038



Galia Eibenschutz
Líneas - Liana, 2026
Silver-colored powder, acrylic lacquer, and oil on canvas
120 × 240 cm | 47 ¼ × 94 ½ in

GEI039





Galia Eibenschutz
Ciénaga, 2026
Oil on linen
100 × 150 cm | 39 ⅜ × 59 in

GEI041



Galia Eibenschutz

Mi epidermis en la playa, 2026

Gold-colored powder, silver-colored powder, acrylic lacquer, and oil on linen

100 × 150 cm | 39 ⅜ × 59 in

GEI037





Galia Eibenschutz
Parte viva, parte muerta, 2026
Oil on linen
75 × 75 cm | 29 ½ × 29 ½ in

GEI036



Galia Eibenschutz
Niebla de musgo, 2026
Oil on linen
75 × 75 cm | 29 ½ × 29 ½ in

GEI035



Galia Eibenschutz
Al sonido del cello, 2026
Oil on canvas
75 × 75 cm | 29 ½ × 29 ½ in

GEI026





Galia Eibenschutz

Flor de la montaña taciturna, 2026

Gold lacquer, silver lacquer, turmeric, and oil on linen

75 × 75 cm | 29 ½ × 29 ½ in

GEI025



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Sinapsis desértica, 2026
Oil on linen
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GEI040



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Balcánica de tarde, 2026
Gold-colored powder, acrylic lacquer, and oil on linen
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GEI034





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En un claro del bosque, 2026
Oil on canvas
180 × 130 cm | 70 ⅞ × 51 ⅛ in

GEI053



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Oil on canvas
50 × 50 cm | 19 ⅝ × 19 ⅝ in

GEI050



Galia Eibenschutz
La mella en la hierba donde durmió un animal la noche, 2026
Oil on canvas
50 × 50 cm | 19 ⅝ × 19 ⅝ in

GEI052





Galia Eibenschutz
Viento en los arbustos de la costa fría, 2026
Oil on canvas
50 × 50 cm | 19 ⅝ × 19 ⅝ in

GEI051



Galia Eibenschutz
Olor a humo, 2026
Oil on canvas
75 × 75 cm | 29 ½ × 29 ½ in

GEI049



Galia Eibenschutz
Semilla, 2026
Oil on canvas
50 × 50 cm | 19 ⅝ × 19 ⅝ in

GEI033



Installation view, *The Eye of the Bushes*, Galería RGR, 2026



WORKS ON PAPER

Drawing is the thread that runs through Galia Eibenschutz's entire investigation. Many of these works on paper were made after working with the body: a voice workshop, a session with dancers in the Viveros park or in the botanical garden. In that state of energy and attention, she says, she draws best, and what she seeks to bring onto the paper is what she feels inside her body before nature.

Their subjects are small and everyday: bark as it opens, the remains of a cactus coming apart, the tender center of a tree protected by its armor, creatures halfway between plant and insect. Most are made on handmade paper from Coatepec, Veracruz, and it is the tone of each sheet, bluish gray, pink, or skin-colored, that tells Galia how to begin.

Detail of *Vulnerabilidad y corteza*, 2024



Galia Eibenschutz
Voz - Árbol, 2025
Colored pencil on paper
28 × 19 cm | 11 × 7 ½ in

GEI027



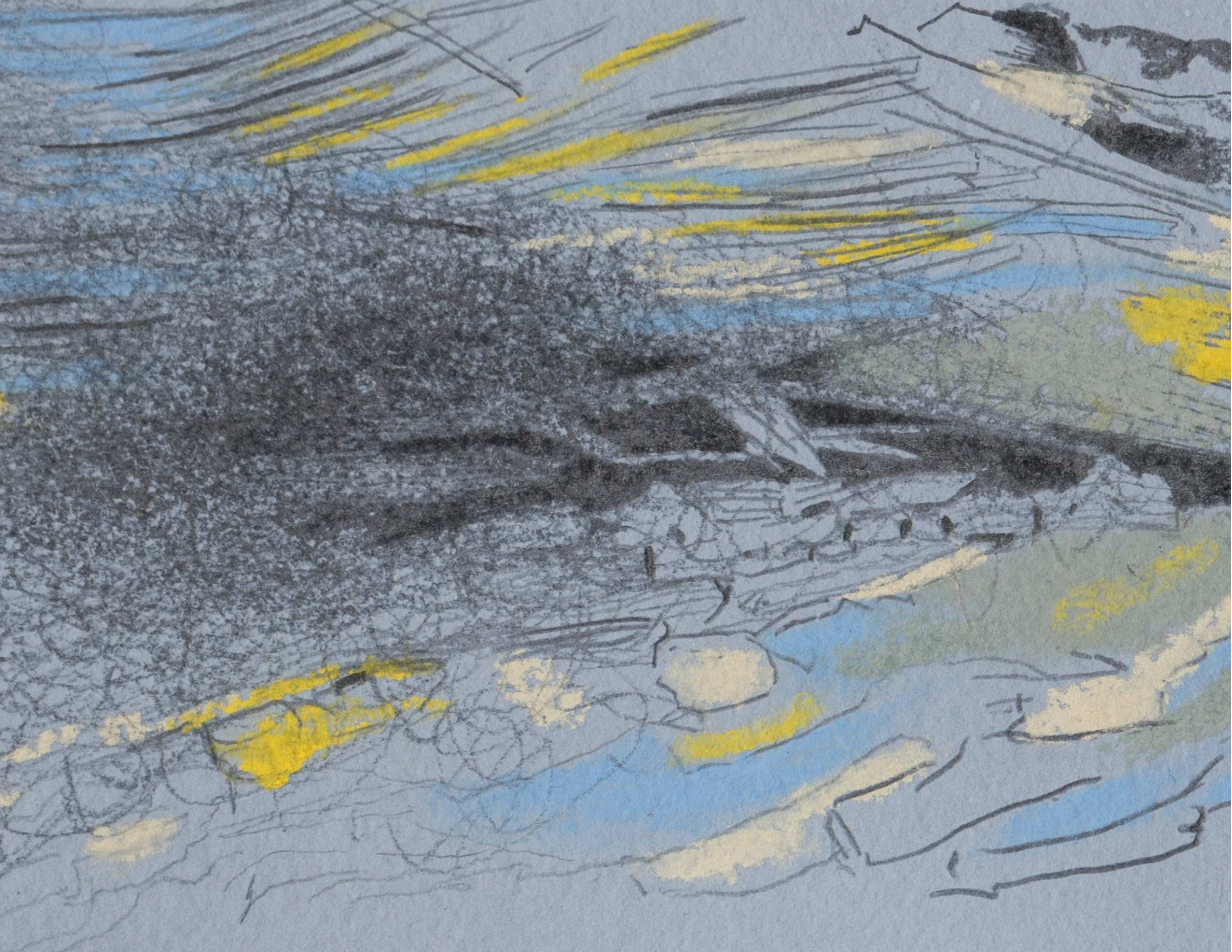
Galia Eibenschutz
Voz - Jardín, 2025
Colored pencil on paper
19 × 28 cm | 7 ½ × 11 in

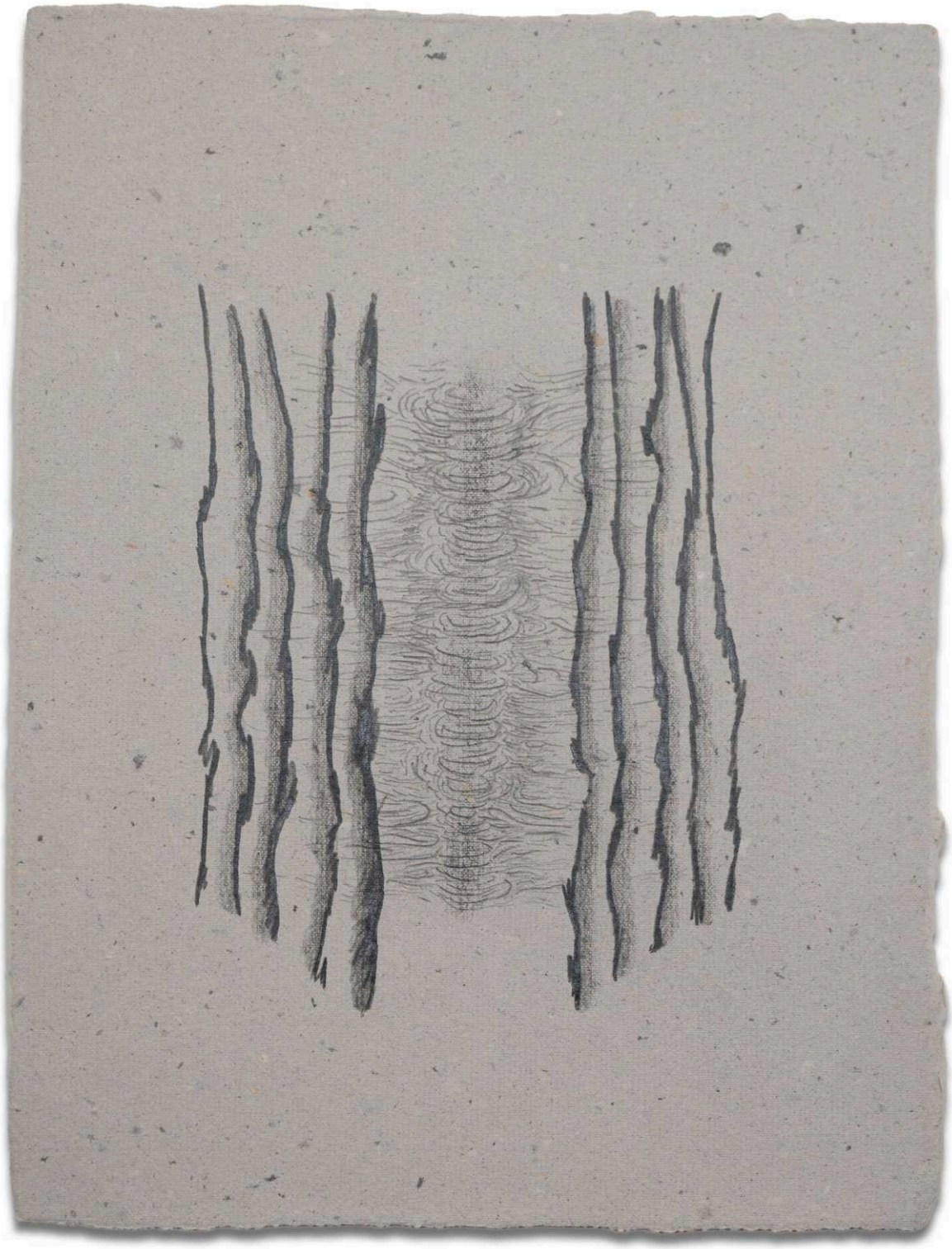
GEI028



Galia Eibenschutz
Corteza abierta, 2024
Pencil and pastel on paper
28 × 21.4 cm | 11 × 8 ⅜ in

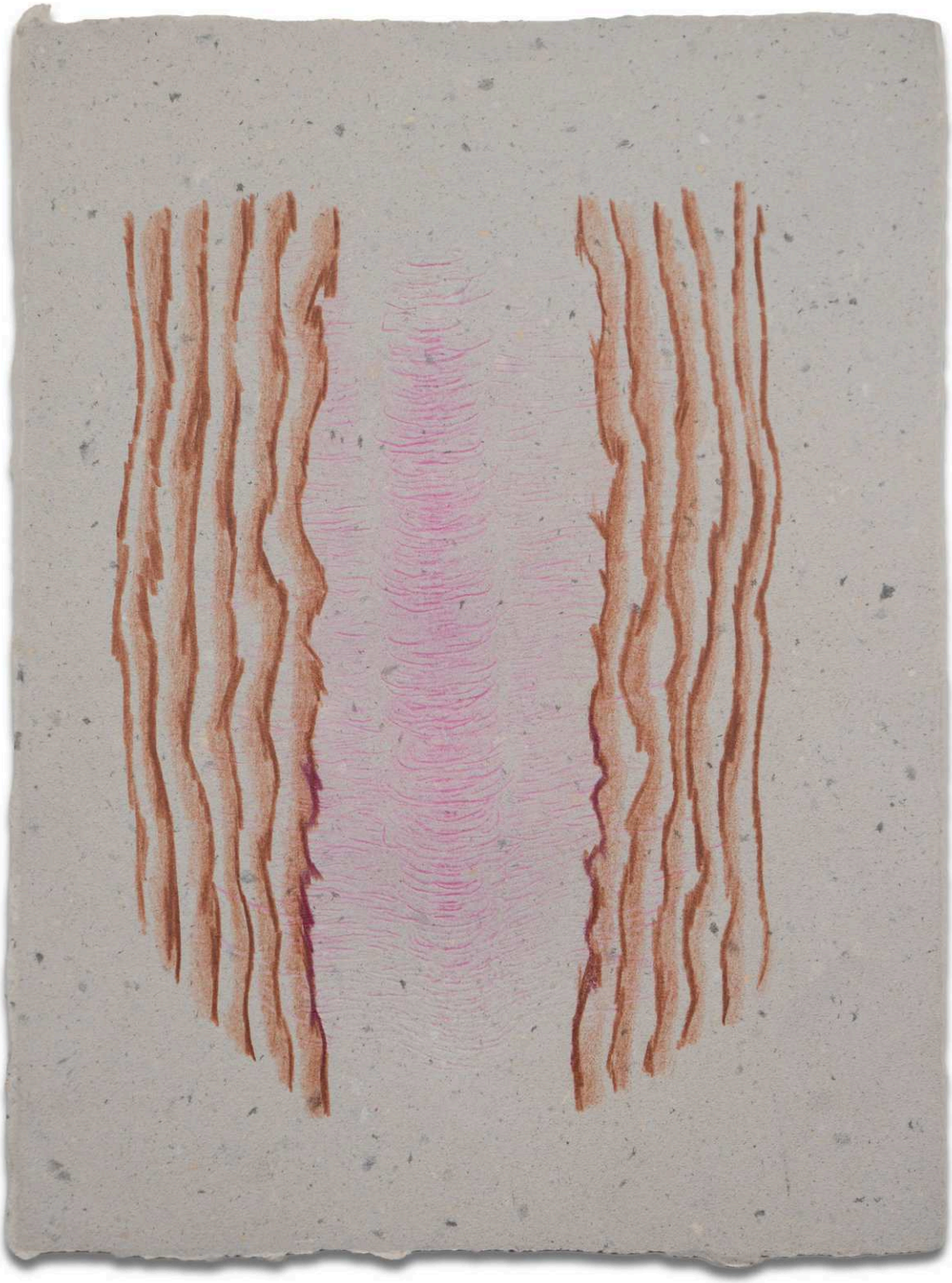
GEI005





Galia Eibenschutz
Médula y duramen, 2024
Colored pencil on paper
28.2 × 21.6 cm | 11 ⅛ × 8 ½ in

GEI031



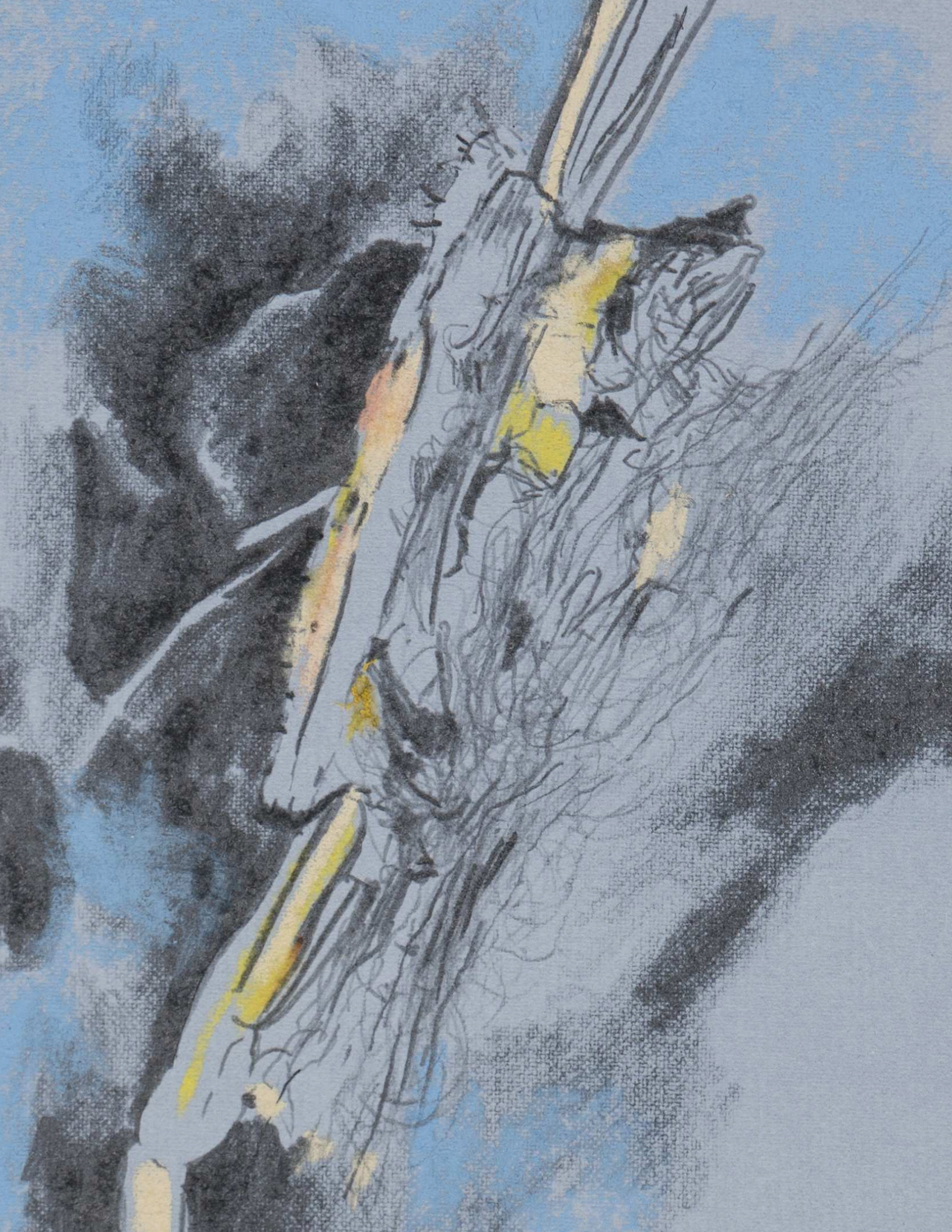
Galia Eibenschutz
Vulnerabilidad y corteza, 2024
Colored pencil on paper
28.5 × 21.5 cm | 11 ¼ × 8 ½ in

GEI030



Galia Eibenschutz
Proceso de desintegración, 2024
Pencil and pastel on paper
28 × 21.4 cm | 11 × 8 ⅜ in

GEI007





Galia Eibenschutz
Cavidad insecto, 2024
Pastel and pencil on paper
28.5 × 21.7 cm | 11 ¼ × 8 ½ in

GEI042



Galia Eibenschutz
Rincón sagrado, 2024
Pastel and pencil on paper
28.6 × 21.5 cm | 11 ¼ × 8 ½ in

GEI043



Galia Eibenschutz
Esqueletos - Semillas, 2025
Pastel and white pencil on artisanal paper
51.7 × 41 cm | 20 ⅜ × 16 ⅛ in

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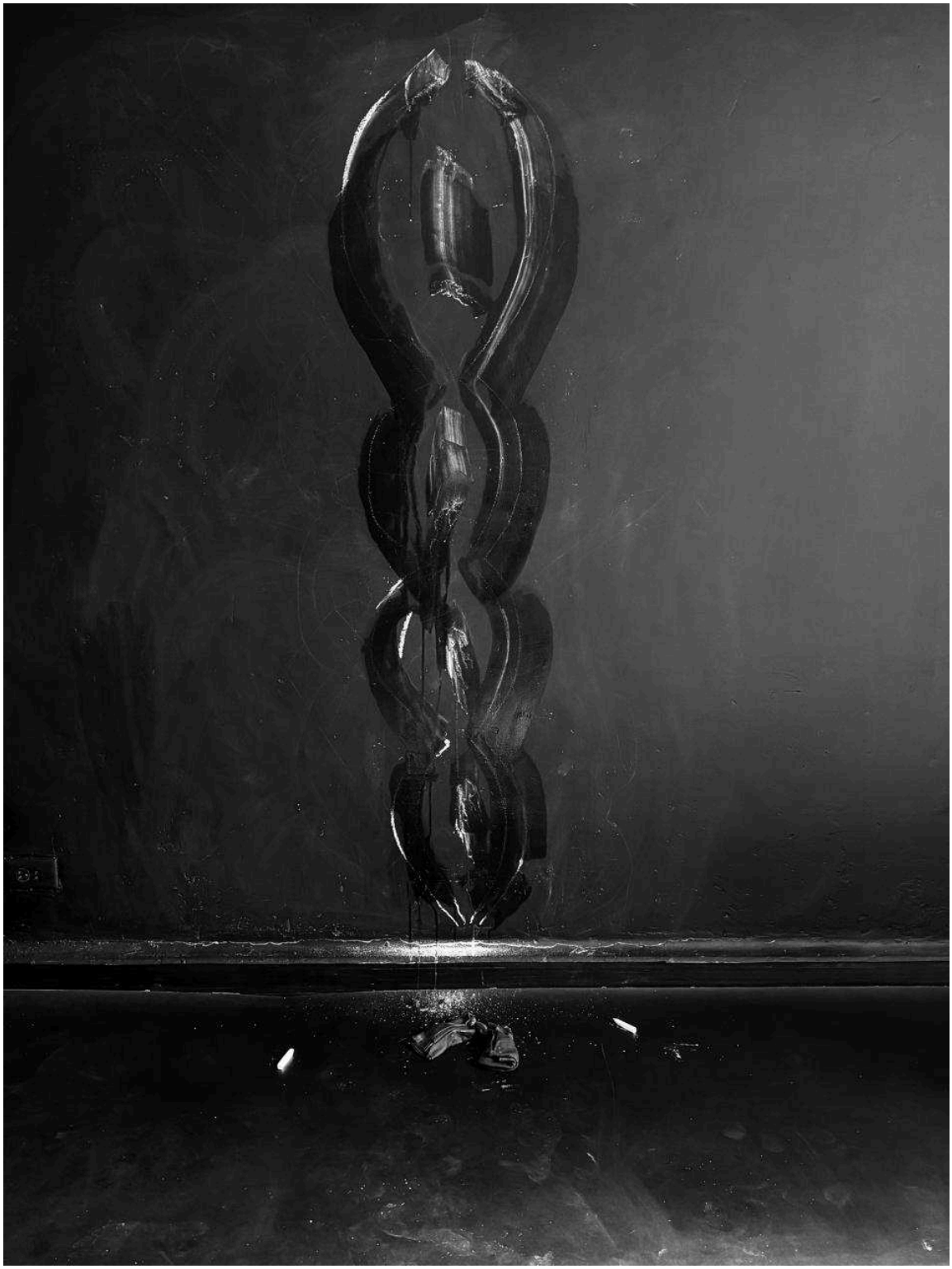


PHOTOGRAPHY AND VIDEO

The photographs and video in this section come from the core of Galia Eibenschutz's investigation into how plants grow. It all began with observation drawings in botanical gardens, where she imagined how each organism had grown. She reduced every form to its greatest synthesis, until she had a diagram she could trace with both hands on the black wall of her studio. From that procedure comes the series *Desaparecer.*

Each name (pod, modules, barrel cactus, axis-screen-arms) is for her the keyword of a movement. Galia draws the diagram, activates it with her body, and finally erases it. The photographs record what remains after that last gesture, and the video follows, over almost eighteen minutes, the full cycle of the four organisms: the line being traced, the body extending it into space, and the gesture that erases it.

Still from *Esquemas de desarrollo de 4 organismos y su desaparición. 1. Vaina 2. Módulos 3. Biznaga 4. Eje-pantalla-brazos*, 2025



Galia Eibenschutz
Vaina. Desaparecer, 2025
Giclée print on cotton paper with carbon inks
25.4 × 20.3 cm | 10 × 8 in, edition of 5

GEI045

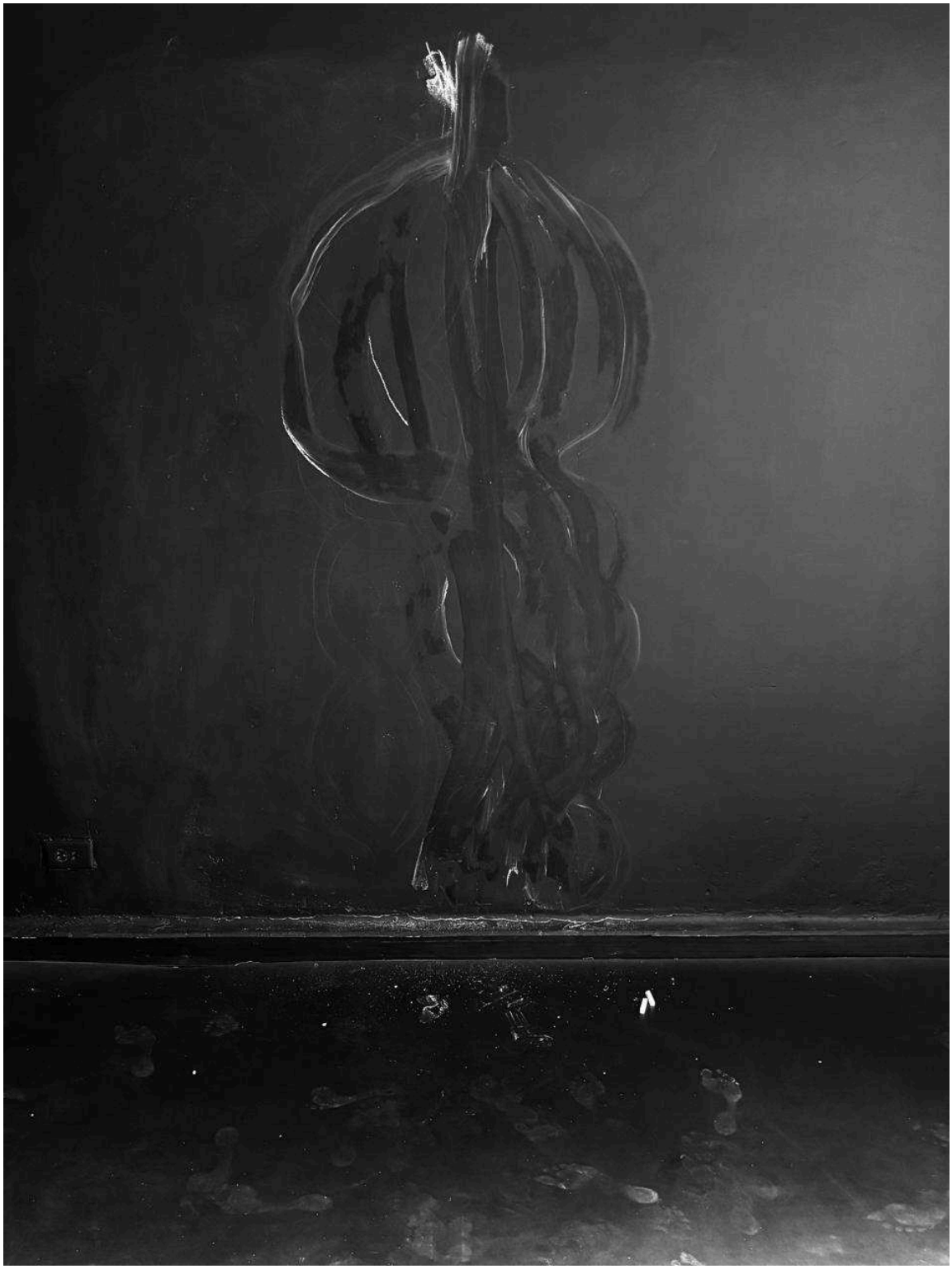
Photographic documentation: Daniel García



Galia Eibenschutz
Módulos. Desaparecer, 2025
Giclée print on cotton paper with carbon inks
25.4 × 20.3 cm | 10 × 8 in, edition of 5

GEI046

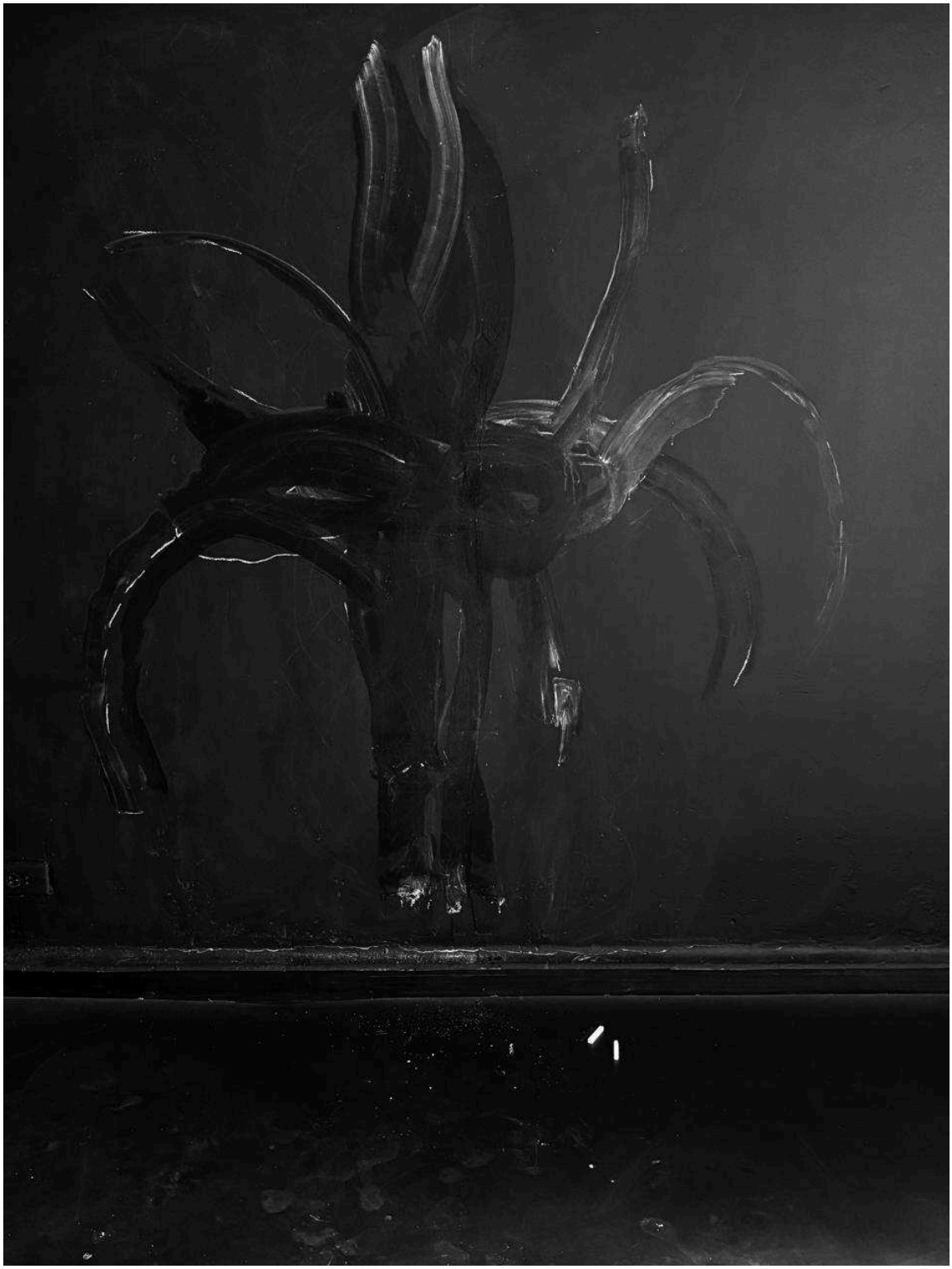
Photographic documentation: Daniel García



Galia Eibenschutz
Biznaga. Desaparecer, 2025
Giclée print on cotton paper with carbon inks
25.4 × 20.3 cm | 10 × 8 in, edition of 5

GEI047

Photographic documentation: Daniel García



Galia Eibenschutz
Eje-pantalla-brazos. Desaparecer, 2025
Giclée print on cotton paper with carbon inks
25.4 × 20.3 cm | 10 × 8 in, edition of 5

GEI048

Photographic documentation: Daniel García



Galia Eibenschutz
Esquemas de desarrollo de 4 organismos y su desaparición. 1. Vaina 2. Módulos 3. Biznaga 4. Eje-pantalla-brazos, 2025
Video
17 min 57 s

GEI044

Video documentation: Daniel García



SCULPTURE

The four sculptures in this section begin with plant matter: eucalyptus and ash bark, the woody spathe of a palm tree from Mexico City, and a branch from Ocotitlán, Morelos. Galia Eibenschutz intervenes very little in each piece. A wax varnish, a steel stand, or a volcanic stone from Puebla is enough to hold it up and reveal the shape it grew into.

All four are activated with the body during the exhibition. One of them is also a costume: the vest made of eucalyptus bark, cardboard, jute, and felt continues a line that runs through her work, the garment as sculpture that shapes movement. Between plant and body, these pieces carry into space the same question as her drawings and paintings: how a form grows.

Detail of *Eucalipto*, 2026



Galia Eibenschutz

Eucalipto, 2026

Eucalyptus bark, cardboard, jute, felt, cotton yarn, and enameled carbon steel stand

155 × 60 × 46 cm | 61 × 23 ⅝ × 18 ⅛ in

GEI054



Galia Eibenschutz

Rama, 2026

Branch from Ocotitlán, Morelos, and enameled carbon steel stand

118 × 49 × 41 cm | 46 ½ × 19 ¼ × 16 ⅛ in

GEI055



Installation view, *The Eye of the Bushes*, Galería RGR, 2026



Galia Eibenschutz

Hoja de palmera, 2026

Woody palm spathe from Mexico City with wax varnish, and volcanic stone from Puebla

97 × 170 × 50 cm | 38 ¼ × 66 ⅞ × 19 ⅝ in

GEI056



Galia Eibenschutz

Corteza, 2026

Ash bark from Mexico City with wax varnish, and enameled carbon steel stand

99 × 116 × 31 cm | 39 × 45 ⅝ × 12 ¼ in

GEI057



Installation view, *The Eye of the Bushes*, Galería RGR, 2026



Galia Eibenschutz, 2026

Galia Eibenschutz

Mexico City, Mexico, 1970

Galia Eibenschutz is an interdisciplinary artist whose work moves between performance and the visual arts. Her practice is driven by research into different methods of registering movement, the slow passage of time, and the body's presence and projection into architectural space. She studied visual arts at the Escuela Nacional de Artes Plásticas of the Universidad Nacional Autónoma de México and continued her training at DasArts in Amsterdam.

Her drawing and movement laboratory, which she has taught at universities and art spaces in Mexico and the United States, is an integral part of her practice. She has exhibited work and staged performances at the Museo de Arte Carrillo Gil, Museo Tamayo, Museo de Arte Moderno, Museo Jumex, Museo Universitario del Chopo, Casa Wabi, Laboratorio Arte Alameda, Sala de Arte Público Siqueiros, and La Tallera, among other venues.

Abroad, she has presented her work at the Rubin Center for the Visual Arts of The University of Texas at El Paso, YYZ Artists' Outlet in Toronto, The Cedar Cultural Center in Minneapolis, and the Pinacoteca do Ceará in Fortaleza. In 2019 she was selected for the McKnight International Choreographer Residency in Minneapolis, and in 2024 she was a commissioned artist for the 15th Bienal FEMSA. In 2025 she received the second edition of the Premio de Arte AXA México.

Her work is held in the Colección AXA México, the Colección Casa Wabi, the Colección FEMSA, the Colección Jumex, and the collection of the Museo de Arte Carrillo Gil. She is a member of Mexico's Sistema Nacional de Creadores de Arte for the 2023–2026 period.

She lives and works in Mexico City, Mexico.

CURRICULUM VITAE

SOLO EXHIBITIONS (SELECTION)

2026 *El ojo de los arbustos*, Galería RGR, Mexico City

2020 *Red. Blue. Orange. Yellow. Line scapes and Landscape*, YYZ Artists' Outlet, Toronto

2019 *Moverse para nombrar*, Museo de Arte Carrillo Gil, Mexico City

2017 *La playa no es la misma hoy, que la que fue ayer, que la que será mañana*, Casa Wabi Santa María, Mexico City

2015 *Desplazamientos en un sitio lejano* (with Magali Lara), Galería Metropolitana, Universidad Autónoma Metropolitana, Mexico City

2012 *Notaciones de compás*, Casa del Tiempo, Universidad Autónoma Metropolitana, Mexico City

2011 *Conductores* (with Amor Muñoz), Rubin Center for the Visual Arts, The University of Texas at El Paso, El Paso

2009 *Movimientos fósiles*, Sala de Arte Público Siqueiros, Mexico City

AWARDS AND RESIDENCIES (SELECTION)

2025 Premio de Arte AXA México, second edition, Mexico City

2023–2026 Sistema Nacional de Creadores de Arte, Secretaría de Cultura, Mexico

2019 McKnight International Choreographer Residency, McKnight Foundation, Minneapolis

2016 Visual Arts Workshop led by Joan Jonas, Fundación Botín, Santander

COLLECTIONS (SELECTION)

Colección AXA México, Mexico City
Colección Casa Wabi, Puerto Escondido
Colección FEMSA, Monterrey
Colección Jumex, Mexico City
Museo de Arte Carrillo Gil, Mexico City

GROUP EXHIBITIONS (SELECTION)

2026 *El hogar que habito. Obras de la Colección FEMSA*, Museo Amparo, Puebla

2026 *IN SITU* (with Iván Gabaldón, Daniel García and Roselys Oropeza), La Tallera, Cuernavaca

2025 *Arte contemporáneo en el Carrillo Gil. Memoria de las exposiciones 1974–2024*, Museo de Arte Carrillo Gil, Mexico City

2024 *La voz de la montaña*, 15th Bienal FEMSA, Museo de Arte e Historia de Guanajuato, Guanajuato

2022 *Acciones a distancia*, Museo Jumex, Mexico City

2014 *Estudio de trazo*, Museo de Arte Moderno, Mexico City

PERFORMANCE (SELECTION)

2026 *Geometrías sensibles*, Museo Casa Estudio Diego Rivera y Frida Kahlo, Mexico City

2023 Reinterpretation of Sonia Sanoja's choreographic action (1967) in Jesús Rafael Soto's *Pénétrable*, Galería RGR, Mexico City

2021 *Sonares*, Museo Jumex, Mexico City

2019 *Fold. Unfold. Trace. Track. Landscape*, The Cedar Cultural Center, Minneapolis

2012 *Estudios del espacio dentro del espacio, de otros estudios, de otros espacios*, Museo Tamayo, Mexico City



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Gold-colored powder, acrylic lacquer, and oil on canvas
120 × 240 cm | 47 ¼ × 94 ½ in
GEI038



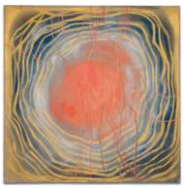
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GEI052



Viento en los arbustos de la costa fría, 2026
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Semilla, 2026
Oil on canvas
50 × 50 cm | 19 ⅝ × 19 ⅝ in
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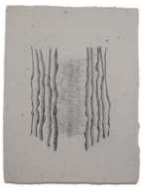
Voz - Árbol, 2025
Colored pencil on paper
28 × 19 cm | 11 × 7 ½ in
GEI027



Voz - Jardín, 2025
Colored pencil on paper
19 × 28 cm | 7 ½ × 11 in
GEI028



Corteza abierta, 2024
Pencil and pastel on paper
28 × 21.4 cm | 11 × 8 ⅜ in
GEI005



Médula y duramen, 2024
Colored pencil on paper
28.2 × 21.6 cm | 11 ⅛ × 8 ½ in
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Edition of 5

GEI045



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GEI046



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GEI047



Eje-pantalla-brazos. Desaparecer, 2025
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GEI048



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Artwork photography, installation views, and portrait of the artist: Em Ghosn