



# LALA DRONA

painter / videaste

[www.laladrona.com](http://www.laladrona.com)

[www.basedonafact.com](http://www.basedonafact.com)

# ARTIST BIO



Lala Drona (b. 1988) is a Venezuelan-American painter and videaste, born in Denver, Colorado. After receiving a Bachelor of Arts from the University of Colorado, Lala Drona has since published and exhibited her work internationally, most recently at the Cité des Arts of Paris. Lala Drona uses painting, video and writing to probe into identity and women's bodily experience in the context of the digital age, all media merging to create a surrealistic and dystopian universe. She is currently based in Paris, France.

Lala has created The Lala World, a dystopian universe with Artists, Muses, and Drones where inspiration is currency. Lala Drona first established the world on her blog [www.basedonafact.com](http://www.basedonafact.com) where she writes articles which are based on her life and hyperbolized in order to fit into her world.

Her work concerns topics in "Women in the digital age," merging with questions regarding our presented reality. Her paintings live in a dark, dystopian and feminine universe., surrealistic in form. The work draws from cultural inconsistencies of growing up as Venezuelan-American woman with a left-breast agenesis. Due to having a body which does not fit into commonly agreed upon western expectations of "woman," and having to augment that body surgically at an early age in order to fit societal definitions, Lala Drona constantly redefines ideas of womanhood within her work.

The transition between the virtual and the real, is a pillar of her work. She delves into topics concerning what it means to be a "Women in the digital age" in both her video and painting. Her videos are often performative, with a super-close frame, in order to invite the viewer in for a moment of intimacy through the screen. The perpetual journey from the defined to undefined manifests in her work through her use of greyscale in painting, as for her, grey marks transitory states: the most intense and inspirational moments are those of transition.

Lala Drona is based in Paris, France and is currently preparing for her next solo exhibition in Paris 2020.

# ARTIST STATEMENT

Lala Drona plays with the idea of the mirror and reflectivity, alternate realities, the transitions through these realities and how they manifest in our daily lives. Refusing to choose just one medium, she paints, writes, and creates short films, all which take place in her vast dystopian universe. The voyage from the synthetic to the real, and vice versa, play a significant role within her practice, and she represents these transitions with her use of symmetry and grayscale. She re-contextualizes virtual media (stories, digital art, and videos) in reality through paint and canvas, tying everything together to create a cohesive and complex narrative.

# TIMELINE

b. 1988, Denver, Colorado,  
Venezuelan/American

**Aug 2004 - Breast surgery #1:** age 15, augmentation of left breast due to left-breast agenesis.

**Spring. 2007-** Dropped out of Art School

**July 2008 -** Lived/studied in Vina del Mar, Chile; 1 yr

**Aug. 2012 -** Beginnings of Based on a Fact, online platform for dystopian art universe (8 yrs of content, eventually adapted to Fiction Podcast Series)

**Nov. 2012 -** "The Breast Series" first series of paintings.

**Nov. 2013-** Reading at Berkely books Paris, of Short fiction "Bitch is a female dog"

**Dec. 2015-** Showing of triptych of paintings at collective exhibition "Je suis..." in response to Paris terrorist attacks in Jan 2015.

**May 2017 –** Moved to Beijing, China for 1 yr.

**May 2018 -** Public Radio Interview: 93.3 Beijing International Radio, Beijing China

**July 2018 -** Solo Exhibition: The Power of the Click, Cultural Center Castilblanco, Seville Spain

**February 2019 -** Solo Exhibition: The Box, Konstepidemin, Gothenburg Sweden

**May 2019 -** Performance "Creature of Habit" at Paris Lit Up Magazine Release Event

**June-July 2019 -** Artist in Residence, Kintai Arts, Kintai Lithuania

**Fall 2007 -** Began Creative Writing BA at University of Colorado- Boulder

**Nov. 21, 2007-** Breast surgery #2: right breast lift to match reconstructed left breast.

**July 2010 –** Studied in Rio de Janeiro, Brazil; 1 yr.

**Sept. 2012-** Moved to Paris, France

**2012-2013 –** Studied French at the Sorbonne

**2014-** First solo exhibition "From the bed to the lab" at T2 Galerie in Paris

**June 2015-** EICAR Paris, Directing and screenwriting program

**Aug. 2016-** Workspace at art factory/residency "Le Lavoir," Ivry Sur Seine, France

**Oct. 2016 -** Showed installation and painting "Every Woman" at exhibition Narcisse Obligé, Montrouil, France

**Aug-Sept 2018 -** Exhibition "Lettres, mots, et clics" at Galerie Art et Miss, Paris

**Mar. 2019 -** Video Art Residency at The Analogue Cinema, Brooklyn, NY, USA

**June 2019 -** Live art performance "Experiment 88: Speak or Listen" at Le Castel, Paris

**Nov. 2019 -** Exhibition of painting and video at La Cité des Arts de Paris

PAINTINGS



DIGITAL PHOTO



VIDEO PERFORMANCE



**Je suis la fin qui justifie les moyens (I am the end that justifies the means), 2015, Acrylic on Canvas, 3 canvases of 100cm x 120cm each**

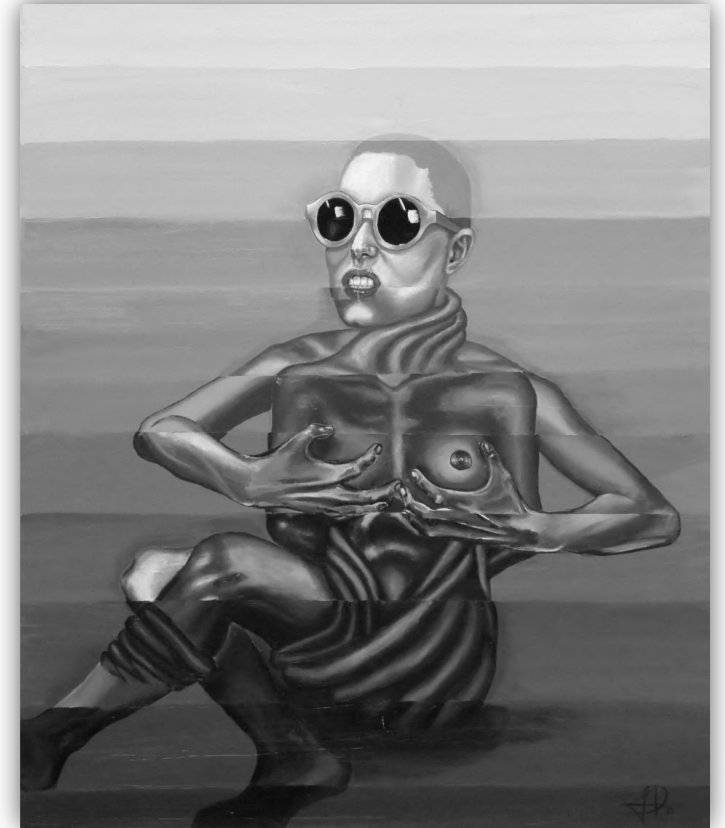
This triptych was shown at the collective exhibition "Je suis..." as an attempt to reconstruct Parisian identity after the terrorist attacks in 2015. Artists were asked to complete the phrase, "Je suis..." inspired by the movement "Je suis Charlie." In order to create something truly beautiful, one must find the "monster" within, confront it, accept it and collaborate with it. This piece represents the liberation that comes from radical self-acceptance and self-love.



**Moyen No1- Acceptation (Means #1- Acceptance),**  
1/3 of triptych



**Ascension (Ascent), 3/3 of triptych**



**Moyen No2- Rejet (Means #2: Rejection),**  
2/3 of triptych

**Power of the Click Triptych, 2018, Acrylic on Canvas, 3 canvases of 100cm x 100cm each**

This series looks at the treatment of women's bodies online through the scope of "the click."  
Can our actions online affect how we view and treat women's bodies in real life?



**Clickbait / Double-Click, 1/3 of triptych**



**Ctrl + Click / Cmd + Click, 2/3 of triptych**



**Ctrl + V / Cmd + V, 3/3 or triptych**



*Speak or Listen* explores our desire to connect, but also how in our current climate, our attempts at connection only go one way. In the digital realm, we react much quicker, and with less empathy. Due to the total control we have in our online interactions, we have lost the capability of knowing when to talk and when to listen in the real world. We ask questions less and less, and every conversation becomes an opportunity for self-promotion.



**Speak or Listen**, 2018, Acrylic on Canvas, 50cm x 60cm



**Zoom in**, 2018, Acrylic on Canvas, 50cm x 60cm

**Between Us Diptych, 2019, Acrylic on Canvas, 2 panels of 100cm x 100cm each**



If misogyny is systematic, we will find it in all members of society, including in interactions between women. The diptych *Between Us* displays the two choices that women have, starting from our first encounters with one another. We can ascend together, or destroy one another. In a world where women are statistically offered less opportunity than men, it is no wonder that women approach each other as enemies first. There is a smaller piece of the pie offered to women, so they are pitted against one another to fight over that smaller piece. This is why women approach one another with the mentality of 'enemies first, friends later,' instead of 'friends first, enemies later.' This diptych is a call to women everywhere to be aware of our first interactions with one other, in order to overcome insidious learned behaviors which perpetuate our oppression.





**A New World**, 2019, Acrylic on Canvas, 100cm x 100cm

*A New World* was inspired by the historical search for blue (pigment) and the modern day search for blue (LED light).

Humans have replicated their reality through art, perhaps in an attempt to escape our intrinsic feelings of loneliness. The invention of blue pigment enhanced the accuracy with which artists could depict their reality. The invention of the blue LED light powers the screens which replicate our reality today. We see a reflection of ourselves in smartphone applications catered to personal preferences, profiles with photos of *our* lives, of *our* interests, and of *our* community. The blue light immitted from our screens promises a future which includes humanity, albeit in a dematerialized form.

Like the messiah, the blue light from our devices promises to unite humanity. However, just as easily as humans find new ways to connect, we also find new ways to indulge our feelings of isolation. We look out into the infinite possibilities of the blue-lit Internet, only to find ourselves, and what we already know, staring back at us.



**Gift**, 2019, Acrylic on Canvas, 100cm x 120cm

When one is a child, all one wants to do is grow up, even though they do not know the reason why. *Gift* is a snapshot of the moment of passing down womanhood. Faith and innocence prevails as the child ecstatically takes the gift naïve to the true weight of it.





**The Female Frame**, 2019, Acrylic on Canvas, 20cm x 20cm

Lala Drona subverts the *male gaze* in painting by removing the traditionally female subject from the center, and instead, she frames the image with her. Through her female frame, Lala Drona invites the viewer to see the world through the *female gaze*. What is left, is an empty room begging to be filled by a subject. This painting transmits the tension women feel to fulfill the role of passive object. The empty room calls anyone that looks at it to fill it.



**The Female Frame: The Stage**, 2019, Acrylic on Canvas, 20cm x 20cm

This piece examines the role of “visual entertainment” placed on women when they occupy public spaces. This is a remnant of the long history which ties appropriate women to domestic space, and immoral women to public space. (often found in a role of entertainer to working men). This perception of women persists today, in the form of cat-calls and unsolicited touching and aggression on their bodies. When a woman leaves the home (private space) and goes into public spaces, they are put on stage. And it’s once an entertainer is on stage that the public feels that they are permitted to comment on her.





**Every Woman**, 2016, Acrylic on canvas / mirror box installation, 50cm x 70cm canvas

*Every Woman* demonstrates the impossibilities associated with contemporary beauty standards through the scope of symmetry. This piece depicts 3 sets of asymmetrical breasts when you look at the canvas straight on. As you move left or right, the breasts are reflected by the mirror installation. The breasts transform from symmetrical to asymmetrical as the viewer moves around the piece. In total, there are 18 sets of breasts depicted, representing the diversity found in women's bodies.





from left  
angle



center

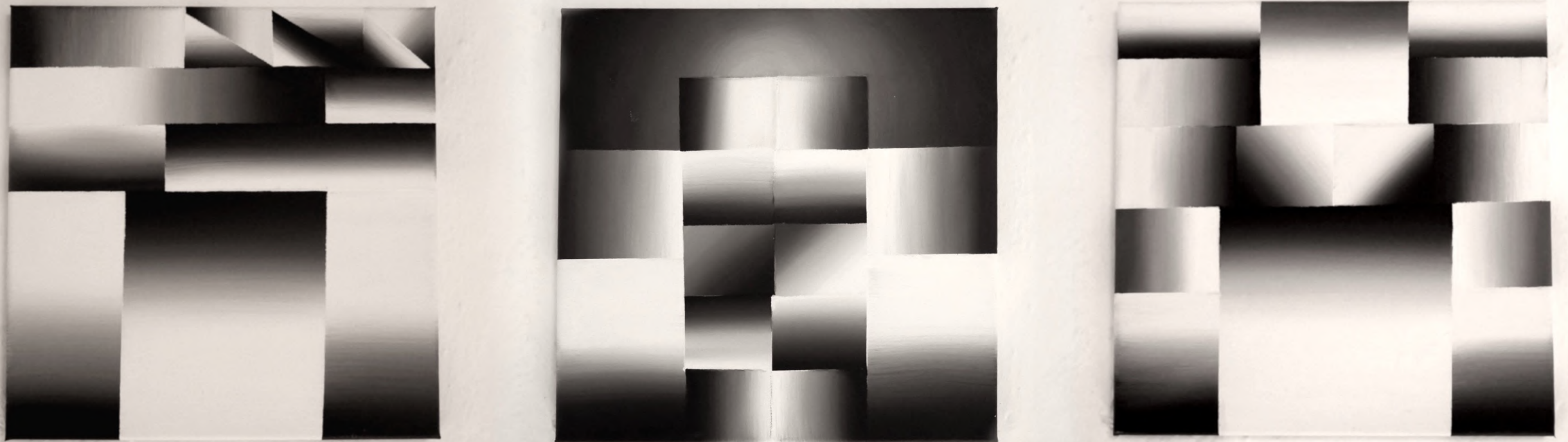


from right  
angle



**Series Decentralized, Connected, 2018-2019**

This series examines our interactions online, and how they influence our actions in the real world. I use the box to represent the virtual spaces that we inhabit online in order to gain access to information, and create human connections.



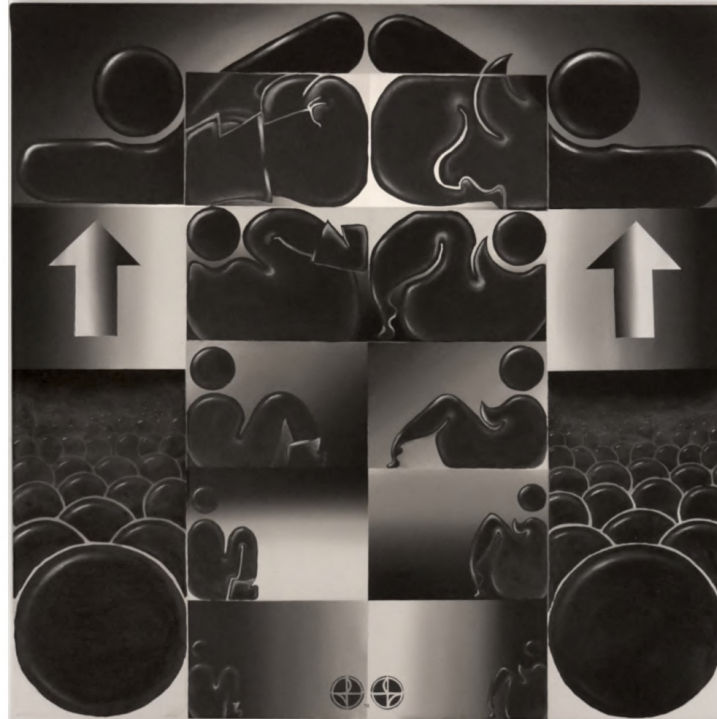
**Virtual Spaces 1,2, and 3, 2018, Acrylic on Canvas, 3 canvases of 30cm x 30cm each**

**Triptych Decentralized, Connected, 2018, 3 canvases of 100cm x 100cm each**

This triptych examines the steps in the creation of online relationships.



**We find our match in the digital masses, 2018**  
1/3 of Triptych

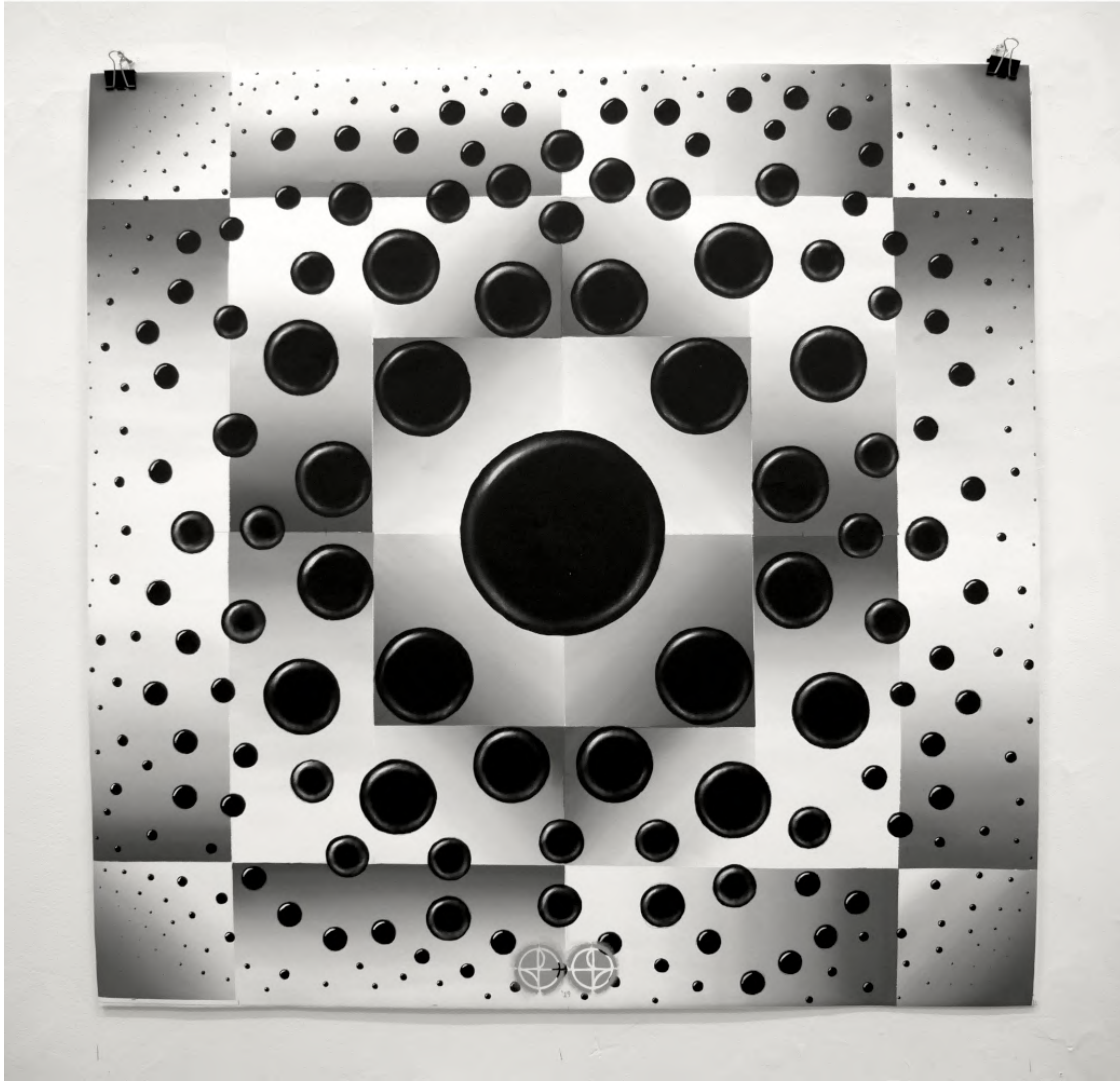


**We give each other space to grow, 2018**  
2/3 of Triptych



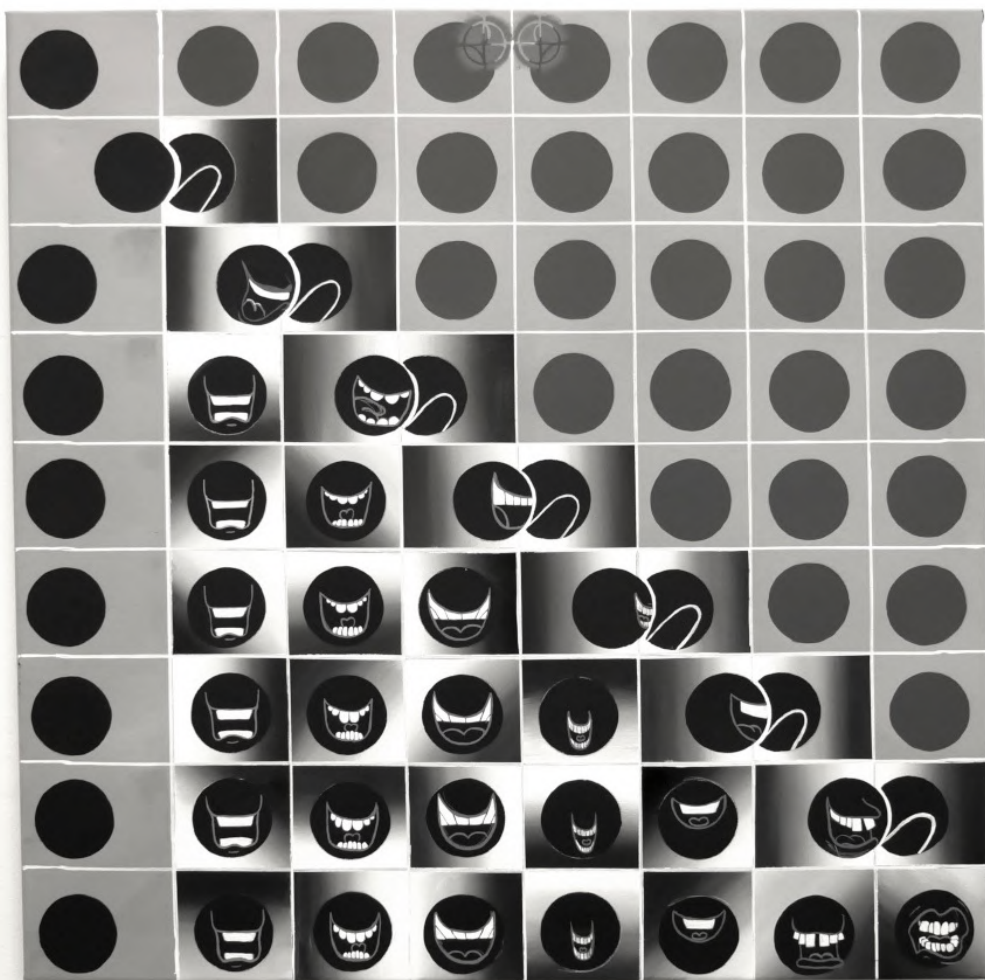
**Together, we conquer the world, 2018**  
3/3 of Triptych





**Life Virus**, 2019, Acrylic on Canvas, 100cm x 100cm

During her time as a guest artist at Konstepidemin, in Gothenburg, Sweden, Lala Drona stayed in an artist colony which at its origin, was an Epidemic Hospital, built in the late 19th century. This history inspired Lala Drona to look deeper into the epidemic effect online. A virus online spreads similarly to a virus in real life, from individual to group, and so on. Rather than focusing on how the epidemic / virus causes destruction, the artist parallels the epidemic to the theory of the big bang, shifting focus to how it brings life.



**Laughter is Contagious**, 2019, Acrylic on Canvas, 100cm x 100cm

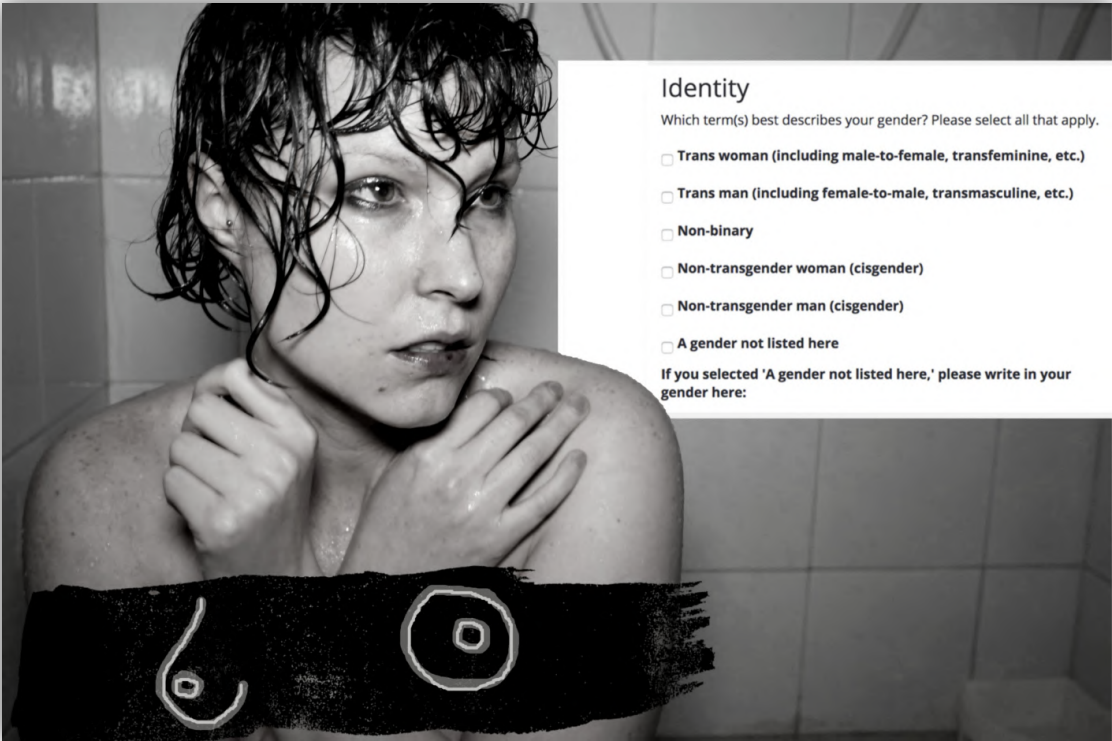
*Laughter is Contagious* delves into laughter as a contagion, in the form of viral videos online, and in the real world alike. It explores the joy, the loneliness, and maniacal nature of the laugh.

PAINTINGS | DIGITAL PHOTO | VIDEO PERFORMANCE



Selective Identity Series, 2018, Digital Collage

While living in the U.S., I filled out many forms regarding sex, gender, sexuality, financial/criminal background. As a Venezuelan-American, left-breast reconstructed woman, it is never easy to fill in boxes. After piles of paperwork, I began feeling alienated, and imposed on. I was defined by definitions that were not mine. In order to rectify the situation, I took the forms and imposed my body on them, in turn appropriating and re-humanising them.



Your Experience, 2018



Race, 2018

Bisexual  
Gay or Lesbian  
Heterosexual or Straight  
Not listed above (please specify)  
✓ Not Applicable

How do you describe yourself?  
Not Applicable

What sex were you assigned at birth, such as on an original birth certificate?  
Not Applicable

**Gender Expression**  
A person's appearance, style, dress, or mannerisms (such as the way they walk or talk) may affect the way people think of them. On average, how do you think other people at school would describe your appearance, style, dress, or mannerisms?  
Somewhat Feminine

**Sexual Orientation**  
Do you consider yourself to be:  
Not Applicable

Mostly Feminine  
✓ Somewhat Feminine  
Equally Feminine and Masculine  
Somewhat Masculine  
Mostly Masculine  
Not Applicable

Sexuality, 2018

**Ethnicity**  
☐ Hispanic or Latino  
☐ Mexican ☐ Puerto Rican ☐ Cuban  
☐ Other Hispanic or Latino – Enter origin:  
Examples: Argentinean, Colombian, Dominican, Nicaraguan, Salvadoran, Spaniard, etc.  
☐ Not Hispanic or Latino  
☐ I do not wish to provide this information

**Sex**  
☐ Female  
☐ Male  
☐ I do not wish to provide this information

**To Be Completed by Financial Institution (for application taken in person):**

Was the ethnicity of the Borrower collected on the basis of visual observation or surname? ☐ NO ☐ YES  
Was the sex of the Borrower collected on the basis of visual observation or surname? ☐ NO ☐ YES  
Was the race of the Borrower collected on the basis of visual observation or surname? ☐ NO ☐ YES

Financial Aid, 2018



**(un)plugged**, 2017, Digital photo collage,

From series “Glamour Macabre,” a series exploring perception and transitions between the virtual and the real.



PAINTINGS | DIGITAL PHOTO | VIDEO PERFORMANCE



*The Box Performance* is a reaction to the male gaze in the exhibition setting. As female artists, we are scrutinized and measured up according to our aesthetic appearance, and in this way, the artist herself becomes an art piece to be measured at the same level as the pieces she has created. This video piece was projected onto a wall, alongside other paintings in the exhibition “The Box” in Gothenburg, Sweden. It gave the impression that the artist was on the wall, inside a canvas, living and performing with her other paintings.

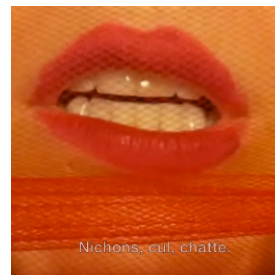
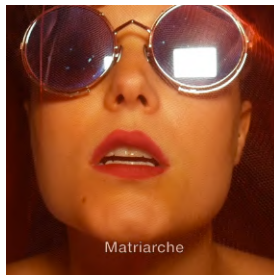


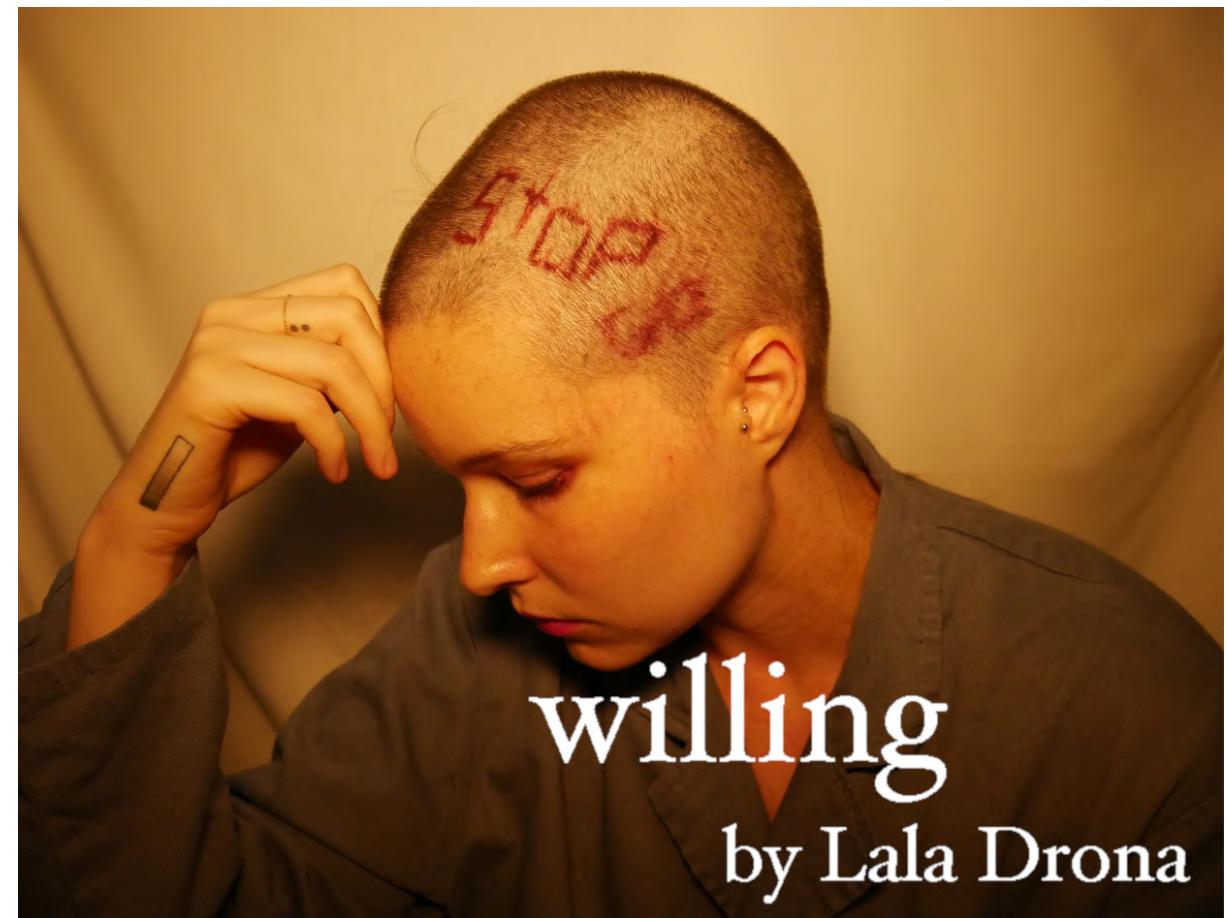
## La Minute Ladrona Series, 2015-2019, Performance Video

“La Minute Ladrona” (translation: “The Stolen Minute”) is a series of 9 video performances which examine themes in identity, social norms and the transition from the virtual world to the real world. The videos are comprised of improvisational poetry cut and edited with a super close frame, providing a moment of human intimacy through the screen.



*The Physical* examines how our reality is moving further away from the tangible. In a world where women are valued by their physical attributes/aesthetics, the virtual world opens an opportunity to reconstruct what a woman is in contrast to the images/roles formerly given by a once male-dominated society. Women are contributing to the creation of the virtual world, and are establishing their voices and roles within it. *The Physical* serves as a call to action to empower women everywhere, to push forward their voices in creating their role in this new dematerialized world.





The performance art video “Willing” examines desire, choice, and notions of consent. It delves into the complexities of sexuality and society, and how in order to receive consent, one must in a way, trespass to get it. This is demonstrated by how the viewer cannot see the answer (yes or no) until the irreversible action is taken by shaving. This piece unpacks current notions of consent, and provides a space for viewers to begin a conversation about how it can be requested or expressed.

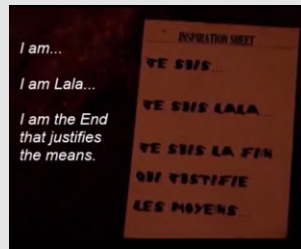


*The Lala World* is a dystopian universe where artist Lala Drona leads an art laboratory which conducts experiments on Muses in order to extract inspiration for her paintings.

This creative universe was first established on the blog [www.basedonafact.com](http://www.basedonafact.com) in 2012. Here, inspiration is currency—and nothing is ever as it seems. These mock-journalistic [blog posts](#) about about artistic exploits written in third person, plays with the ideas of reflectivity, alternate realities, and the boundaries between real and digital worlds, particularly when it comes to the art world. On Based on a Fact, you'll find an assortment of media, from paintings, to digital photography / collages and video. All media comes together to create a complex and cohesive narrative.



*Experiment 8: Lala Feeds Muse to Drone* delves into the dark corners of the artistic process and shows the pain that follows the philosophy “art for art’s sake” and “anything for art.” This video performance documents an experiment that takes place in Lala Laboratories. In this dark universe, Lala Drona will stop at nothing in order to get the most unique inspiration from her muses, even if this means feeding one of her assistants to a muse in order to see what inspiration emerges.



Lala Drona’s multi-media pieces are in constant constant conversation with one another. The inspiration extracted from this video went on to create Lala Drona’s first triptych, and trajectory into the colour grey titled “Je suis la fin qui justifie les moyens (I am the end that justifies the means).”

Video stills from *Lala Feeds Muse to Drone*, 2015, Video, 4m 33s, <https://www.youtube.com/watch?v=BoDRW0ORgSw>



## EXPERIMENT 88: SPEAK OR LISTEN

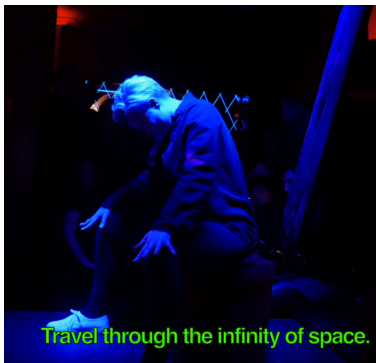
# PERFORMANCE LALA DRONA PARIS LE CASTEL

This piece examines the complexities of the creative process, and delves into the mind of the notorious ‘tortured artist.’

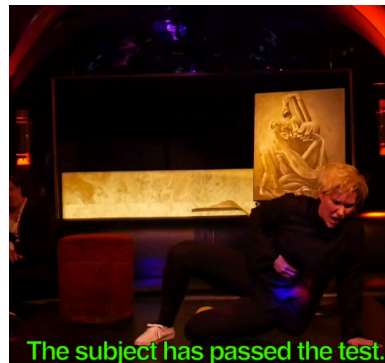
“Experiment 88: Speak or Listen” was performed live at the private club Le Castel in Paris, France, on May 28th, 2019. Written and performed by Lala Drona, it recounts an artist’s experience in Lala Laboratories, where a team of experts specialize in Inspiration implementation and extraction methods for artists. This piece recounts the experience of one artist who visits the laboratory in search of improving her artistic skills/methods.



Breathe. Remind yourself of your intention.



Travel through the infinity of space.



The subject has passed the test.

Video stills from *Experiment 88: Speak or Listen*, 2019, Live Performance, 7m20s, <https://youtu.be/nXxS8henhfA>

# Lala Drona

b. 1988 in Denver, Colorado

lives and works in Paris, France

## Education/Research

June-July 2019	Artist in Residence, Kintai Arts, Kintai Lithuania
Jan-Feb 2019	Artist in Residence, Konstepidemin, Gothenburg Sweden
Nov-Dec 2018	Artist in Residence, Buinho Association, Alentejo Portugal
Aug-Oct 2018	Artist in Residence, Huekito AIR Program, Paris France
June/July 2018	Artist in Residence, AiRGentum, Seville Spain
Oct. 2016 – Mar. 2017	Artist in Residence, Le Lavoir, Ivry Sur Seine France
June / July 2015	EICAR Summer Workshop: Directing and Screenwriting program, Paris France
Sept. 2012 - May 2013	Université de Paris - Sorbonne: French Language and Civilisation, Paris France
Sept. 2006 - May 2012	Bachelor of Arts University of Colorado at Boulder (Colorado, USA)  American Association of University Women Scholarship recipient 2011  NSEP Boren Scholarship Recipient 2010

## Solo Exhibitions

May 2019	Live Performance: Speak or Listen, Le Castel, Paris France
Feb. 2019	Solo Exhibition: The Box, Konstepidemin, Gothenburg Sweden
July 2018	Solo Exhibition: The Power of the Click, Cultural Center Castilblanco, Seville Spain
May 2017	<a href="#">Public Radio Interview: 93.3 Beijing International Radio</a> , Beijing China
Dec. 2014	Solo exhibition: From the Bed to the Lab, Duo Gallery (currently T2 Gallery), Paris France
May 2013	Solo Exhibition: Paris 210 days, The Botek, Paris France

## Publications

Aug. 2019	<a href="#">The Art Gorgeous</a> Article "Three Fresh Takes on the Female Gaze"
June 2019	Marietta Magazine Issue 2: Interview
July 2019	<a href="#">Maintenant 13: Dada Journal</a>
April 2019	<a href="#">The Poetry Society of New York</a>
2017	Verses of April, <a href="#">Lala &amp; Giono</a> Videos: La Politesse, The Physical
2012	Fiction Brigade Article
2010	Sub-scribe Magazine, Nostalgia (Fall 2010)

## Collective Exhibitions

Dec 2019	Bienvenue Art Fair, Galerie Arnaud Lefebvre, La Cité des Arts-Paris
Aug/Sept 2018	Collective Exhibition: Lettres, Mots et Clics..., Galerie Art'et Miss, Paris France
October 2016	Collective Exhibition: Narcisse Obligé, Savonette Electrique, Montreuil France
October 2015	Collective exhibition: Je Suis..., La Maison des Ensembles, Paris France

## Press

Feb. 2019	Konstepidemin, <a href="#">Announcement of exhibition:</a> "The Box"
July 2018	El Correo de Andalucia, <a href="#">Article on exhibition:</a>
July 2018	ABCdesevilla, <a href="#">Article on exhibition:</a>