

LEYLA CARDENAS

ABOUT.

Over the last years Leyla Cárdenas has developed a series of sculptural works that seek to investigate the layers that constitute and construct things and places.

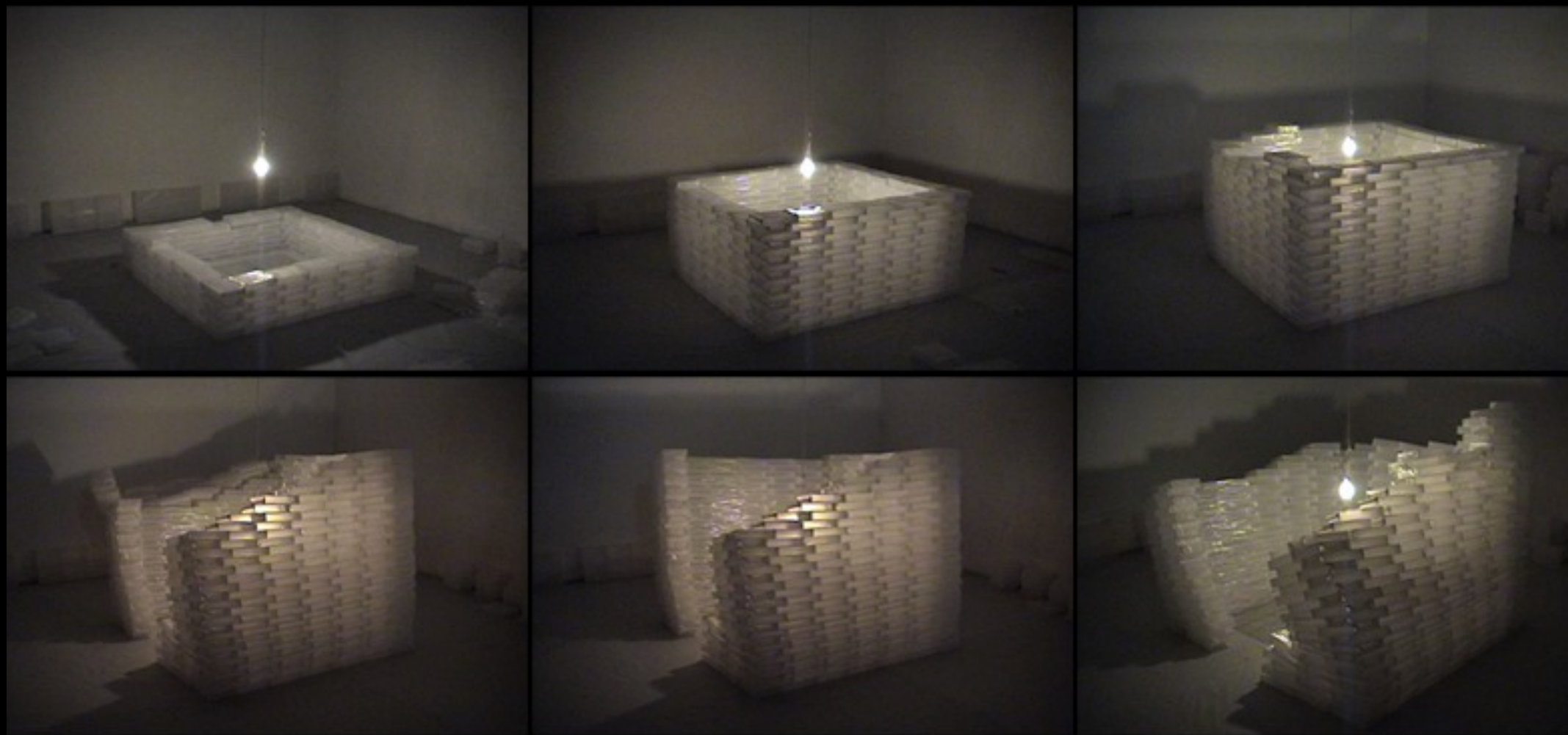
Relating directly to the physicality of the space as a point of departure. Using found objects and places that accumulate layers of information, containing what is particular from a place. The superficial skin becomes a profound path to explore and discover in each step the intersection of different experiences of time. (the historic time, material time, the time of everyday, and perhaps a more existential/psychological time that has to do with the duration of the experience.)

Hence, her approach has been to work out from the process of scrutinizing within the remnants of apparently empty spaces. Considering the recovered fragments as documents/witnesses of inhabitation and memories that standstill among loss. The gesture is sculptural but without making sculpted objects; using destruction as a way of construction, allowing an engagement to a particular place and all the confluences and dimensions within.

Using a "site-responsive" process, taking in consideration the architecture and the context of the surroundings by investigating a view of the socio political implications of context and place, generates a layered outcome. From a meticulous analysis of the urban landscape and it's constant transformation, results a work made with fragmented evidence of a continuous social-sculptural incident on the surface of the world.



de la serie acerca-de pender
2001
digital photograph
sketch for site-specific intervention



paper construction
2003

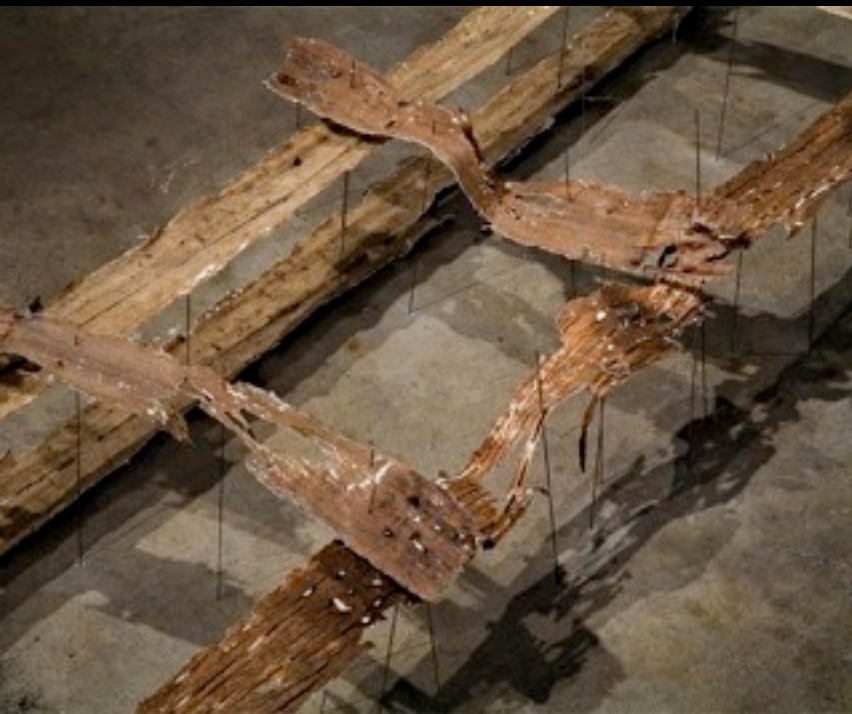
stills de registro en video de construcción y auto-
destrucción de una torre hecha con ladrillos de
papel parafinado

rooF
2004
serie de "peelings" a superficies arquitectónicas
tela, pintura



Studio Floor, 2004 - vista lateral
tela, pintura (peeled from studio floor - revealing
traces of previous inhabitants of the studio)
dimensions variable





desen-volvi-miento o 11 capas hacia afuera
2005-6
(peeling an old ladder until it dissapeared)
medidas variables





Withholding/Contención
2006

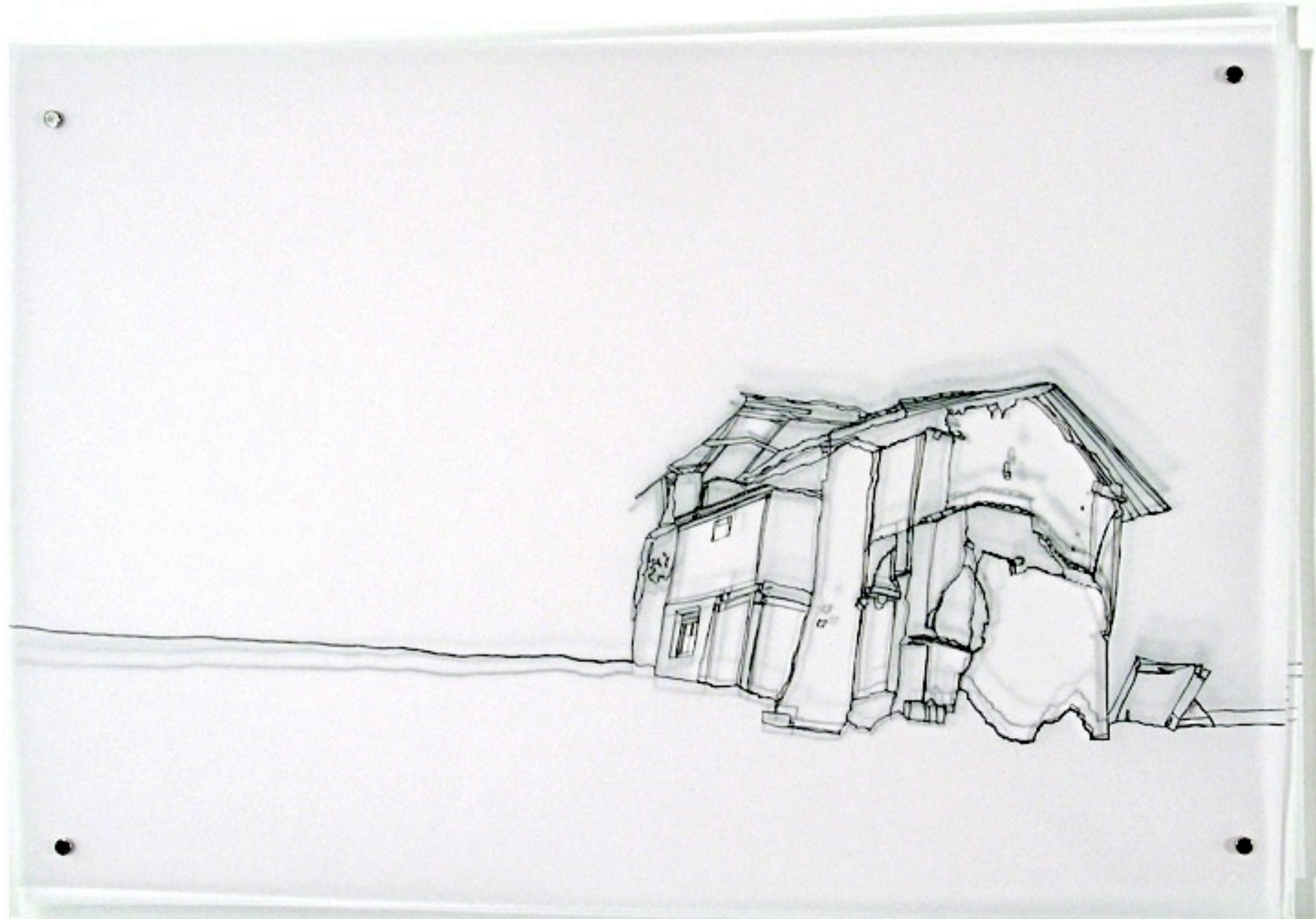
(peelings from the wall of the oldest church in
Bogotá)

pintura, varillas, hilo



casa de casas
2008

5 dibujos sobre papel calcante,
tinta sumi
40 x 51 cms

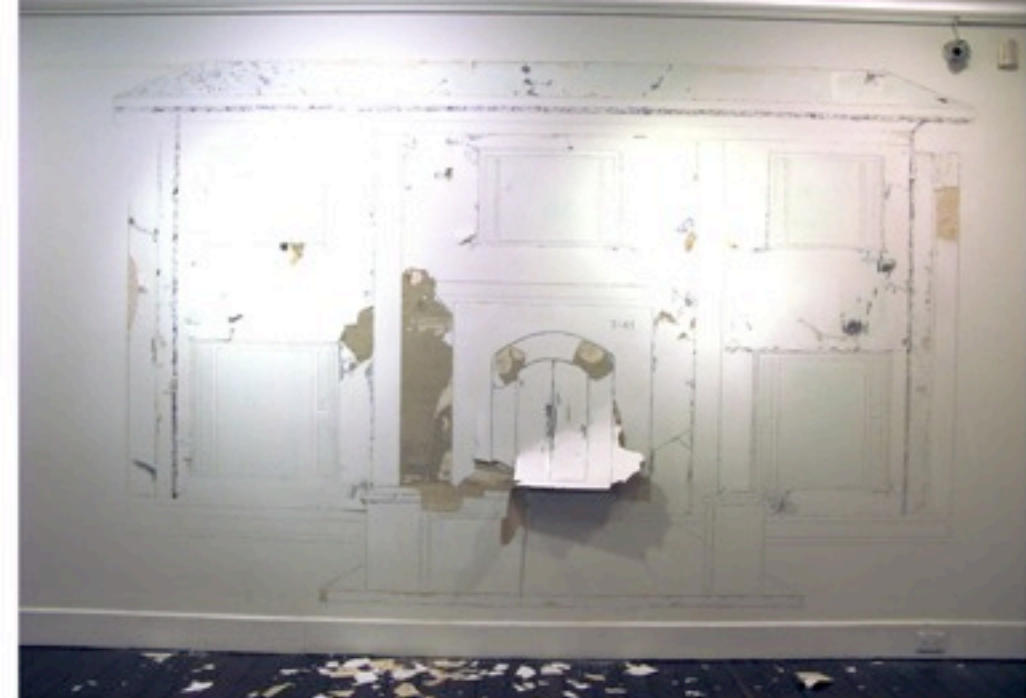
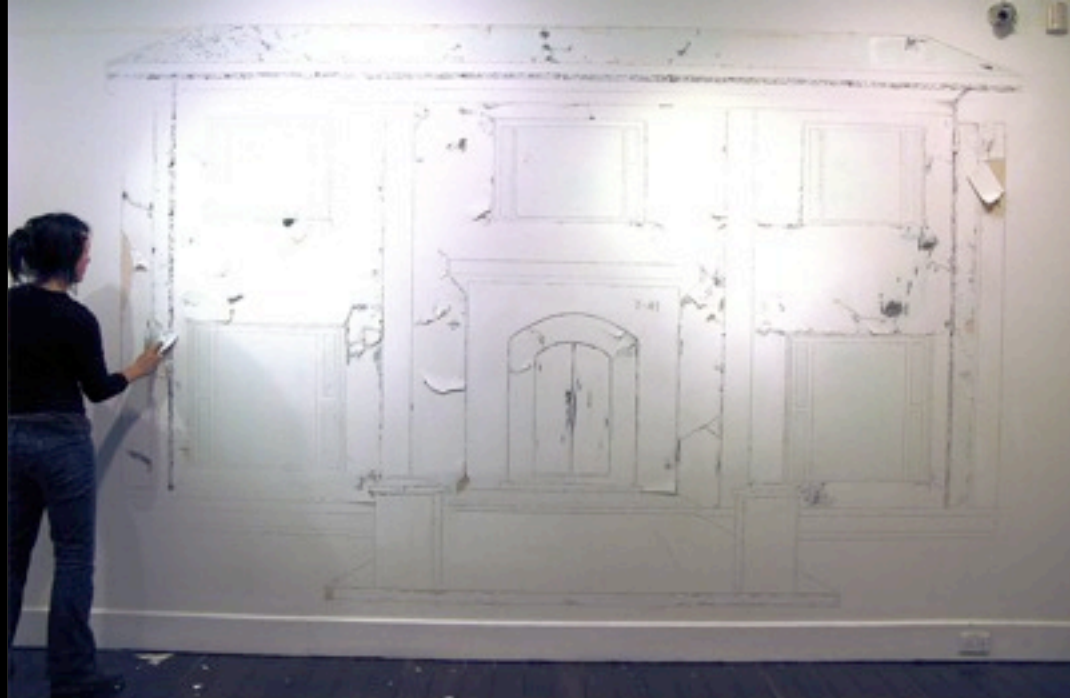


de la serie Rotos
2009
fotografía digital
52 x 68 x 8 cms





La Cabrera, Techo de Florida , Implosión en Chile
2008
fotografía digital
50 x 40 cms



removido-removed
2008-09

intervención en sitio específico raspando la
pintura acumulada en las paredes de la galería
para dibujar-desdibujar su propia fachada
2.30 x 3.50 cms



HIDDEN TIMES(1 february, 17 march, may 10, june 27, august 14 , october 2) . 2008 / site-specific intervention.

The intervention started from the beginning of the year, before the gallery painted the walls for a new exhibition I would glue to the wall the front page of the main local newspaper called EL TIEMPO (THE TIME) at the end of the year the intervention was un-covered.

Leaving a testimony of how many layers and 'time' was accumulated. It was important to -recover- only some part of the news, not to uncover all the information from those months, as a gesture that replicates the way we receive information from the media, fragmented, covered.





CON-POSICION DESCOMPUESTA (DECOMPOSED
COMPOSITION)
2010
in.situ accumulated paint, wire, thread

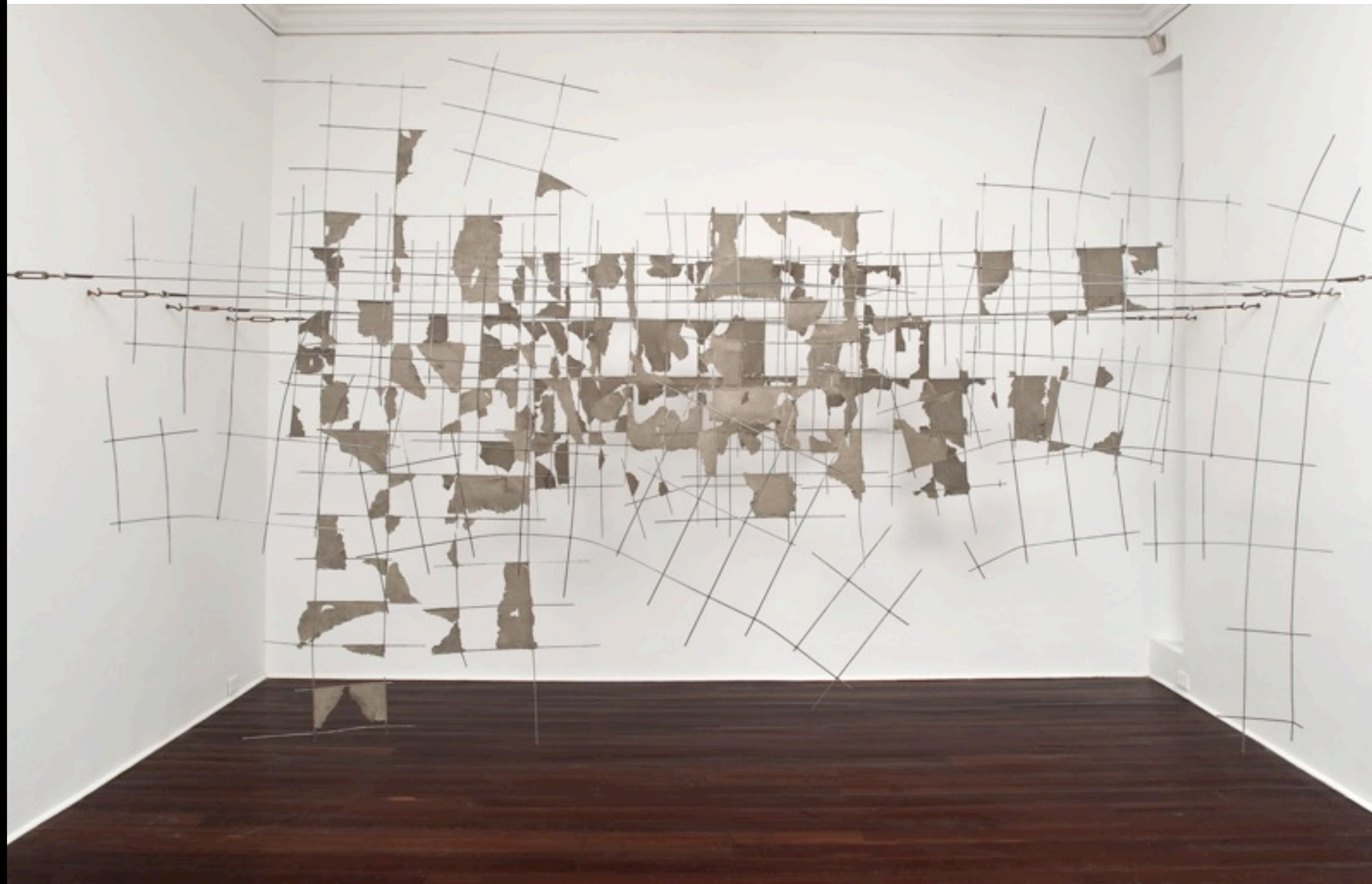
between floor and ceiling
2010
listones de piso y techo recuperados de
demolición, puntillas
medidas variables





Ana-lysis #4
2010

fotografía digital Glicee, mdf, varillas
90 x 1.30 x 6cms



sketch considering a contention wall
2011
wire mesh, cement paper
4.40 x 3.60 aprox.

mapa deshecho (Bogotá, calles y cerros)
2011
corte laser sobre papel onix
medidas variables





mesa y silla deshechas (vía Pereg)
2011
chapilla de madera, madera petrificada
medidas variables

fraction 26th Street #1
Fine art inject print
60 x 70 x 2



bifurcating bridges
2011
sanded fine art inject prints



LEYLA CARDENAS CAMPOS

www.lehila.net

Lives and Works in Bogotá-Colombia.

EDUCATION

2004 MFA -sculpture. University of California Los Angeles (UCLA)

1999 Maestra en Artes Plásticas. Universidad de los Andes, Bogota-Colombia

AWARDS/FELLOWSHIPS

2012 Invertido, con colectivo CAL. Proyecto sitio específico en la Galería Luis Adelantado, México

2011 Grupo Cooperativos: Beca de investigación curatorial para los Salones Regionales de Artistas (zona centro), Ministerio de Cultura de Colombia

2010 Workshop with Mona Hatoum, Fundación Marcelo Botin, España

2008 Grand Prize MOLAA Awards 2008. Museum of Latin American Art, Long Beach, CA

2007 Associate Artist-in-Residence. Atlantic Center for the Arts (ACA), FL (Joan Mitchell Foundation Grant)

2003-04 Recipient of the Art Council Award (U.C.L.A.)

2003 Recipient of D'Arcy Hayman Award

2002 Recipient of Colfuturo Scholarship, Colombia

Graduate Student Fellowship. University of California, Los Angeles

2001 Mención. Premio Uniandino a las Artes. Galería Espacio Alterno

SELECTED EXHIBITIONS

2012 (upcoming) VOYAGE I VOYAGE un art contemporain déboussole, Maison de l'Amérique latine, Paris

In-vertido, con el colectivo CAL, Proyecto Sótano, Galería Luis Adelantado, México

2011 **Lo Deshecho**, Galería Casas Riegner, Bogotá

2010 Restos. Fundación Faro del Tiempo, Bogotá

con posición descompuesta (solo show), Galería Casas-Riegner, Bogotá

New Digs, d.e.n. contemporary at PDC, Los Angeles, CA

Feria de Arte ARCO - galería Casas-Riegner-, Madrid

2009 "Yolanda o Magdalena", Salón Regional de Artistas, Sogamoso. (catalogue)

ArtBo, galería Casas-Riegner, Bogotá

2008 "**removido**" (solo show) Galería Casas-Riegner, Bogotá

MOLAA Awards 2008, Museo de Arte Latinoamericano Long Beach, CA

2007 "Land Grab" Apexart, New York. Curated by Lillian Fellman/Sarah Lookofsky

"Spectral Glimpse" Platform Gallery, Seattle. Curated by Jim O'Donnell

"In Praise of Shadows" RJ Fine Arts at 3rd rail studios, New Rochelle, NY * two-person show with Edgar Guzman. (catalogue)

2006 "Topologías : materia en tránsito" Salón de la BBVA, Casa de la Moneda, Bogotá (catalogue)

"Traces of Displaced Recollections," (solo show) d.e.n. contemporary art, Culver City, CA

2005 Arte Joven 2005, Museo de Arte Moderno, Bogotá. (catalogue)

site-generated installation, project room, d.e.n. contemporary art, Culver City, CA

"Groundwork," d.e.n. contemporary art, Culver City, CA

2004 Supersonic, Art Center, Pasadena, CA . (catalogue)

MFA#3, U.C.L.A. New Wight Gallery, Los Angeles, CA

REVIEWS & PRESS

2011 Carlos Restrepo, Desecho y destrucción urbana, El Tiempo 13 de Noviembre

2011 Ana Maria Escallón, Espacios sin Tiempo, KienyKe, 16 de Noviembre

2011 Wallpaper magazine Online, Highlights from Colombian Art, November 2011

2010 Ricardo Arcos Palma, con posición descompuesta. ArtNexus, No.79

2010 Liliana López, De las Ruinas y la Memoria. Periódico El Espectador June

2008 Dominique Rodriguez Dalvard, Removido, revista Cambio, January

2007 Karen Rosenberg, Land Grab, The New York Times, December 7

Shane McAdams. -Land Grab- The Brooklyn Rail, December

Jen Graves. Spectral Glimpse, The Stranger - Seattle- November 7

Campbell, Clayton. "Culver City: d.e.n. contemporary art,"

Contemporary Magazine, Issue 93: Annual, Summer.

2006 Myers, Holly. "Looking beneath the surface", Los Angeles Times, August 18

Frank, Peter. Art Pick of the Week, L.A. Weekly, August 23

2005 Pagel, David. "New Vistas in Landscape Painting", L.A. Times, February 11

2004 Knight, Christopher. "Artworks with wattage," Los Angeles Times, June 21