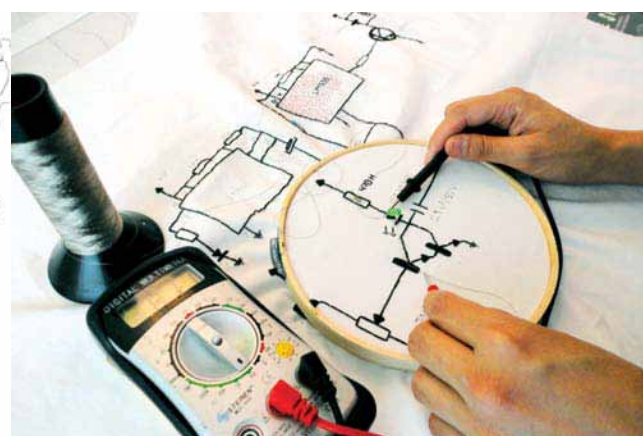
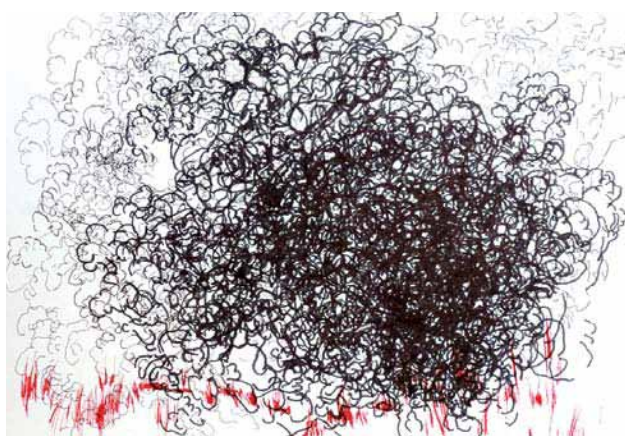


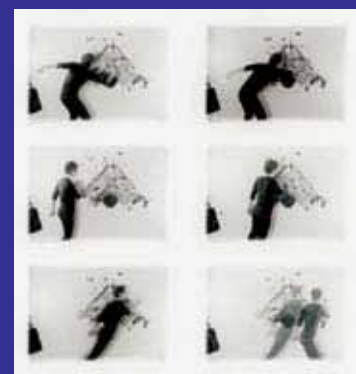
conductores

GALIA EIBENSCHUTZ & AMOR MUÑOZ

From November 10, 2011 through January 28, 2012 the exhibition *Conductores (Conductors)* will be on display in the Project Space of the Rubin Center. The exhibition features the work of two Mexico City based artists, Galia Eibenschutz and Amor Muñoz.



The title of the show reflects both artists' interest in the conduction of energy. In the case of Eibenschutz, the landscape and her own body are the conductors of a vital life force as evidenced in her series of drawings titled "hipótesis de lava", two animations "Panoramica I" and "Panoramica II", and "secuencia 16mm" a series of photos documenting one of the artist's dance based performances. In Muñoz's series "E-S-Q-U-E-M-A-T-I-C-O-S", mechanical components attached to the surfaces of her stitched images conduct electrical currents through the works creating sounds of various pitches. The diagram-like character of her imagery reinforces the notion of flowing energy.



Line, the most basic form of drawing, is the conductor that unites the concepts of both artists. The line form in Muñoz's work becomes apparent through audience interaction and formalizes a visual and sensory connection. Eibenschutz attempts to show the viewer that the line is not just a static form but that instead can be an active representation of an event whether it is physically demonstrated in a performance or metaphorically in a drawing.

GALIA EIBENSCHUTZ

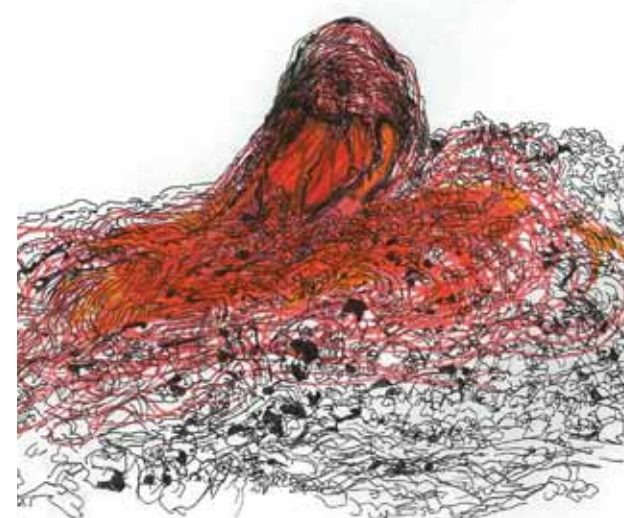


Issues of time and movement as experienced through the body are paramount in the work of Galia Eibenschutz, whether in her animations, singular drawings, or her dance-based mark creating performances.

Rhythm also plays a large role in Eibenschutz's pieces. As Eibenschutz notes in her blog, *punto de fuga*, the word rhythm comes from the Greek verb rheo, meaning to run, to flow. Evident in all her work, the rhythmic quality is especially apparent in her solo performances. Holding a very long stick with chalk attached to the end, Eibenschutz moves throughout an enclosed space making marks on the walls. The artist moves back and forth, in towards and away from the walls in an ebb and flow fashion. There is a sense of give and take: an action elicits a mark, the mark suggests a follow-up action which creates a new mark – like a dance with two partners the line and the artist's movements are in constant physical dialogue.

Throughout all of Eibenschutz's work, line is the constant element through which the creative process is made visible, not just in the artistic realm but in the natural world as well. Whether drawn and made visible or implied by a movement through space, the lines propel us along to experience the world as Eibenschutz herself has experienced it.

Issues of time and movement as experienced through the body are paramount in the work of Galia Eibenschutz, whether in her animations, singular drawings, or her dance-based, mark-creating performances. The character of movement (straight line, pre-determined, meandering, spontaneous) and its velocity are taken into account, as are the physical results of the movement, and all activity is considered within the long view of time, contemplating past, present, and future. In Eibenschutz's landscape-based animations and lava drawings the physical creation of the earth is depicted with reference to geological history while acknowledging a still active present and a future landscape yet to be formed. Moving lines lead us on a virtual journey along the path of creation enabling a visceral sense of the process and forces involved. "Punto de Fuga", a performance staged in the nave of an empty former church, featured participants of various ages crossing through the space at different speeds and along varying paths. Sections of the space were designated as "Past", "Present", or "Future" based on the proximity of the audience and the sensations generated within a particular space (for example, the level of comfort, security, energy, or confrontation).



AMOR MUÑOZ



Drawing is a flexible medium that can represent simple ideas and challenging concepts through the basic element of the line.

E-S-Q-U-E-M-A-T-I-C-O-S and *La Maquila Region 4* show us the connectivity between the conceptual, the representational and the functional, all of these which depend on the constant current of interactivity with the works. Amor Muñoz's work requests interaction with participants who become catalysts and whose input results in a linear flow of energy. These pieces are expanded drawings that utilize and juxtapose manual resources such as fabric and electrical components, which attempt to reference the history of both the global and functional technological development of today.

Amor Muñoz's *E-S-Q-U-E-M-A-T-I-C-O-S* series look simple enough that, at plain sight, the works only seem to depict diagrams of electric circuits though embroidered lines. However, the interactivity of these works connects the representational and symbolic with the functional. Through interaction, these simple depictions of schematics create a flow of energy that connect the viewer with the pieces and makes the function of each fairly apparent; thus, the dynamism of the work is what produces a linear flow of energy between concept, work, function and the viewer and by end result generate intricate mechanisms.

Muñoz's *La Maquila Region 4* represents another working system where people also generate results, similarly to *E-S-Q-U-E-M-A-T-I-C-O-S*. However, this piece works as a production center that focuses on the communal characteristic of labor in public spaces rather than an intimate connection. Participants in this work are hired to work on a series of embroideries and who get paid minimum wage for their labor. This piece seeks an exchange of experiences that in turn create a dialogue concerning production. The use of line in these works is a collective of experience and reactions that connects the audience with Muñoz's work.

