



**Leyla Cárdenas**

**Especular (Threshold)**

*Presented by LACMA and the UCLA Chicano Studies Research Center  
Curated by Chon Noriega*

The Colombian writer Manuel Hernández B. defines his nation's capital, Bogotá, as a permanent threshold that announces the promise of a place that never arrives. Leyla Cárdenas's *Especular* provides a real-world yet ghost-like image of this insight with her set of photographic prints of Bogotá's neoclassical train station façade. First built in the late 1880s—concurrent with the formation of the Republic of Colombia—the station is a once-hopeful symbol of the nation that then became a long abandoned modern ruin. Cárdenas represents the façade with two printed scrims suspended back-to-back from the ceiling, over twenty feet up, and running a similar distance along the floor. These discontinuous panels are cut to match the different track gauges used in Colombia that made a unified national transportation infrastructure impossible. *Especular* is part of a series in which the artist documents the architectural remnants of the urban fabric. Cárdenas reflects on these artworks as illustrating “History repeating itself: vicious circles and accumulation of thresholds that lead nowhere.”

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**Daniel Joseph Martinez**

**IF YOU DRINK HEMLOCK, I SHALL DRINK IT WITH YOU or A BEAUTIFUL DEATH;  
player to player, pimp to pimp. (As performed by the inmates of the Asylum of  
Charenton under the direction of the Marquis de Sade)**

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Daniel Joseph Martinez's immersive environment references Jacques-Louis David's seminal portrait *The Death of Marat* (1793), painted and also reproduced shortly after Marat's assassination during the French Revolution. Whereas David's painting represents a single moment, both sanitized and accurate in its details, Martinez creates a *mise en scène* using three life-like sculptures modeled after the artist's own body. These depict Marat in his bath as well as assassin Charlotte Corday and Martinez himself both standing behind Marat (each with a bloodied dagger in hand). Martinez stages Marat's assassination as a public spectacle surrounded by bleachers, although viewers can also immerse themselves within the scene, no doubt taking selfies. In this way, Martinez connects David's painting with our present moment, giving a historical dimension for modern politics as a form of theater, sport, and business. But Martinez pushes even further. *The Death of Marat* quickly became iconic of the French Revolution, not because it depicted a public spectacle, but rather because it circulated a political image that focused attention on the personal and private. Once that happened, politics-as-spectacle was no longer dependent on public space—it was in our minds.

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**PURCHASE TICKETS**

**OPENING NIGHT PREMIERE**

Wednesday, January 10, 2018

**SHOW HOURS**

Thursday, January 11, 2018 | 11am - 7pm

Friday, January 12, 2018 | 11am - 7pm

Saturday, January 13, 2018 | 11am - 7pm

Sunday, January 14, 2018 | 11am - 5pm

**TICKETS**

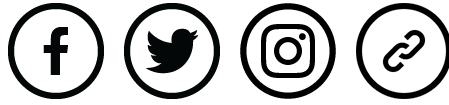
\$30 - \$250

<https://www.eventbrite.com/e/la-art-show-2018-tickets-39739173939>



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