



GALLERY & EDUCATOR'S GUIDE

LABERINTOS DE HUESOS FLORECIENDO DANILA CERVANTES

SPRING 2025

Land Acknowledgment

It is important that the Los Angeles Municipal Art Gallery prioritize respect for both the historic culture and the contemporary presence of indigenous peoples throughout California, and especially in the Los Angeles area. To that end, and particularly as a public and civic institution, we acknowledge that our gallery resides on what was historically the homeland of Kizh, Tongva, and Chumash peoples who were dispossessed of their land.

If you would like to learn more about the land you are on please visit: <https://native-land.ca>.

Introduction

Danila Cervantes: Laberintos de huesos floreciendo marks the first solo presentation of Los Angeles-based artist Danila Cervantes (b. 1996, San Diego, CA). Cervantes was selected by curator Nancy Meyer from *Open Call: Apophenia* to develop an exhibition in the gallery's project space. Cervantes's works explore the profound interconnectedness between humans, animals, and nature, drawing inspiration from life cycles and behavioral parallels found across species. Themes of decay, transformation, and renewal are central to the exhibition, offering a poetic meditation on existence and the ways life emerges from endings. The agave plant serves as a poignant metaphor: as it dies, it produces a towering stalk from its core—its corazón—flowering to ensure the continuation of life. Similarly, the xenophora shell, which adopts foreign objects for protection, reflects themes of adaptation, identity, and environment. Other works reference natural phenomena like whale falls, where the lifeless body of a giant becomes a thriving habitat for deep-sea communities, and volcanic landscapes, where destruction gives way to fertile new beginnings.

Infused with personal narratives, they examine cycles through their border identity, queerness, and familial connections, grounding their vision in the interconnectedness of all living things. Through rich symbolism—their imagery conveys movement, transition, and a sense of belonging in flux. The works suggest surrendering to nature's cycles, embracing decay as a portal to growth, and finding home not in a single place but in a perpetual state of transformation.

Danila Cervantes: Laberintos de huesos floreciendo is curated by Arts Associate Jennifer Payan.

Danila Cervantes was selected from *Open Call: Apophenia* by LAMAG curator Nancy Meyer.



Installation view of *Danila Cervantes: Laberintos de huesos floreciendo*
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens

A Conversation with Danila Cervantes

LAMAG Arts Associate, Jennifer Payan interviewed artist Danila Cervantes. Danila expands on the intersections of identity, personal healing, and their artistic practice which includes animation, illustration, and fiber work. Their work is driven by personal exploration, material experimentation, and a deep connection to their cultural roots.

Jennifer Payan: Tell us about yourself, where did you grow up and what brought you to LA?

Danila Cervantes: I grew up in Calexico and Mexicali until I was 17. But even then, I went back and forth a lot between the border between Calexico, Mexicali and San Diego. My family is originally from Mexicali, if you go before that, it's Jalisco and Durango. What brought me to LA was honestly, just more opportunities in the arts. I knew at the time, after graduating, that I wanted to be an animator, that was going to be my thing, because I studied animation. But when the pandemic hit, I did a lot of animation work virtually, and I hated it. I already knew that line of work meant that I was going to be alone at a computer, doing time consuming things that weren't even mine. I thought it'll make me hate animation, and I didn't want that, because I still want to do it for myself. So I just put that aside. And a friend of mine that lived here told me there's a job position at a custom furniture shop my friend works at and so I came out here. I was welding, doing woodworking, installing cabinets and glass doors. But it was an interesting place, because the furniture was very high end. I have a background in woodworking and welding but sculptural and non-functional things and so it was kind of a disaster. I was there for a little less than a year, and then I felt that I needed to get out of there.

JP: What led you to become an artist and art educator?

DC: I have always loved art. I felt it was an escape to my reality and in my own world. Ever since I was little, I really loved drawing, animation and movies. Where I grew up, there

wasn't much to do. I would play outside a lot, draw, and watch movies. As I got older, in middle school and high school, I would just go to the movies for \$5 and I would get a ticket to watch one movie and just stay there all day. Film was a really important thing for me, just to kind of escape what was going on around me. I didn't take my art seriously until my senior year of high school. I wasn't around that many people that did art school, but we had really good art classes in my school in San Diego. I think those classes really brought out the more sculptural and craft side of me. I worked with a lot of cardboard and some ceramics and soft sculptures. And it wasn't even my art teacher that pushed me, but it was my English teacher that saw that I liked to draw in class, and assigned a creative project, like a multimedia project. I just went all out. She asked me about it, and looked at my art, and she had gone to Rhode Island School of Design (RISD) and so she said to apply to RISD. And I looked at RISD, and thought it was crazy and didn't think I would get it. But I applied and whipped up a portfolio in six months and I got wait listed, and then I got in. You don't have to go to school to be an artist, but I just don't think I would have even thought of that as an option before, because I didn't see that it could be a thing that you could just do with your life.

I taught in high school because I was into photography. I did some teaching in college for animation classes. When I left college, I taught animation as well, but it just seemed like a natural thing to do. While I was figuring stuff out, I started teaching. And I really liked it and it was a space for me to mess around with materials that I might want to use in my practice, but also work with kids. Bringing my expertise and questions into the room and seeing what we can do together. I leave things open ended, which is very contrary to most art curriculums I've noticed. But my pedagogical approach around art education is just focusing on the experience versus the outcome, and whether the class is playing with the materials then I would rather do that if it means that they are getting a better experience.

JP: How has growing up between Calexico and Mexicali in Baja California informed your art practice?

DC: It's a funny question, because I feel like it definitely does because it's who I am. I think visually it informs a lot. I always take a lot of pictures when I'm there. There's another thing that my family would do on weekends. My dad has always loved riding motorcycles in the desert. He's done that since he was little and we would just go out, deep into the desert and just ride. But I think being out just with nothing around me is something that I try to pull from in my work, the vastness and opportunity in that vacuum, it's an eerie feeling. It's empty but there's definitely stuff going on, whether it's creatures lurking around, or just thinking more about where we are geographically in the desert.

JP: What draws you to explore nature's cycles of life, death, and rebirth?

DC: More recently, it's been a mix of my life events and intertwining that with myths I create around nature. So looking specifically at life in nature, for example, the two big ones that I've worked with are the life cycle of the agave and death cycle of a whale. I guess they're both in the life cycle. They're more like deterioration than death cycles. But it's a full circle. I have always known existential dread since I was really little. When I was really little my cousin told me that God wasn't real, and when you die, there's just darkness and I was 10 when she told me that. In a way that's always impacted my practice too, that fear. I don't know why but it broke all the illusion and I just 100% believed it, and I grew up Catholic and my parents are religious. After that encounter, I never really believed in heaven again, or, I don't know it's something I really fixated on because I also experienced certain traumas like close encounters to death. I was trying to figure out what happens and got attached to these ideas as a kid and in a way my art is an exploration of me not buying into these other options and let me form my own view on this.

Tying it with the personal events, with the agave life cycle I was thinking about my mom and our relationship because we had a turbulent relationship growing up. I just needed to do something to understand her. It was a love letter to her and everything she's done as a mother and to keep harmony

between our family. When I was in college and away from my family I was thinking about the sacrifice that goes into being a mother and a woman in our culture. She had to sacrifice a lot of who she was and what she dreamed about when she was younger, to be a wife and mother. The archive of my parents allowed me to empathize with her. I thought about my mom at my age because at that time she was already married and had me. In the agave life cycle, this plant pushes all its energy and nutrients to create the stalk that comes from the middle and sprouts flowers that attract pollinators that then spread the seed further out to keep more life going and then it dies. That's like the last drop of blood. I thought this was so representative of motherhood. I've created an animation based on this life cycle and thinking about my mom.

As for the whale death cycle I was thinking about my grandmother who passed away in 2019. That year I lost my grandmother but I also lost a close friend from college. I felt that was the closest I felt to grief. I have never seen so many people around me mourn. It was my friend group at school and then I went back home for Christmas and it was my family, my dad and all of my aunts, uncles, and cousins. She raised so many of us and I kind of tied those together with the whale because in the death of the whale there are sea creatures that come together and it becomes an ecosystem. In that time of grief it was really heavy but I realized that we are all coming together. It brought people at school together, with people I didn't talk to before and grieve together and the same thing with my grandmother. She had thirteen kids so it brought a lot of family I hadn't seen in years. So seeing the different effects that death can bring whether that's in our plane, our dimension or beyond. What I'm doing for this show is inspired by that.

JP: Can you tell us about how the body of work for the solo show relates to or is a departure from your previous body of work?

DC: The solo show is somewhat a departure because I'm doing more illustration and tactile work. Recently, I haven't been called to animate so I haven't been doing it. This show



Danila Cervantes, *Chamaco en bici*, 2024
Image courtesy of the artist and the Los Angeles Municipal Art Gallery

will have pieces that have artifacts of that world. The amateur illustrations are a new thing and are the pieces I submitted for the open call. From the beginning, I have deviated from what I've always done. But I felt the need to find a way to make art that wasn't animation. Since, I had been doing it for so long and I just don't have the energy or desire for it. In recent years when I made the decision to step away from animation and realized it was really lonely. So, animation is correlated with knowing that I would be alone.

Recently, I've been just more interested in art practice that involves more people, whether it's inspired by more people or working collaboratively or just working next to someone. I think I need to heal from my trauma from animation. That will happen eventually but I just really enjoyed doing more illustration and fiber work so there will be fiber work in the show.

JP: What is the most exciting part of your art practice and can you talk a little about your art process?

DC: I think the most exciting thing is finding connections. I love doing research and diving into the internet. A lot of things just start with images and feelings that are related or things that make sense in my head. I take a lot of pictures that don't mean anything on their own but I end up creating pools of images that go together, but not even collages. I just have a lot of folders of images that are brought together by feelings and themes. I think that my favorite part is the collection of images but also music lyrics or things that I read. Whatever I'm reading or listening to it all comes together in my notes and at the end of the day it goes into my sketchbook and that's when I start making the connections. The sketching and the connecting is the most exciting part of it.

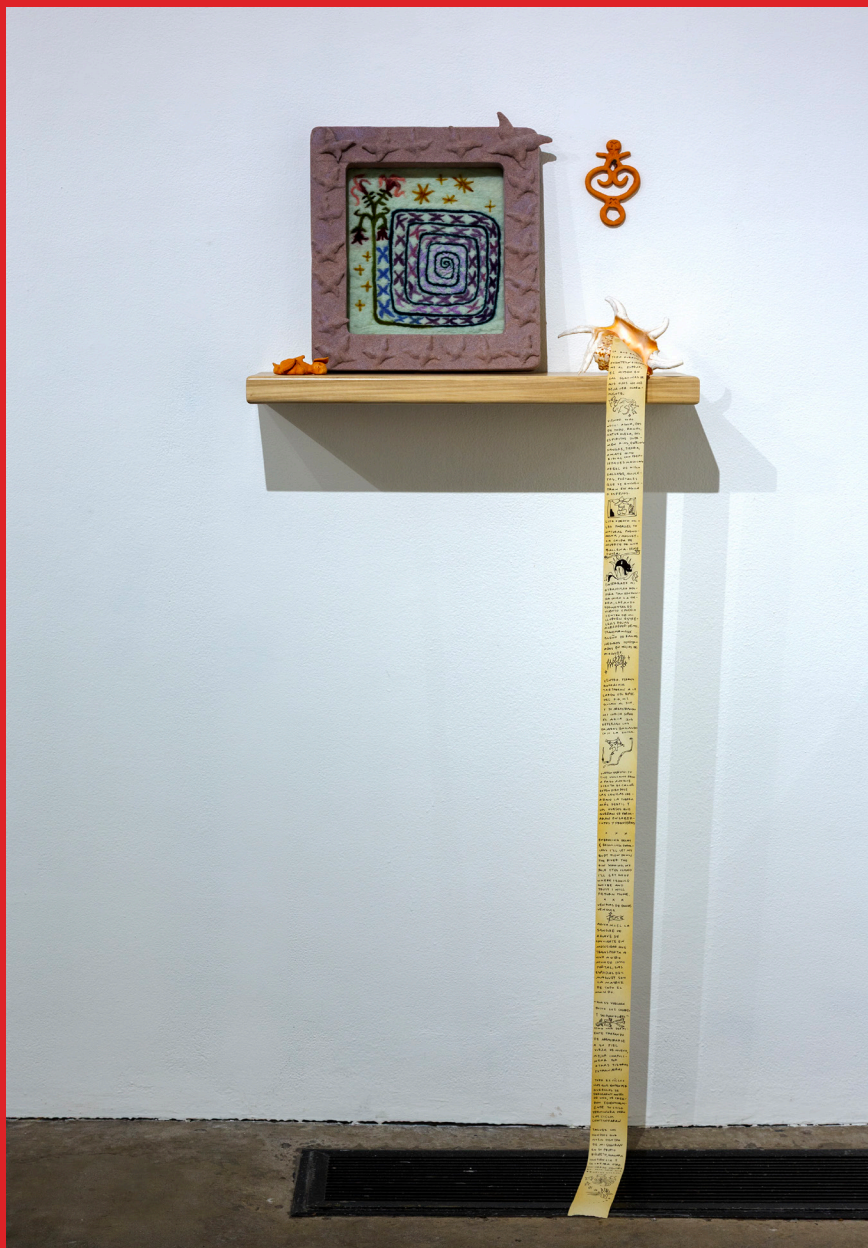
That has always stayed throughout my whole life, even though I'm not making the work. A lot of the work I'm making for the show are sketches and connections I made as early as 2021 but I just haven't given the time to create until recently. Another exciting thing is getting to work with new materials or getting to use them in new ways. For example, I've done

more felting in a 3D sense but this time around I'm going to be felting flat on like a sheet in a drawing. Just seeing that the material being adapted in a different way is interesting. Being a multimedia artist excited me because seeing the same idea be replicated in different materials or iterations or versions is fulfilling. The exploration and research is always what drives me.

JP: Can you share about your experience in submitting work for the Open Call show at LAMAG back in October 2023? What was that experience like and what was your reaction to the news and what does this show mean to you?

DC: I almost didn't submit my artwork for this. It's not that I didn't want to but my mind was somewhere else completely. I just finished *FUENTES~ viéndome al espejo, el musgo en las esquinas de mis ojos no me deja ver claramente* in August and I was really happy about it. I had been in a major creative slump because I was grieving a relationship at the time, that entire summer. It took me a while to finish it, all summer. In a way it was a comfort to just turn off my brain and work on this tedious thing. The amate doesn't like the materials that I work with and so it was a lot of erasing and picking and trying to patch it off. It was a comfort and a distraction but also the original drawing was inspired by poetry that a friend wrote and a mix of images that I overlapped. I like to pull different patterns and objects. The central image was a selfie that I took with a marble butterfly. It was a big hodge podge of things. But the tone and colors were stepping away from what I've always done. I mean it's still pretty colorful but it felt more muted in a way. I think I used to work with super bright colors and it's always uplifting and warm. I don't know if it's because of what I was going through but it felt more hopeful with the colors and sharper edges. I submitted that on a whim. I couldn't not do it also and I think my proximity [to LAMAG] helped the most.

I was really shocked. I didn't believe it. I thought it was a mistake. I dreamt that it was a mistake. But I remember the day I opened the email I walked to the library from my house. I was going through it, being emo and it was raining. It was



Installation view of *Oración: contando estrellas*, 2024
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens

such a dreary morning, I just got to the library and opened my computer and that's the first email I saw. I just started crying. This was so wild. I really saw it as a sign to not take advantage or discard my passions and what I'm interested in, even if it feels like it's not going anywhere. It felt like the world handed me one of my drawings from the trashcan. I had no idea that anything like this would come from that.

JP: Are there any future projects, works, or pursuits you'd like to share?

DC: I'm actually working on a project, and I'm going to be making an animation slash installation with my cousin. For us, it's called *La Casa de La Nina* for the Mexicali Biennial. It's inspired by a huge warehouse with party supplies, art supplies, craft supplies, ribbons, and things that you would need for any sort of event. But when we were talking about it and how those spaces were probably the first ones we ever encountered art, in a way. My cousin 3D renders a lot of things, she has a background in architecture and she's very creative. She's going to create a 3D space in which I'll put my 2D animations in.



Courtesy of Juanita Lai Photography

Danila Cervantes (b. 1996, San Diego, CA) is a queer Latinx interdisciplinary artist and educator based in Los Angeles, CA. They grew up on the border bouncing between Calexico and Mexicali Baja California, Mexico. Its vast desert and mixed cultural landscape have always inspired their artwork. Personal myths and Mexican folk tales spark colorful imagery that they translate into illustrations and animations of tender creatures adapting to nature's cycles of life, death, and rebirth.

They graduated from the Rhode Island School of Design where they studied film and animation. Their creative background and experience in visual arts inform their approach to education, fostering curiosity and love for creativity. With a deep belief in the power of art to heal and transform, they strive to create meaningful public programming and educational curriculum that empower individuals to explore their artistic potential and embrace joy through self-expression.

They work as a teaching artist with various nonprofit arts organizations across Los Angeles such as Barnsdall Junior Art Center, Heart of Los Angeles (HOLA) and Craft Contemporary.

Educator's Guide

The Los Angeles Municipal Art Gallery's Education Program creates an Educator's Guide for grades K-12 for each exhibition. The guide is to support student learning by emphasizing the interconnection between visual arts, language arts, mathematics, technology, science, and language arts. Through grade level discussion prompts, students are encouraged to learn how to engage with and look at artworks, as they interpret each work from their own unique perspective, while developing critical thinking skills.



Installation view of *Danila Cervantes: Laberintos de huesos floreciendo*.
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens



FUENTES ~ viéndome al espejo, el musgo en las esquinas de mis ojos no me deja ver claramente, (fountains ~ seeing myself in the mirror i notice the moss in the corners of my eyes they don't allow me to see clearly), 2023

Colored pencils, oil pastels, and amate paper

15.5 x 23 inches

Image courtesy of the Los Angeles Municipal Art Gallery

Photo credit: Monica Nouwens

The Artwork

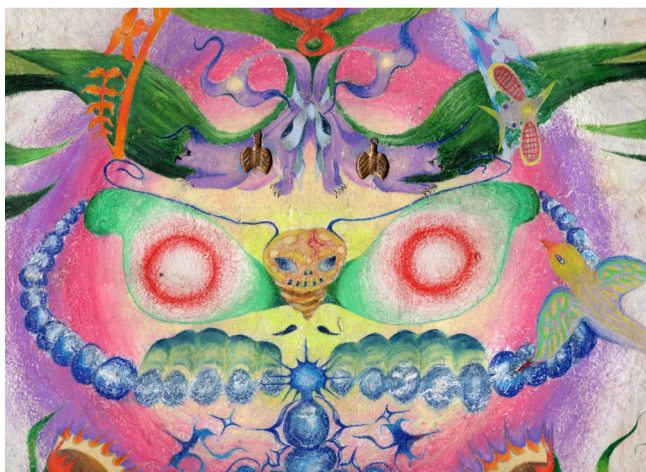
Creating artworks using paper made from plants is an important part of Danila Cervantes's practice. In *FUENTES ~ viéndome al espejo, el musgo en las esquinas de mis ojos no me deja ver claramente*, they represent the delicate interplay between fragility and resilience, both in the material and in the self. This artwork reflects themes of personal transition and change. During the creation of this mixed media artwork, Cervantes was experiencing different transitions in their life. Challenges were encountered, but Cervantes persisted. They worked on this artwork on and off for many months as it sat on their worktable. Cervantes would return often, adding new elements and removing others. This illustration marked a personal milestone for them. This became the inspiration for Cervantes to return to their art making practice.

Amate is a paper that originated in Mexico that traditionally has been used for painting. Amate paper became a medium for Cervantes's experimentation using colored pencils and oil pastels. Their process involved drawing, patching areas where the pigment came off, and removing Amate fibers that were worn off due to the abrasiveness and rough texture of the paper while they drew. The agave plant serves as an important metaphor or symbol – “as it dies, it produces a towering stalk from its core — its corazón (heart) —flowering to ensure the continuation of life. Similarly, the xenophora shell, which adopts foreign objects for protection, reflects themes of adaptation, identity, and environment.” The artwork shows the contrast of the flowers and the “sharpness of their thorns.” Cervantes refers to a time “after a storm we look forward to flowers and how they bloom.”

Discussion Prompts

In their art practice, Danila Cervantes explores personal myths and Mexican folk tales through the use of colorful and detailed imagery that express themes of nature, cycles of life, death, rebirth, and renewal.

- What is the first thing you notice in this mixed media illustration? What is your favorite element or section and why?
- What animals, creatures and elements from nature do you recognize? What do you think these animals and designs symbolize to the artist? What do they symbolize to you?
- How does the artist's use of color, shapes and the patterns around the edge as a frame help the viewer focus on the many vibrant elements and movement in the center? What do you think inspired those designs?
- What story would you want to share about your life in a drawing with animals, flowers, symbols, patterns, and designs? Which of those, if any, would you include in your artwork?
- How do you think this artwork relates to the artist's culture and background? Why might the artist have chosen to tell their story, life experiences, changes, and emotions in an artwork instead of through a written story?
- Amate paper is a handmade paper formed from the flattened fibers of the agave plant which grows in Mexico. What do you think this paper feels like, and what words can you use to describe the texture? Why do you think it was important for the artist to use Amate paper for this illustration? How would this artwork be different if the artist used another type of paper?



Details of *FUENTES ~ viéndome al espejo, el musgo en las esquinas de mis ojos no me deja ver claramente*, (fountains ~ seeing myself in the mirror i notice the moss in the corners of my eyes they don't allow me to see clearly). 2023

Colored pencil, oil pastel, and amate paper

15.5 x 23 inches

Image courtesy of the artist and the Los Angeles Municipal Art Gallery

The Artwork

Themes of decay, transformation and renewal are central to Cervantes's artworks as they consider the existence of humans and animals, as well as the ways in which new life and renewals can emerge from endings or passings at the end of a life.

This illustrated scroll, *Castillo de Las Ballenas*, was originally a storyboard for an animation which evolved into a scroll format. Cervantes chose this format to illustrate this story so the viewer can read it from the top to the bottom. It represents the lifecycle of a whale. When a whale dies, its body sinks to the bottom of the ocean and becomes its own unique ecosystem and a thriving habitat for deep-sea organisms that feed on it and thrive from its nutrients. This ecosystem attracts many sea creatures that normally would not gather together. Additionally, the volcanic landscapes depicted at the top of the scroll shows where destruction gives way to fertile, new beginnings and life. Cervantes worked on this artwork and wrote the story for many years, referring to it as a narrative that was “deeply inspired by a fall.”

Through this artwork, Cervantes explores the transformative power of death, showing how endings can create renewal and the continuation of life in other forms. Cervantes refers to this natural event and lifecycle of the whale and the ocean's ecosystem as “poetic,” in that it “symbolizes life after death,” different stages of life, natural occurrences in nature, change, and transitions.



Detail of *Castillo de las ballenas studies (Castle of the Whales studies)*, 2024
Watercolor, colored pencils, charcoal on paper
70 x 14 inches
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens

Discussion prompts

This large-scale 70-inch-long illustrated scroll *Castillo de Las Ballenas (Castle of the Whales)* tells a story about the lifecycles of whales, sea life, sea creatures and ecosystems. A scroll is an artwork that is read from top to bottom. Some scrolls can be rolled up, others remain flat such as this one.

- What is unique about the format and shape of this artwork and why? How is this different from other artworks you have seen?
- Describe what you think the story might be and what each section, starting from the top and moving down through each section to the bottom shows? Why do you think the artist has divided this artwork and story into sections?
- Think of the ocean, from the surface of the water, the volcanic landscapes at the top of the scroll, down to the depths and darkness at the bottom of the seabed. Imagine all the sea life big and small - even microscopic creatures and organisms. Think about the life cycle of a whale. What is happening to the whale's body in this scroll? After a whale passes away, how can it and other sea life create their own ecosystems at the bottom of the ocean?
- Why do you think the story in this scroll is important for the viewer to learn? How could this scroll relate to new beginnings for a whale, a person or for you? How does this artwork help you learn about lifecycles of whales, the ocean environment and its ecosystems? What did you discover as you looked at this artwork?
- Imagine a story you would want to tell, but you can only use artwork and images without words in a long illustrated scroll shaped artwork. What story about nature or the environment would you want to share and communicate?

Art Activity

Sea Life and Earth Elements Nature Scroll

Nature, the lifecycle of whales, animals, sea creatures, ecosystems, and renewal are important themes in Cervantes's artworks. Students will create a visual story in scroll format to be read from the top to bottom of the long paper. Think of animals, the ocean, other ecosystems, environments, and what you would draw as a story on a long, thin rectangular piece of paper as a scroll.

What you will need:

- 8½ x 11" light colored paper, or any size and type of paper
- Pencils, colored pencils, water-based markers or any drawing utensils, eraser
- Scissors
- Gluestick, glue or clear tape

**Please check with your teacher, parent or guardian before using any art materials.*

Optional: Oil pastels, pens, hole-puncher, water-based paint, brushes, water, materials to cover the workspace, Amate paper, recycled clean brown paper bags, string, yarn or twine.

Step 1: Think of a real or imaginary place in nature that is meaningful to you. It could be the ecosystems of the ocean, the mountains, or another environment that you would like to draw as a visual story. Think of four images or more to draw for each of the sections.

Step 2: Fold a piece of 8½ x 11" paper in half lengthwise and crease the fold. Carefully cut the paper in half on the crease. You will have two thin vertical halves of paper.

Step 3: Use a gluestick, glue or tape to attach the short edge at the top of one paper to the other at its short edge. Glue or tape approximately 1/2 inch of one short edge from each of the two papers and press together to attach. You will now have a long rectangular paper scroll. (*Option:* you can use one long thin piece of paper.)

Step 4: With a pencil, lightly draw four horizontal lines to

divide the paper into rectangular or square shaped sections. The sections can be the same size, or a combination of narrow and wide sections.

Step 5: Think of a beginning, middle and an end to your story. Use a pencil to lightly sketch the outline of the nature elements in your story. Start at the top and move down, section by section to the bottom. Images can overlap from one section to the next. Your drawings do not need to be perfect.

Step 6: Use other drawing utensils to go over the outlines. Next, fill in the outlines of all of the animals and elements. You can add details using any colors you choose.

Step 7: After all elements are complete, add different types of lines, colors, shapes, patterns or designs to the background. *Tip:* experiment with different drawing materials for each section.

Optional: Use a hole puncher to make two holes, each approximately $\frac{1}{2}$ inch in and $\frac{1}{2}$ inch down from the top, right and left corners. Cut a 12 inch piece of string or yarn. Thread one end through a hole and tie a loose knot to connect it to the scroll. Repeat this on the other side. The scroll is ready to be displayed.

Optional writing and discussion ideas: Give your artwork a title. Write a few sentences or share with your class or others what each section and drawing means to you. Describe how this artwork tells a story about the animals, environment and the ecosystem you created in your scroll.



Danila Cervantes:
Laberintos de huesos floreciendo

Danila Cervantes' *Laberintos de huesos floreciendo* marks the first solo presentation of Los Angeles-based artist Danila Cervantes in 2024. San Diego, CA, Cervantes's works explore the profound interconnections between humans, animals, and nature, drawing inspiration from the cycles and behavioral patterns of wild forest species. Infused with personal narratives, they examine cycles through their border identity, queerness, and familial connections, grounding their vision in the unity of all living things. Through rich symbolism, their imagery explores movement, transition, and a sense of belonging in time. The works suggest surrendering to nature's cycles, embracing decay as a portal to growth, and finding home not in a geographic location but in a perpetual state of transformation.

Themes of decay, transformation and renewal are central to the exhibition, offering a poetic meditation on existence and the ways life emerges from endings. The space itself serves as a physical metaphor: an altar, it protects a towering altar from becoming corrupt—flowering to ensure the continuation of life. Similarly, the suspended wall, which exhibits foreign objects for protection, reflects themes of adaptation, identity, and ornament. Other works referenced natural phenomena like volcanic lava, where the molten body of a giant becomes a thriving habitat for diverse creatures, and volcanic landscapes, where destruction gives way to fertile new beginnings.

Danila Cervantes' Laberintos de Huesos floreciendo is made by the artist Danila Cervantes. The artwork is made of paper and ink. The Los Angeles Municipal Art Gallery is a facility of the City of Los Angeles Department of Cultural Affairs.

Los Angeles Municipal Art Gallery



Department of Cultural Affairs
City of Los Angeles

Barnsdall
ART CENTER

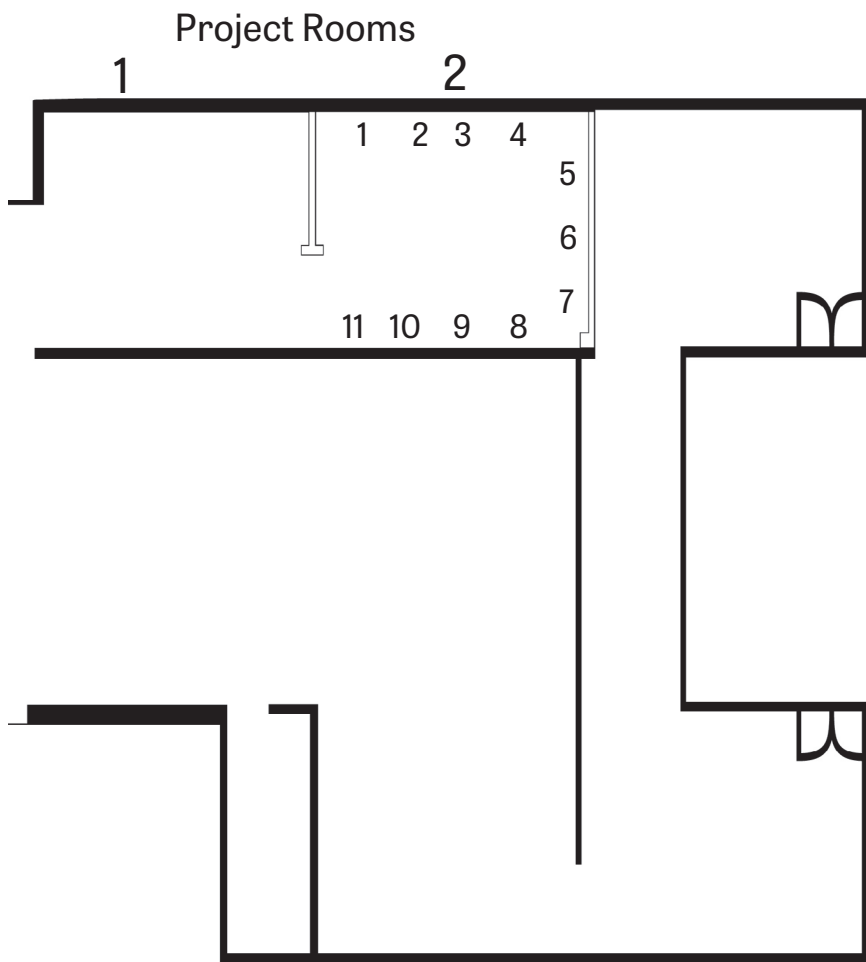
Installation view of Danila Cervantes, *Charms, 2024*
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens



Installation view of *Danila Cervantes: Laberintos de huesos floreciendo*
Image courtesy of the Los Angeles Municipal Art Gallery
Photo credit: Monica Nouwens

Gallery Map

South Gallery



Project Room Exhibitions

1. *Suhn Lee: Memento Mori*

2. *Danila Cervantes: Laberintos de huesos floreciendo*

List of Works

1. *Charms*, 2024
Silk print
2. *El Centro*, 2024
Sand, clay, dead maguey in ceramic pot, and pedestal
3. *Arrastrando la cobija sobre el agua y baila con el reflejo de la luna*, 2024
Amate, soft pastel, and indigo blanket
4. *Oración: contando estrellas*, 2024
Color pencil, pastels, 3D-printed PLA, and nylon powder, seashell, paper, ceramic protectors, and shelf
5. *FUENTES~ viéndome al espejo, el musgo en las esquinas de mis ojos no me deja ver claramente*, 2023
Color pencil, oil pastel, and amate
6. *Chamaco en bici*, 2024
Color pencil, oil pastel, and amate
7. *Enano en El Centro*, 2024
Color pencil, oil pastel, and amate
8. *Spiral animation sequence frames*, 2022
Charcoal on paper
9. *Castillo de las ballenas*, 2024
Watercolor, color pencil, and charcoal on paper
10. *Castillo de las ballenas studies*, 2022
Graphite, color pencil, and charcoal on paper
11. *Maravillas dentro el castillo de las ballenas*, 2024
Color pencil on paper

Los Angeles Municipal Art Gallery

Lisa Davis, Community Arts Director

Carla Fantozzi, Art Center Director III

Hugo Cervantes, Art Curator

Nancy Meyer, Art Curator

John Weston, Exhibit Preparator

Michael Philips, Gallery Attendant

Miriam Banda, Administrative Clerk/Office Manager

David Novoa, Arts Manager

Marta Feinstein, Art Education Coordinator

Samantha Alexis Manuel, Arts Associate

Jennifer Payan, Arts Associate

Graham Akins, Exhibit Preparator

Belle DuVall, Exhibit Preparator

Randy Kiefer, Exhibit Preparator

Aman Puri, Exhibit Preparator

Dara Adedara, Gallery Attendant

Erik Flores, Gallery Attendant

Veronica Lechuga, Gallery Attendant

Jereme Lua, Gallery Attendant

Rene Miranda, Gallery Attendant

Xiana Posada, Gallery Attendant

Nneka Samuel, Gallery Attendant

Thanos Valentine, Gallery Attendant



Detail of *Arrastrando la cobija sobre el agua y baila con el reflejo de la luna*, 2024
Image courtesy of the Department of Cultural Affairs
Photo credit: Erin Aguilar

Credit

Danila Cervantes: Laberintos de huesos floreciendo is curated by Arts Associate, Jennifer Payan.

Images

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Special thanks from Jennifer Payan

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Art Manager, David Novoa and Art Center Director III, Carla Fantozzi who supported the installation and our team of art preparators.

Thank you to the LAMAG team for your support and collaboration along the way.

Resources

Danila Cervantes:
<https://www.danila-cervantes.com/>

IG: @toxic.agnostic

Cover:

Danila Cervantes, *Castillo de las ballenas studies*, 2022.
Image courtesy of the artist and the Los Angeles Municipal Art Gallery.

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Danila Cervantes: Laberintos de huesos floreciendo
March 6 to May 18, 2025

Los Angeles Municipal Art Gallery