

Artist portfolio 2020

ISABEL  
LLAGUNO

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# Biography

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Isabel Llaguno (1992) is an Ecuadorian Mix media Artist who studied Visual Arts at the Pontificia Universidad Católica del Ecuador in 2010–2014 and made an MFA Fine Arts at the School of Visual Arts of New York in 2016–2018. Isabel Llaguno’s work focuses on social and political issues such as gender violence and economic hegemony. Her projects are developed through different art mediums like performance, video, installation, and painting.

Llaguno’s Artworks has been shown in different art galleries and cultural centers of Quito city; among them are the Centro de Arte Contemporáneo, Arte Actual, and the French alliance gallery. As well, her work has been part of international shows in Spain, Colombia, Brazil, and the United States. In 2017 Isabel Llaguno won the international selection of the first International week of Video Art of Lanzarote with her video “Me quiero casar”.

# Statement

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My artistic work ponders on the naturalization of gender violence in our culture, and the economic power structures that affect many people and increases social inequality. I work from the condition of being Ecuadorian, Latin American and a woman, within a conservative, middle class and religious context in which the social expectations of being woman replicate patriarchal attitudes. My artwork is research-based, and is born from intimate experiences and memories, in the process of making it I seek to subvert the forms of naturalization of sexism and misogyny, using images, songs, and stories that we consume daily since we learn habits that respond to a capitalist and patriarchal system.

My purpose is to question and subvert the ways in which we relate to the reality that is presented to us in images and objects. I am interested in the male aesthetic regime that imposes ideals and norms of how to be and represent human beings and their gender within a specific social context. I work from the appropriation of cultural products that are derived from this system in different media such as video, performance, and installation. Throughout my work, I explore the effect of the mass media and cultural products in the assignment of gender roles that are imposed in society, the archetypes of men and women reproduce the different power structures that determine a subaltern place to the female subject.

I investigate the advertising, the mass media industry and popular cultural products such as children's songs and stories with misogynistic content that teach and define at an early age certain tasks and attitudes as masculine and feminine. This role definition can be in short and long-term a factor for the violation of women's rights while defending male privilege and desire.

# Pesadilla recurrente

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Recurring nightmare

## **Recurring nightmare**

Wood, acrylic, clay, felt dolls, LED light, and digital photography.

Installation.

2019

“Recurring Nightmare” explores the trauma of child sexual abuse to break the silence and taboo of this acute social issue that affects one of every ten children in the world. This reality most of the time is ignored, because it is concealed between house walls and the silence of the families and governments allowing child sexual abuse to be a recurring nightmare.

This installation reconstructs and resignifies a nightmare I have had since I was seven years old, when I was sexually abused. To make evident the repressed trauma and seek a denouement for my aggressor, I use felt dolls to create a narrative of oniric justice. The photographs present the reconstruction of the nightmare, while the handmade doll-house shows a fictional act of justice on the installation.









# El proyecto Red Hood

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The Red Hood Project

## Red Hood Project

Fabric, felt, ax and balloons.

Video, Installation, and performance.

2017-2018

This project questions and propose a way to transform the patriarchal speech that is rooted in our culture, and justifies sexual violence. The “Red Hood Project” emerged as a gesture of vengeance, deletion, and poetic justice of the sexual abuse I experienced. Through the appropriation of the story of the Little Red Riding Hood, I incarnate the main character to reflect on the naturalization of child sexual abuse, in fairy tales and children's stories.

The Little Red Riding Hood narrative comes from the European oral tradition of the medioevo, and alert of the danger of being a young girl in the woods –she can be prey to the wolf–. This seemingly harmless story is a metaphor of sexual abuse that naturalizes and maintains the rape culture. I make and appropriation of this tale to change it by giving power and autonomy to the little girl in the red hood, so she can be her hero.

The “Red Hood Project” is composed of a series of performances, photographs and one installation that intend to narrate my own story of abuse adding a cathartic closure.

## **Red Hood Project**

<https://www.blurb.com/books/8667179-proyecto-red-hood>

## **In the woods / The Red Hood Strategy**

Performance and Installation

<https://www.youtube.com/watch?v=VgXKXtKwX9E>

<https://www.youtube.com/watch?v=a36J9kNpLAM&t=18s>

## **Grandma's house,**

video. 02:22"

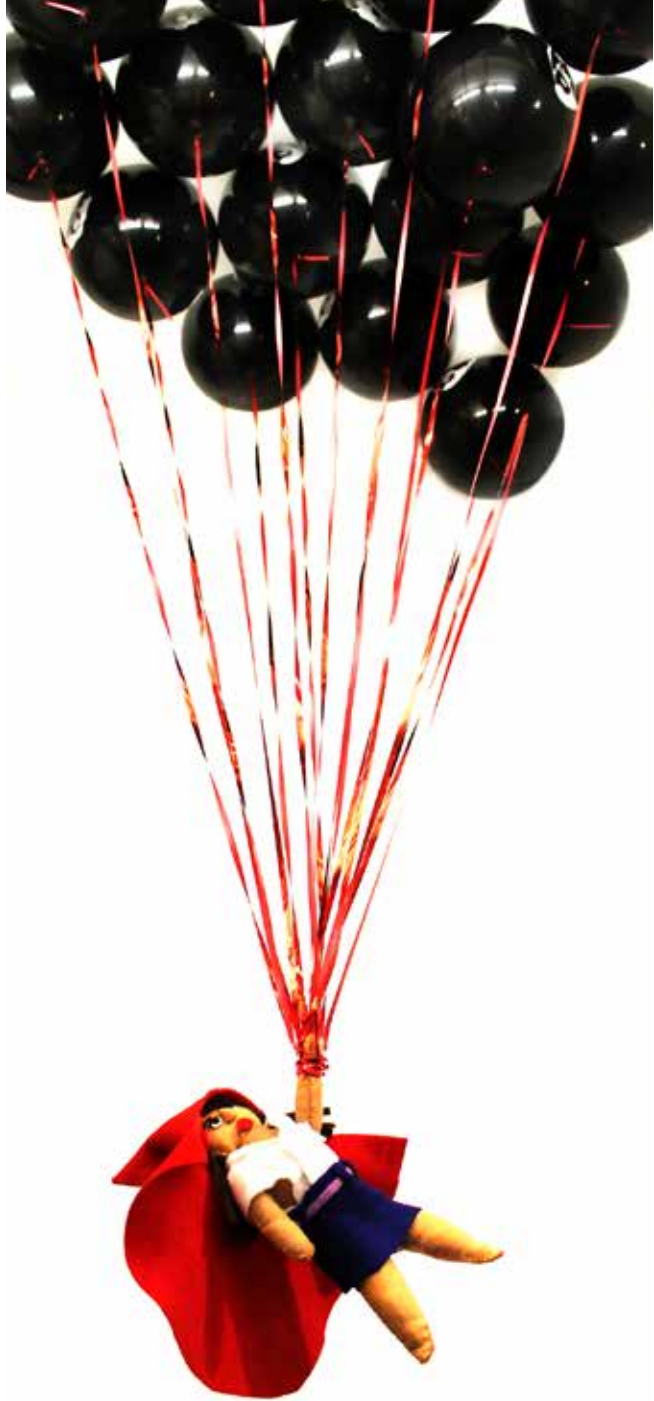
<https://www.youtube.com/watch?v=CCqeHupKVoo&t=5s>

## **What big hand you have!**

Digital Photographs



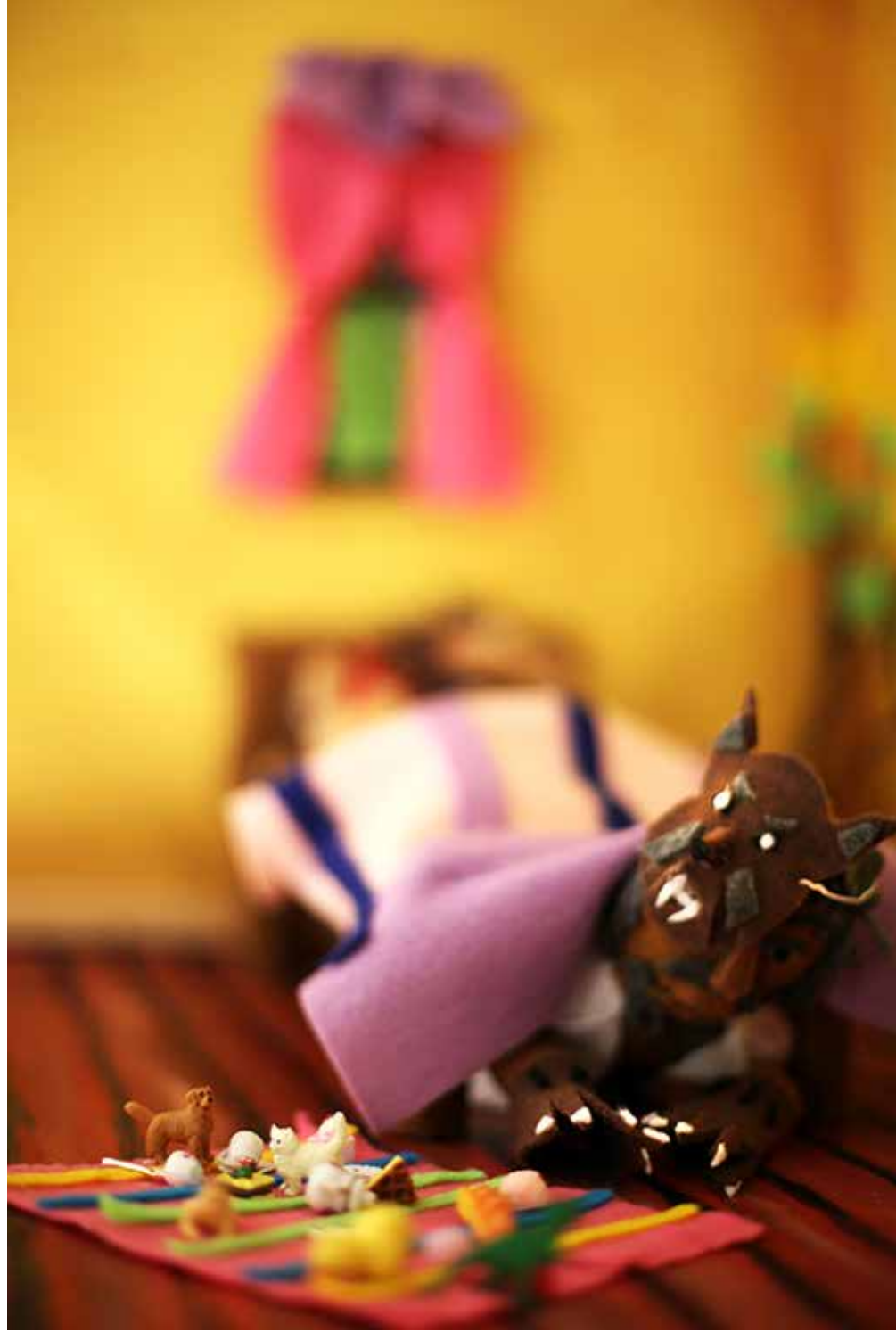












Hilo Encarnado. Hilo escarlata

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Incarnate thread. Scarlet thread

## **Incarnate thread. Scarlet thread**

Graphite and red thread on paper.

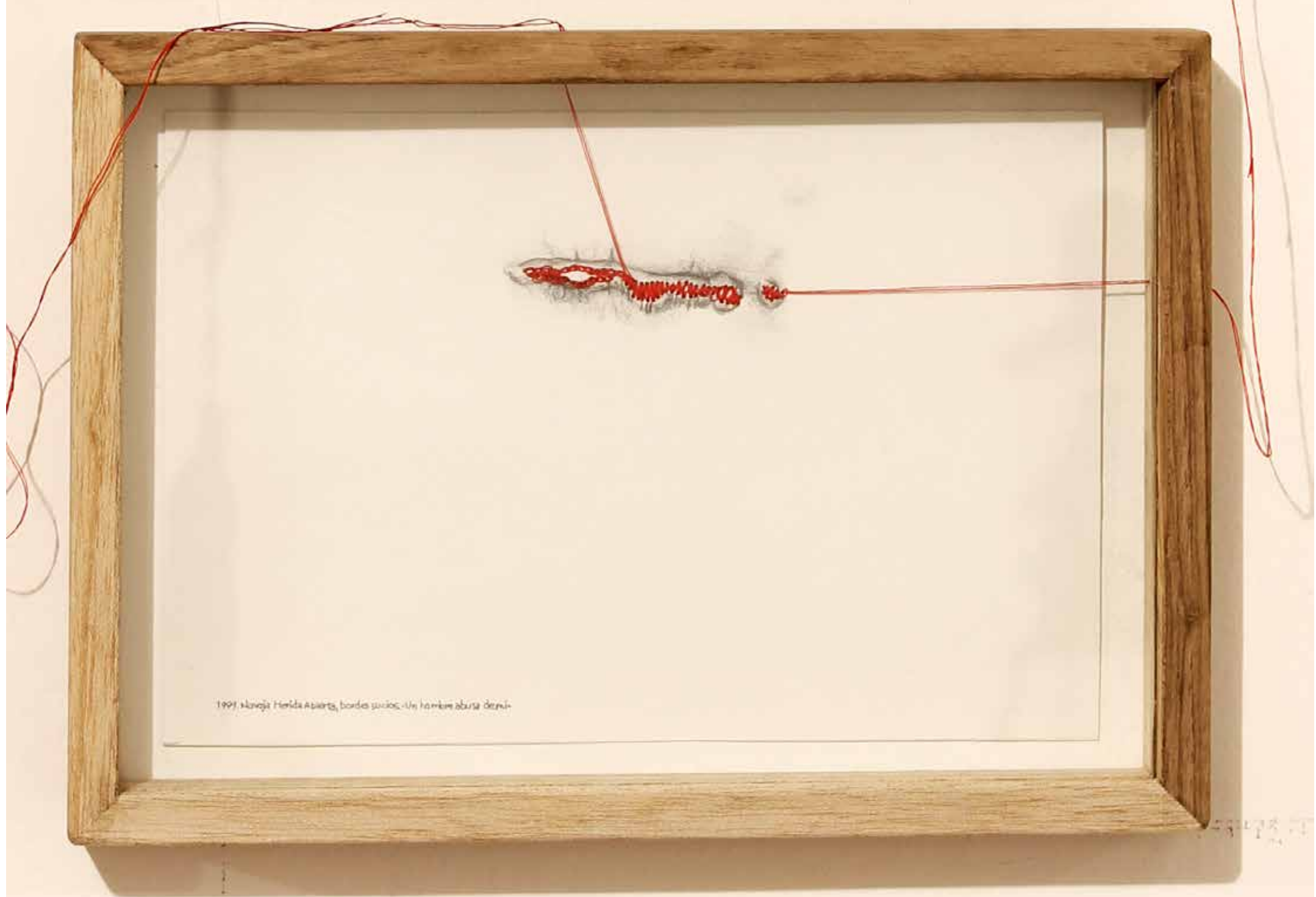
23x15.5 cm c/u

2018

“Incarnate thread. Scarlet thread” examines the injuries of gender and sexual violence in everyday life. This artwork remark the scars of my body using a red thread, connecting them with specific moments of my life related to naturalized sex and gender violence. This piece is a series of 12 drawings that document the traces of my skin wounds, provoked by other people or by accidents.

Each drawing has a brief description of the date and object that made the scar, also it mentions a violent memory. The first scar is of the same year I was born, in 1992 my lobes were pierced as a distinction of my sex. The scar of 1999 was made by a jackknife, the same year I was sexually abused. All the drawings are connected by the red thread that represents the violence, the blood and the abuse that all women face just because of the condition of being a woman.





1997. Alameda Florida Apart, bordes sucios - Un hombre abusa de mí.

# Mala Mujer

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Bad Woman

## Bad Woman

Video performance

03:20”

2017

<https://youtu.be/OJsEVjlaZAU>

*“Kill her, kill her, kill her, kill her*

*She doesn't have a heart, Bad woman*

*I thought that you loved me, and you were never good.*

*The things you told me, knowing you were deceiving me”*

This artwork rises from the continuous investigation of the cultural system that maintains misogynistic precepts. The video performance uses the classic Latin American song “Mala Mujer” of La Sonora Matancera, and shows the artist in three different moments and attitudes while enjoying the song. In the first screen, the artist is dancing offbeat, in the second one she is serious-minded walking back and forth, and the last screen shows here drinking alcohol and dancing sensually.

This piece questions the naturalization of gender violence justified as -romantic- gestures in popular culture. The song “Mala Mujer” belongs to the cultural identity of Latin America as harmless entertainment, but it also proves that the idea of killing a woman because of a Loving disappointment is normal. The Video Performance has a Karaoke style that invites the audience to sing “Mala Mujer” and think of it differently.





**Mala mujer no tiene corazón, Mala mujer  
no tiene corazón (bis)**

Bad woman, she doesn't have a heart. Bad woman, she doesn't have a heart (x2)

**Mátala, mátala, mátala, mátala. No  
tiene corazón mala mujer. (bis)**

Kill her, kill her, kill her, kill her  
She doesn't have a heart, bad woman (x2)





# Café Rojo

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Red coffee

## Red Coffee

36 plaster sculptures, feathers, neon light.  
Installation.  
2016

One of the most popular brothels in Quito – Ecuador, is the Cafe Rojo. This male pleasure business has been part of numerous legal actions, for human trafficking, child prostitution, and exploitation. But it always manages to open again under the indifference of the authorities.

This installation recreates the atmosphere of the brothel, with neon light and 36 tokens which were inspired by Cafe Rojo's publicity. The neon light shows the price of the service, 20 dollars.



Ficha  
620

CAFÉ ROJO



Latitud  $0^{\circ} 0' 0''$

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Latitude  $0^{\circ} 0' 0''$

## Latitude 0° 0' 0"

0,01 USD coins

2017

[https://www.youtube.com/watch?v=1\\_9H5dn9LJo](https://www.youtube.com/watch?v=1_9H5dn9LJo)

Latitude 0° 0' 0" or equator is the imaginary line that divides the world into two hemispheres, this geographic border is also a metaphor of the economic hegemonic between the north and south hemispheres.

Paradoxically, most of the territory located below the equator is considered Third World. Ecuador is a small South American country that lost its national currency due to a deep economic crisis. In the year 2000, the national government decided to replace the national currency with the US dollar.

The installation "Latitude 0° 0' 0" " is a claiming gesture against the economic hegemonic of the United States. The mask is made of melted pennies, and its shape is a replica of the Ecuadorian Central Bank logo, but originally it is a ceremonial mask of the pre-Columbian culture La Tolita. The primal Sun of La Tolita is made of gold and is a symbol of divinity and power.











# Gérmenes

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Germs

## **Germs**

Digital photography

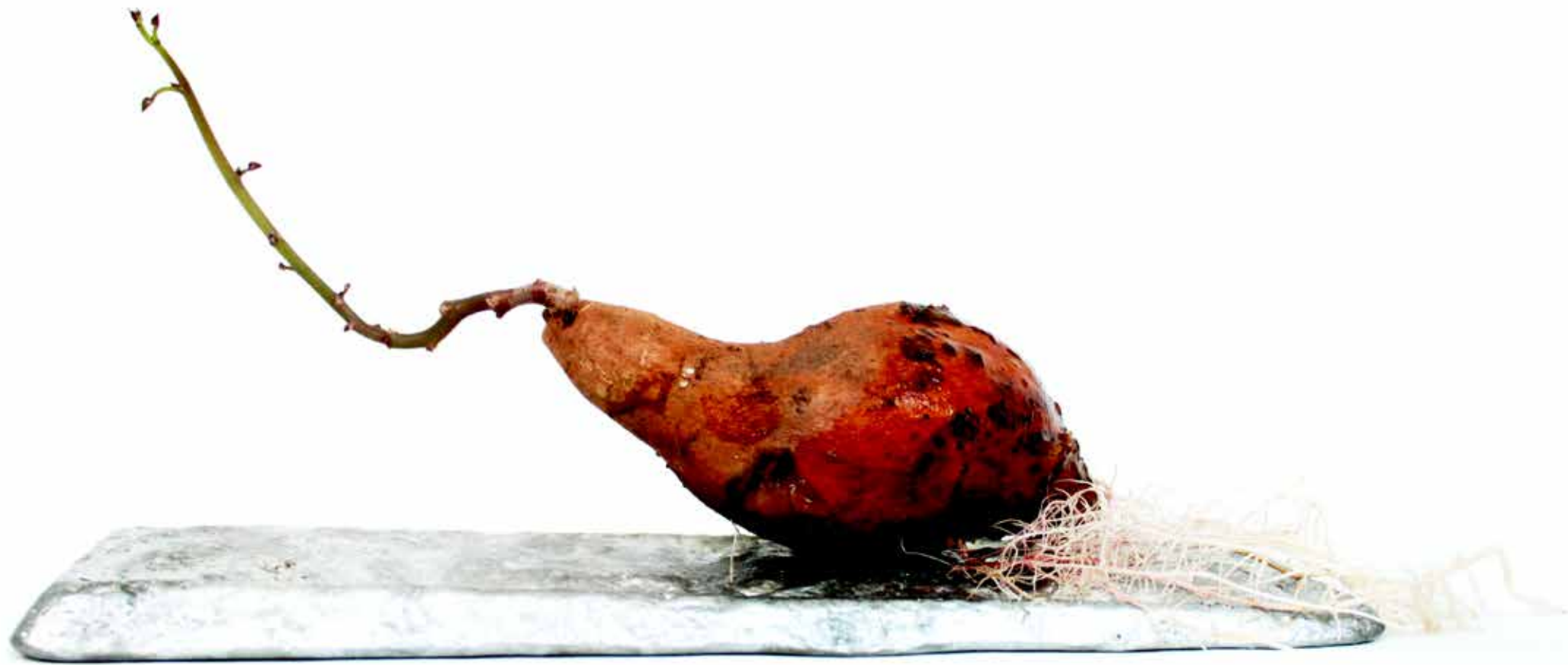
70 x 100 cm c/u

2018-2020

Nowadays seeds are been modified, controlled and privatized by few companies such as Monsanto and Syngenta, between others. Germs is a photographic series of germinated corn and potatoes, native foods of South America. The portrayed food, despite looking rotten has the potential to feed several people.













CV

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## Personal information

**Full name:** Isabel Natalia Llaguno Albán

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## Academic Training

2016-2018 **MFA. Fine Arts.** School of Visual Arts of New York

2010-2014 **Visual Artist.** Pontificia Universidad Católica del Ecuador, Ecuador.

## Professional experience

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| Quito    | 2019. Art Professor. COCOA. Universidad San Francisco de Quito                               |
|          | 2019. Art Professor. Carrera de Artes Visuales. Pontificia Universidad Católica del Ecuador. |
|          | 2018-2019. Educational Technician. Centro Cultural Metro Político.                           |
|          | 2015-2016. IB Art Teacher. Colegio Terranova.  |
|          | 2015. Investigation assistant. María del Carmen Oleas.                                       |
|          | 2012 - 2014. Art mediator. Centro de Arte Contemporáneo.                                     |
| New York | 2017-2018. Assistant of museography. SVA Galleries.  |
|          | 2018. Teacher Assistant: Sculpture foundations. SVA Sculpture Center.                        |
|          | 2017. Teacher Assistant. SVA MFA Fine Arts.  |

## **Solo Exhibitions**

2016. Lo íntimo, lo público, TOLA Centro de arte y cultura. Ibarra, Ecuador.

2014. "Hoy hora loca", Centro de Arte Contemporaneo. Quito, Ecuador.

## **Awards**

2017. Winner of the international section of the 1st. International week of Videoart of Lanzarote, CIC El Almacén. Lanzarote, España.

## **Publications**

"The Red Hood Proyect". USA, 2018. ISBN 978-1-38-861713-4

"El Arte como estrategia de denuncia en caso de abuso sexual". Revistaindex, Ecuador, 2019. ISSN (imp): 1390-4825

## **Selection of Collective exhibitions**

2019-2020 Estrategias sublevantes. Lo sensible en acción. Arte Actual. Ecuador.

2019 Corpos Críticos 02. APIS. Rio de Janeiro, Brasil.

2019 IV Festival Internacional de Arte Contemporáneo Manizales. Manizales, Colombia.

2019 Manifiestos de Raza, género y relaciones. ASAB. Bogotá, Colombia

2019. No Hablaras por Nosotras, Wampra Arte-Bar. Quito, Ecuador.

2018 - 2019 PerfoArtNet International Biennial of performance. Bogotá, Colombia.

2018. Destejer los hilos de la memoria, Centro de Arte Contemporáneo. Quito, Ecuador

2018. Constellations, SVA Chelsea Gallery, New York, USA.

2018. The BBB Spring 2018, Maison Bushwood, New York, USA.

2018. Tactics, Works, Terms, Forms, Statements. New York, USA.

2018. The Crafts-Women, SVA Flatiron Project Space, New York, USA.

2018. In the woods, SVA MFA Fine Arts Open Studios, New York, USA.

2017. Constelaciones, Centro Cultural PUCE, Quito, Ecuador.

2017. Single Fare 4, Highline Stages, New York, USA.

2017. Salón de Machala, Centro de Arte y Cultura, Luz Victoria Rivera de Mora. Ecuador.

2017. Semana Internacional de Videoarte de Lanzarote, CIC El Almacén. España.

2017. Sss#19 Girls Gone Wild, R&Dstudios Bushwood. New York, USA.

2016. Recuerdos posibles, Casa de las Artes la Ronda. Quito, Ecuador.

2016. Regard croisés, Alianza Francesa. Quito, Ecuador.

2015. Se alquila /público, El telégrafo, Edificio antiguo. Guayaquil. Ecuador.

2015. Momentos resonantes, Casa 18. Quito, Ecuador.

2015. EQUA-UIO 3, Museo Nacional. Quito, Ecuador.

2015. Rutas, Arte Actual. Quito, Ecuador.

2015. AQ feria de arte, Cento Cultural PUCE. Quito, Ecuador.

2015. Ser ahí, Galería No Lugar. Quito, Ecuador.

2015. Aforismos, Museo nacional. Quito-Ecuador.

2014. XII encuentro de arte urbano Al Zurich, Chilibulo, Ecuador.

2014. Interventores de metáforas, Casa de la Cultura Ecuatoriana.

2014. Micro festival mutante "7 dedos", Quito-Ecuador.

2014. REDU-ARTES, Casa de la Posadas. Cuenca, Ecuador.

2013. Hay tantas cosas que quiero decirte, Galería No Lugar. Quito-Ecuador.

2013. Ecu-Uio 2, Museo Camilo Egas. Quito-Ecuador.

2012. Experiencias Locales, Museo de Artes Gráficas. Quito-Ecuador.

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